

BIBLIOTHECA CLASSICA.

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EURIPIDES,

WITH AN ENGLISH COMMENTARY,

BY

F. A. PALEY, M.A.

VOL. II.

SECOND EDITION, REVISED AND CORRECTED.

LONDON:

WHITTAKER AND CO. AVE MARIA LANE;
GEORGE BELL AND SONS, YORK STREET, COVENT GARDEN.

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EDITOR OF AESCHYLUS, ETC.

IN THREE VOLUMES.

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P R E F A C E.

Merit of Euripides as a poet.—Mistaken idea that his plays are easy.—His versatile genius.—Hermann's comparative sketch of the three tragic writers.—Choral odes of Euripides.—The decline of an art not always to be distinguished from its development.—Choral parts secondary to dialogue and narration.—Characteristics of the later plays.—Metrical licences.—Length of later plays.—Free use of rhetorical terms.—Repetition of words.—Later Atticisms.—The poet's fondness for disputations.—Exact numerical equality in the speeches of two disputants.—Examples from Aeschylus.—Examples from Euripides.—Passages with more intricate antithetical arrangement.—Interpolation of the Greek plays.—Probable causes of it suggested.—Controversial parts essential to Euripides' plays.—Narrations of messengers.—Epic element of tragedy.—Sophocles' monologues of heroes.—Why messengers are essential to Greek tragedy.—Plays treating of the Trojan affairs.—Adapted from the Cyclic poems.—Why never borrowed from Homer himself.—Pisistratus' edition of Homer.—Loss of the Cyclics.—Materials of Attic tragedy derived from other sources.—Classification of the subjects.—Extant plays of Euripides on the Trojan affairs chronologically arranged.—Story of Orestes why peculiarly popular.—The *Electra* of Euripides.

THIS volume contains six of the plays which, though not perhaps the most generally popular, have strong claims to be considered as equal to any in merit and general interest. Of these the *Ion* and the *Helena* have somewhat involved plots and difficult dialogues, and altogether are among the more abstruse of the poet's extant works; others, as the *Andromache* and the *Hecuba*, are comparatively easy, and are justly regarded as finished specimens of the poet's simpler style. The *Bacchae* is a first-rate play, and of unique interest in illustrating the *orgiastic* or nature-worshipping phase of the Greek religion. It is to be regretted that the *Electra* should be, by a sort of common consent, proscribed as almost unworthy of a student's close attention,—in other words, should be pointed to by some modern critics as a proof how badly

Euripides could write ¹, rather than as an illustration (which it more truly is) of his human sympathies, and his knowledge of the more minute traits of character in both the sexes. The present editor can aver with the utmost sincerity, that his admiration for Euripides only increases with a closer intimacy, and with a more full consideration of the charges so commonly and so unsparingly brought against him as a poet, a moralist, a citizen, and a man ². It has been said, that every editor, as a matter of course, likes his own author the best. Doubtless the very fact of bestowing pains upon a particular writer, in tracing the bent of his mind and observing its development in his various characters, tends to make him a favourite in some degree. It is a friendship contracted with the mighty dead through the same medium, reciprocity of sentiment, which actuates us in our intercourse with the living. It is well that it is so, so long as partiality does not degenerate into an unreasoning admiration for what may be really faulty as well as for what is undoubtedly excellent. For, as living friends are the most trusty guardians and the most faithful representatives of each other's feelings and sentiments, so that commentator who can warmly enter into the mind and character of his author, is the most likely person to do justice to his writings. With regard to Euripides, it is hardly an exaggeration to say, that many have been induced to read his plays with the principal object in view of establishing their inferiority to those of Aeschylus and Sophocles. With such motives, who is likely to do justice to this poet? At least, it would be more fair to suspend judgment on

¹ As late as 1873 Mr. Blaydes (Introduction to the *Electra* of Sophocles, p. 5) quotes with apparent approval a *dictum* of Mr. Dale, that "the *Electra* of Euripides is scarcely worthy of a comparison" with the other two tragedies on this subject. "With many strokes of true pathos, and occasional passages of real sublimity, it combines a puerile simplicity which will sometimes excite laughter, and sometimes create disgust" (!).

² It is amusing enough to observe with what timidity an editor here and there ventures to express an opinion, that Euripides is not so bad a poet after all! Thus Professor Scholefield, in his edition of the four Porsonian plays, says (Preface, p. vii), "Non sum ego ex illorum numero, qui nihil in eo pulchrum, nihil grande, nihil cothurno dignum inveniant" (!). What are young students to think, when they read such statements?

this point till we are certain that we can fully understand, not only Euripides himself, but the real laws and scope of the Attic Drama. It is presumptuous to suppose that any or every one,—to say nothing of the prejudiced,—can fathom the depths of a great mind. Aeschylus and Sophocles are difficult at the first sight, and there is no mistaking the fact, that a great amount of study must be expended upon them. But there is a certain *apparent* facility in the style of Euripides, which is very deceptive; and the reader has already been warned³ against too great confidence in his powers of readily understanding this author. Because some parts, such as the long narratives of messengers, are generally intelligible to a tolerably advanced student, it is assumed that all the parts are much alike, and so the real force and meaning of the dialogue, and of the many argumentative and rhetorically involved speeches, are apt to be very imperfectly apprehended. It is not too much to say, that they are often construed without any regard to the logical coherence of one verse with another. Many are struck with the fine versification and the sounding words of the two elder tragic poets, who are unable to see that, in his peculiar way, Euripides challenges our admiration, and demands our most thoughtful attention too, for his deep insight into human nature. Euripides was an independent thinker and reasoner, unfettered by traditional opinions; and his remarks often contain truths at once striking and profound. In very many passages we find him anticipating, or potentially enunciating, philosophical dogmas that are discussed at length by Plato and Aristotle. In a word, he is the most *natural* of all the Greek poets, excepting Homer. Moreover, he is one of the most versatile; he can describe foibles the most varied and opposite with equal truthfulness and power. Parental and filial affection, military valour, self-devoting patriotism, woman's love, sisterly gentleness, the pride of birth, the humble merit of the cottager, the absolute authority of the chieftain, the fidelity of the despised slave, the folly of youth and the sober wisdom of

³ Preface to vol. i. p. vii.

age,—all these and many more traits of human character are well delineated in his dramas. There is a passage in one of Hermann's writings ⁴, at once so elegantly and so happily expressed, and so well setting forth the respective claims of the three great tragic poets, that we shall be pardoned for quoting it here at length :—" Stupent omnes Aeschyli vim et magnitudinem et grandiloquentiam, aliquando illam subtumidam ; cujus Martius incessus animis legentium robur, violenti impetus metum et horrorem inspirant. Admiramur decoram gravitatem Sophoclis, suavi aequabilitate temperatam, quae neque exuberat aut effraenata ruit, neque remittit aut desiderari nervos patitur, sed ubique nitida est, elegans, polita.—Euripidis versatile et diversissimis argumentis aptum ingenium memini ante multos annos Goethium in sermone quodam, quum ego Aeschylum et Sophoclem anteferebam, multa cum laude praedicare. Manebit merito haec laus Euripidi, etiam si non ejus sit solius propria. Certe, ut Sophocleae quas habemus fabulae inter se similiores sint, at in totidem Aeschyleis admirabilis est inventionis, morum, animi affectionum tum in diverbiis tum in canticis varietas et dissimilitudo. Euripidi, quamvis eximia praedito indole, tamen a natura neque Sophoclis illa moderata gravitas, neque Aeschyli insita erat divina vis atque elatio. Itaque in molliores sensus quam in vehementes animi motus proclivior, mores hominum, ut Aristotelis verbis utar, magis quales sunt, quam quales esse debent, imitando expressit ; isque etiam orationis color est." He goes on to say, that the fondness of Euripides for dialectic subtleties unsuited him for composing the lyric parts of his dramas ; but this is an opinion from which the present editor, for one, ventures to dissent. In judging of the choral odes of Euripides, we should remember, first, that this part of the Attic drama is at once the least like our own plays, and the least capable of being fully understood at the present day ; secondly, that it is often difficult, in criticizing art, to distinguish that which is really *decline* from that which is *legitimate development*. As in

⁴ Preface to *Hecuba*, p. xiv, ed. 1831.

our *Opera*, which has the nearest resemblance to Greek dramas, dancing and music combined to produce choral effects in the Attic theatre, which are wholly lost on a mere literary reader. We might instance also the well-known case of Gothic architecture, in which some will insist that the perpendicular lines and the excessive ornamentation of surfaces prevalent during the fifteenth century are a debasement from the rich and shadowy profiles and recessed arcades of the thirteenth century. But here too there are different opinions. It is presumptuous to lay our finger upon one particular, and especially a very remote period of antiquity, and to say, This is the standard of excellence, by which all that went before and all that followed after must be tested. That the dialogue in the Attic drama (and still more, as we shall have to notice below, the *descriptive* or epic element), gradually superseded the lyric, or, to speak quite plainly, that talking and narrating was found to be a more effective mimetic aid than dancing and singing, seems clear from a comparison of the long Aeschylean *stasima* with the generally shorter odes of Euripides, especially as the wider scope of the subjects in the latter, so often alleged as a fault, may be regarded rather as an effort to separate the true action, conducted by the dialogue, from the merely accessory choral parts which mark the intervals of that action. It would not be difficult to show, that in this respect Euripides really followed the soundest principles of art.

The plays in the present volume (the *Bacchae* excepted) belong to a style and a class intermediate between the severer dramas of the earlier date (the *Medea*, *Hippolytus*, *Alcestis*, *Heraclidae*), and the latest developments of Euripides' Muse, as displayed in the florid laxity and bold metrical innovations which are so conspicuous in the *Phoenissae*, the *Iphigenia at Aulis*, the *Bacchae*, and particularly in the *Orestes*. As these two classes of plays have quite distinct characteristics, it may be well here to point out some of the principal differences to the reader who has not yet made himself master of the nineteen extant dramas of our author.

The earlier plays are marked by a regular and stately flow of iambic verse, not inferior to the style of either Aeschylus or Sophocles in a metrical point of view. But in his latest plays Euripides seems really to have tried how far metrical licence could be carried, so long as the verse retained the legitimate scansion of the tragic senarius. Here, undoubtedly, we recognize a real decadence in rhythmical laws, for our ears painfully feel the lameness of the looser sort of verse. In the earlier compositions there are very few instances of that inharmonious foot, the anapaest in the beginning of the verse; and even dactyls and tribrachs are rather sparingly employed. All these are very freely admitted in the later versification, and even the tribrach in the fifth foot was by no means unfrequent, as in *Iph. Taur.* 985,

ὥς τ᾽ ἄμ' ὄλωλε πάντα καὶ τὰ Πελοπιδῶν,
οὐράνιον εἰ μὴ ληψόμεσθα θεᾶς βρέτας.

There is the widest difference between the rhythm of these two kinds of verses,

ὦ δώματ' Ἀδμήτει', ἐν οἷς ἔτλην ἐγὼ
θῆσσαν τράπεζαν αἰνέσαι θεός περ ὦν⁵,

or,

πολλὴ μὲν ἐν βροτοῖσι κοῦκ ἀνώνυμος
θεὰ κέκλημαι Κύπρις οὐρανοῦ τ' ἔσω,

and the halting irregular step of the following⁶,

ἀμφοτέρων, ἀπολειφθὲν γὰρ οὐδὲν θᾶτερον.—
καὶ γὰρ πατήρ σε τὸδ' ἴσον ὑπὲρ ἀμφοῖν λέγεις.—
φιλοτιμίᾳ μὲν ἐνέχεται, δεινῷ κακῷ.—
εἰ τὰ καλὰ πᾶσι φανερά καὶ τὰ μὴ καλὰ,
τούτου τίς ἀνδρῶν ἐγένετ' ἀσυνετώτερος ;—
καλεῖ σ' Ὀρέστης παῖς σὺς ἐπικούρου μολεῖν
τοῖς δεομένοισι. διὰ σὲ γὰρ πάσχω τάλας
ἀδίκως, προδέδομαι δ' ὑπὸ κασιγνήτου σέθεν.

Of this latter sort, not only single verses are frequent in the later plays, but whole passages are composed in similar style, as if resolved feet were purposely preferred, for mere novelty's sake, to the more monotonous, but much more pleasing and

⁵ Alcest. Hipp. init.

⁶ Phoen. 747. Iph. A. 641, 527. Orest. 492—3, 1226—8.

impressive beat of the regular senarius. Take the following as rather striking examples.

ΚΛ. τί δῆτ' ἐν εἴῃ; σὺ πάλιν αὖ λόγους ἐμοῖς
θαύμαζ'. ἐμοὶ γὰρ θαύματ' ἐστὶ τὰ παρὰ σοῦ.

ΑΧ. εἴκαζε· κοινόν ἐστιν εἰκάζειν τάδε·
ἄμφω γὰρ οὖν ψευδόμεθα τοῖς λόγοις ἴσως.—
ἀλλ' ἀμελία δὸς αὐτὰ καὶ φαύλως φέρε.

ΚΛ. χαῖρ'· οὐ γὰρ ὀρθοῖς ὕμνασιν σ' ἔτ' εἰσορῶ,
ψευδῆς γενομένη καὶ παθοῦς ἀνάξια ᾗ.

Again in the *Orestes* ⁸,

ΟΡ. πῶς εἶπας; ἥκει φῶς ἐμοῖς καὶ σοῖς κακοῖς,
ἀνὴρ ὁμογενὴς καὶ χάριτας ἔχων πατρός;

ΗΛ. ἥκει· τὸ πιστὸν τόδε λόγων ἐμῶν δέχου,
Ἑλένην ἀγόμενος Τρωϊκῶν ἐκ τειχέων.

ΟΡ. εἰ μόνος ἐσώθη, μᾶλλον ἂν ζηλωτὸς ᾦν·
εἰ δ' ἄλοχον ἀγεται, κακὸν ἔχων ἥκει μέγα.

ΗΛ. ἐπίσημον ἔτεκε Τυνδάρεως ἐς τὸν ψόγον
γένος θυγατέρων δυσκλεές τ' ἂν Ἑλλάδα.

The marked difference which had hitherto existed between the tragic and the comic iambic verse, though it was not wholly broken down, was nevertheless sensibly diminished by Euripides, who latterly wrote verses more approaching to the Aristophanic than to the Aeschylean senarius ⁹. In his choral metres too Euripides latterly fell into some considerable laxity. His favourite metre, the glyconeian, a naturally soft and effeminate measure, was, if we may use the expression, so far trifled with, that not only were numerous varieties of it introduced, which were all so many innovations on the old rhythm (as employed by Sophocles, and more rarely by Aeschylus), but the antistrophic correspondence of syllable with syllable became less and less accurate, by the resolution of the feet, and even by one sort of glyconeian being made antithetical to another. The use too of iambic and trochaic short metres, which always form a large portion of the earlier choral verses, was gradually less and less adopted, or, at least, they were more and more dis-

⁷ Iph. A. 843—52.

⁸ v. 243—50.

⁹ Both Aeschylus and Sophocles studiously avoid anapaests and dactyls in the beginning, and generally tribrachs in any part of the iambic verse. They both admit them as *licences*, rather than employ them, as Euripides did, quite indifferently. In his latest play (*Oed. Col.* 284) Sophocles has a verse of the more lax metre,

ἀλλ' ὥσπερ ἔλαβες τὸν ἱκέτην ἐχέγγυνον.

guised by the use of resolved syllables. One marked feature of the later as compared with the earlier plays is the excessive length to which the former were spun out. Thus the *Helena* and the *Orestes* have very nearly 1700, and the *Phoenissae* nearly 1800 verses¹. A third characteristic of the later plays is the habit of repeating words in the choral parts,—a propensity which has been ridiculed by Aristophanes in the *Frogs*². Instances are sufficiently numerous; the following may be cited as examples :—

περὶ δὲ γόνυ χέρας ἱκεσίους
ἔβαλον ἔβαλον Ἑλένας ἄμφω.
ἀνὰ δὲ δρομάδες ἔθορον ἔθορον
ἀμφίπολοι Φρύγες.—

ΦΡ. Φρυγίοις ἔτυχον Φρυγίοισι νόμοις
παρὰ βόστρυχον αὔραν αὔραν
Ἑλένας Ἑλένας εὐπάγῃ κύκλῳ
πτερίνῳ πρὸ παρηΐδος ἄσσω³.

Similarly in the *Phoenissae*⁴;

ἔφερes ἔφερes ἄχεα πατρίδι
φόνια φόνιος ἐκ θεῶν
ὃς τάδ' ἦν ὁ πράξας.
ἰάλεμοι δὲ ματέρων,
ἰάλεμοι δὲ παρθένων
ἑστέναζον οἴκοις
ἰήιον βοὰν βοὰν
ἰήιον μέλος μέλος
ἄλλος ἄλλ' ἐπωτότυζε
διαδοχαῖς ἀνὰ πτόλιν.

And again in the same play⁵;

δάκρυα δάκρυα γοερά γοερά
φανερὰ πᾶσι τιθεμένα,
τέκεσι μαστὸν ἔφερεν ἔφερεν
ἱκέτις ἱκέταν ὀρομένα.

¹ It is worthy of remark, that the latest play of Sophocles has nearly 1800 lines. The *Agamemnon* is the only play of Aeschylus that much exceeds 1000 verses. Hermann (Praef. ad Phoen. p. xviii) thinks Euripides in his later dramas attempted to comprise in a single play all the subjects of a trilogy.

² See the note on Hel. 191. It might be added, as a mark of the earlier plays (if we except the *Rhesus*), that Euripides does not employ the trochaic metre nor the *deus ex machina*. He at first used trochaics in short and energetic narratives or speeches (Troades, Herc. Furens), afterwards in long dialogues (*Phoenissae*, *Orestes*, *Iphigenia at Aulis*, *Ion*). Yet the trochaic is really the older metre (Müller, *Hist. Gr. Lit.* p. 293).

³ *Orest.* 1414—29.

⁴ v. 1030 seqq.

⁵ v. 1567 seqq.

This habit or mannerism is satirized in the chorus of the *Ranae*⁶;

ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα
 κουφοτάταις πτερύγων ἀκμαῖς·
 ἐμοὶ δ' ἄχε' ἔχρεα κατέλιπε,
 δάκρυα δάκρυά τ' ἀπ' ὀμμάτων
 ἔβαλον ἔβαλον ἅ τλάμων.

Euripides, in his later plays especially, made use of some words not employed by the earlier tragic writers, nor apparently even by himself at first, but which approximate to the later Attic dialect,—that of Plato, Demosthenes, the Sophists and Rhetoricians. He wished, probably, to enlarge the tragic vocabulary which had been hitherto in use (and by that very use had become somewhat hackneyed), by the free admission of forms and words derived from the ordinary conversation of the people; and it is clear that, to treat naturally of men, a great artist must make them speak naturally. The same propensity is observable in some of the most popular poets of our own time. They do not scruple to sanction the use of new and even common-place words whenever they have occasion for them; and so in a sense it may be said of them that they

Communi feriant carmen triviale moneta.

Thus, Euripides employs the rare active perfects τέθεικε and παρέϊκε⁷, the aorist προσηκάμην⁸, and frequently the Ionic plural of first aorists in -αν, as παρέδωκαν, ἔθηκαν, ἀνήκαν, &c., from verbs in μι, the more legitimate Attic forms of which, in the older dialect, are παρέδοσαν, ἔθεσαν, ἀνείσαν, &c., for in these words, as a rule, the Attics used the *singular* of the first, the *plural* of the second aorist. But a more serious deterioration in the diction of the later plays consists in the large number of *rhetorical* terms, that is, of words more suited to prose composition, to the speeches and arguments of orators and pleaders, in a word, to the assembly of the people and the law-courts, than to the Attic stage. Such words are (to give a few specimens out of many), ἐπίδειγμα, παραμυθεῖσθαι, ἐπιμελεῖσθαι, ἐπίπροσθεν,

⁶ v. 1352—6.

⁷ El. 7. Hel. 1059.

⁸ El. 622.

ἐνίοτε, παράλογον, ἀξιοχρεως, λόγιος, λελογισμένος, ἐλογισάμην, δυσάρεστος, ἀμαθέστερος, ἀκόλαστος, ἀσυνετώτερος, δύνασις, ἀπροφασίστως, καταδουλοῦσθαι, μεταβουλεύεσθαι, ὑπολείπεσθαι, ὁμόσε χωρεῖν, οὐδὲν ὑγιές, ἐπίτηδες, ἀφροσύνη, πλεονεξία, φιλοτιμία, ἀφασία, ἀμελία, &c., to which might be added several terms and phrases more befitting the familiar and bantering language of comedy. It is clear that a vocabulary of this kind is neither poetical in itself, nor adapted in the form of the words to tragic metre, especially the senarius. Such a vocabulary was, as it were, forced into the service, though at variance with the steady and majestic beat of the magnificent Aeschylean iambic. We cannot indeed conceive Aeschylus employing either such phraseology or such terms (to say nothing of such metre) as Euripides latterly allowed himself to indulge in. Partly for this reason, partly from his fondness for making two actors argue a case, he is called by Aristophanes *ποιητὴς ῥηματίων δικανικῶν* ⁹. He was not only thinking of the *Pnyx*, but of its language too, in describing a man as

ὀλιγάκις ἄστῃ κἀγορᾶς χραίνων κύκλον,
 αὐτουργὸς, ὅπερ καὶ μόνοι σῴζουσι γῆν,
 ξυνετὸς δὲ χωρεῖν ὁμόσε τοῖς λόγοις θέλων,
 ἀκέραιος, ἀνεπίληπτον ἡσκηκῶς βίον ¹.

It is by contrasting passages of this kind with the same number of verses taken almost at random from Aeschylus, that the difference between the early and the late tragedy is most strongly felt. Euripides had a habit of assimilating the speeches of his characters to the oratory of the bema and the pleadings of the law-courts, because he was a poet of every-day life, and he took advantage of the people's fondness for these political exhibitions, to introduce a similar element into the composition of his tragedies ². This, indeed, is too well known to require further discussion. But there is one interesting peculiarity connected with this practice, which, so far as we are aware, has never yet been sufficiently noticed, if it has been noticed at all.

⁹ Pac. 534.

¹ Orest. 917.

² Compare the *λόγος ἐπιτάφιος*, Suppl. 857 seqq.

When Euripides represents two persons arguing or pleading against each other, he appears in many instances *designedly* to assign to each speaker exactly the same number of verses. We say *designedly*, because it is not improbable that he had in view the favourite Greek maxim ἴσα λέγειν, ἴσα ἀντακούειν, to say nothing of the familiar analogy of the strophe and antistrophe in the choral odes.

Let us however begin by seeking a precedent for this usage from Aeschylus. And it happens that more examples can be adduced from the extant tragedies than the paucity of them would have led us to suppose.

Of shorter speeches exactly answering to each other in length, the *Choephoræ* and the *Eumenides* offer several clear instances. Thus, the reply of Electra (Cho. 227) consists of *eleven* lines, corresponding numerically to that of her brother immediately preceding (one having been lost, as critics had detected independently of this fact). So again Electra speaks *nine* verses at v. 247, in answer to the nine of Orestes. In Eumen. 748—774, the whole passage is distinctly antistrophic to 775—800, each speech of Athena containing *thirteen* senarii, one (v. 768) having been rightly ejected by Hermann as a manifest and ungrammatical interpolation. In the *Prometheus*, the Schol. remarked that the four verses of the chorus (472—5 Dind.) divide, μεσολαβοῦσι, the speech of Prometheus into two nearly equal parts, viz. 36 to 31 verses. A much more curious, because more extensive and systematic, correspondence in the length of several consecutive speeches in the *Seven against Thebes* has been pointed out by the present editor in the reprint of the text of Aeschylus³. In the *Choephoræ*, there is a similar agreement between the speech of Electra (twenty-nine lines) at v. 116 of the same play, and her second speech of exactly the same length at v. 175; so that here the question arises whether, after all, Hermann is right in dividing this latter speech at v. 193 by giving four of the verses to the chorus. Once more, in the *Agamemnon* the address of Aga-

³ Praef. ad ed. Cant. 1858, p. vi.

memnon to Clytemnestra (v. 887) answers exactly to her reply at v. 931, each *ρήσις* containing *seventeen* verses.

Now it may naturally enough be said, by those who have not looked into this question, that among so great a number of tragic *ρήσεις* it would be strange indeed if some few pairs could not be found, the number of verses in which did not more or less closely coincide. Allowing some weight to the objection, and allowing also that there are a great many more speeches, even those which are distinctly addresses and answers, but which do *not* numerically coincide, we nevertheless think that a case can be made out, and also that, if it can be established, it is one of the highest critical value, for reasons shortly to be stated. If we turn to Sophocles, we shall find little ground to suppose that he attended to this usage, if such it be. In the *Antigone* indeed⁴, Haemon replies (v. 683) in *forty-one* verses to the attack of Creon (v. 639) in *forty-two*; and it might be alleged, with no very faint degree of probability, that a line has been lost after v. 690, so that a now obscure passage may have originally stood thus:—

τὸ γὰρ σὺν ὅμμα δεινὸν ἀνδρὶ δημότῃ
[παρρησίᾳ λέγοντι, καὶ κεχηρημένῳ]
λόγοις τοιούτοις, οἷς σὺ μὴ τέρψει κλύων.

So too in the *Oedipus at Colonus*, Oedipus and Ismene converse in *twenty-four* lines apiece (337—384).

But there are at least *twelve* instances in the remaining plays of Euripides, where an exact agreement in the number of verses between two disputants seems undeniable. And there are several others where the same agreement is more than probable, though apparent interpolations have rendered the matter

⁴ Without attributing even the least weight to the fact that in the prologue of the *Antigone* Ismene replies in *seven* lines to her sister's address in *ten*, we think there is every reason to regard the three very difficult (not to say, in every sense bad) verses that succeed the first three, as a mere interpolation. No attempt to emend οὗτ' ἄτης ἄτερ in the second of these lines can be called successful; the repetition of ὅποιον οὐ from v. 3, and κακῶν from v. 2, besides the unparalleled and all but ungrammatical accumulation of negatives, and lastly, the tame and pointless climax οὗτ' ἀλγεῖνδον οὗτ' αἰσχροδν οὗτ' ἄτιμον, seem evidences that Sophocles could never have penned such verses.—This is mentioned by the way, and as an independent opinion. Others perhaps may have anticipated this piece of criticism.

uncertain. In shorter passages of from five to ten lines, the correspondence is even frequent.

I. In the *Meleæ*, the speech of Jason in reply to the accusations of his wife (v. 465—575), has *fifty-four* to her *fifty-five* verses; but here v. 468 has long ago been ejected, as interpolated from v. 1324.

II. In the *Helena*, Menelaus and Helen in their address to Theonöe (v. 894—995), speak *forty-nine* verses apiece. One verse (v. 905) is here also clearly spurious,

ἐατέος δ' ὁ πλοῦτος ἔδικός τις ἂν.

III. In the *Electra*, Clytemnestra and her daughter speak each *forty* verses in mutual recrimination (v. 1011—1099).

IV. In the *Hecuba*, Polymestor and Hecuba both speak exactly *fifty-one* in accusation and defence (v. 1132—1237).

V. In the *Heracidae* (134—231), the herald Copreus and Iolaus argue the question of giving up the Suppliants in *forty-five* verses. This example is not less interesting from the interpolation of two verses (at v. 221) in Iolaus' speech, that had already occurred at v. 97—8, and of four others (220—5), partly unmetrical, partly patched up from another play, the rejection of which restores the exact balance of numbers with all but absolute certainty.

VI. In the *Phoenissæ*, Polynices and Eteocles maintain their respective claims before their mother Jocasta, in *twenty-seven* verses apiece. Here also one spurious verse (476) requires to be omitted, on the ground that it destroys the grammatical construction of the passage. Jocasta replies in *fifty-eight* verses, i. e. *twice* twenty-seven, if W. Dindorf is right in rejecting three of them, leaving one over.

VII. In the *Orestes* (1131—1176) Pylades and Orestes discourse in *twenty-two* verses.

VIII. In the *Phoenissæ* again (865—1018) Teiresias speaks *thirty-one* and afterwards *thirty* verses, with the interval of a dialogue of *thirty-four*. Creon next has *fifteen* (half of thirty) verses, and then the *ῥῆσις* of Menoeceus concludes the scene

with *thirty-four*. Now, in the first speech of Teiresias we should clearly omit v. 869. Barnes, who perceived the absurdity of the vulgate, proposed τέκνωσε for τεκνώθη in the preceding line.

IX. In the *Moul Hercules* (v. 1255—1393) Theseus speaks *twenty-eight* verses, while the speech of Hercules both before and after it has *fifty-six* (or exactly double that number, if we mark the loss of one after v. 1361), after which again a dialogue of *twenty-eight* succeeds (1394—1421). Who will say that this is mere accident? It is true again that Theseus in fact is made to speak *twenty-nine* in the old copies; but one line has been lost at the beginning, as W. Dindorf rightly perceived; and for the last two verses, it may be said that they are so obviously spurious, that the present editor had marked them so many years ago, before he had the least idea of a numerical law of this kind. Nevertheless, the discovery of such a law is surely an interesting confirmation of a suspicion entertained on wholly different grounds.

X. In the same play, 1146, 1163, and 1214, *fifteen* verses are spoken by Theseus and Hercules, two being spurious (1146—7).

XI. In the *Orestes* (491—604) Tyndareus speaks *fifty* lines, and Orestes *sixty-one* in reply. In this latter speech there are several verses very suspicious in their composition. W. Dindorf has already ejected 588—90; and the concluding five, together with v. 596, will hardly stand the test of a critical examination. It is very probable therefore that these were exactly equal. It is remarkable that Stobaeus (Flor. 69, 13) quotes v. 602—4, without citing the name of the play.

XII. In the same play, *Or.* 640—79, Orestes speaks *forty*, and is answered in 682—716 by Menelaus in *thirty-five*. In the former speech, 640—1 are suspected by the scholiast, and the three last seem also to be interpolated.

There are not a few other speeches of the like controversial character, as between Hector and Rhesus, Theseus and Hippolytus, Admetus and Pheres, Hecuba and Helen in the *Troades*, Peleus and Menelaus in the *Andromache*, where we might have

looked for the same exact correspondence in the number of verses. But in all these instances, though the number is *nearly* equal in each pair of speeches, there is no ground for suspecting either interpolation or omission such as might, as in other cases, plausibly account for a slight inequality in each pair of speeches. These may fairly be regarded as instances where the law has been rather laxly carried out, and therefore they in fact confirm rather than invalidate the principle contended for. It will be said, that nothing is easier than to invent a theory, and then to force refractory passages to suit it. With a full consciousness of this, we venture to think there is some reality in the present theory: and the following considerations will be allowed still further to confirm it.

There are two passages at least which seem to present a more elaborate and complex antithetical arrangement. One of these occurs in the *Electra* ⁵, and the observation of it has led to a rather important critical result, in the transposition of two verses which had hitherto occupied a wrong place. Another is in the *Orestes* ⁶, where Orestes speaks *five*, then *twice five*, then again *twice five* verses; and he is answered by Pylades in *fifteen*, after which (with the interval of a monostich dialogue between them of *thirty-one* ⁷) Orestes and Pylades again speak in *twenty-two* lines each. Beyond this ⁸, *Electra* and *Orestes* converse in *fourteen* alternate lines or couplets, and then *Electra* delivers a speech of *thirteen*, answered by *Orestes* in *fifteen* as before, and then (v. 1231—45) there is another dialogue of *fifteen* verses preceding a system of dochmiacs.—In all this a general, if not a particular and exact, coincidence is observable, which argues design and intention on the part of the poet, but which is very unlike mere accident. Now, the investigation of the rule, if such it be, is by no means without both utility and

⁵ It has been pointed out in the note on v. 544. Two other passages of the like kind deserve consideration; *Iph. T.* 1281—1326, and *Cycl.* 179—346.

⁶ v. 1047 to 1176.

⁷ Or *twice fifteen*; where the exact number *thirty* was impossible, as will be seen by referring to the passage.

⁸ v. 1177—90; where again, the exact number *fifteen* was inadmissible.

interest in a critical point of view. It affords a test of interpolations and omissions, not, of course, at all certain in itself, but at least of considerable value as confirmatory of suspicions reasonably conceived on independent grounds⁹. There is no part of a critic's duty which requires more shrewdness than the detection of interpolated lines. That the Attic tragedies have been rather extensively tampered with in this respect, is the growing conviction of the present editor. Of course, it is to be expected that difference of opinion will exist on such delicate points of scholarship. W. Dindorf appears to be sometimes rash in condemning verses; while not a few others, which have been marked as spurious for the first time in this edition¹, have escaped his suspicion. There is a *prima facie* probability that the early Alexandrine critics, in their recensions of and comments on the Greek poets, occasionally took liberties with the existing texts. Euripides especially, who was a great favourite with the Greek Christians, seems to have been liable to these interpolations from several causes. In some cases the real or apparent coincidence of doctrine may have led to quotations from Christian poets; in others, the learning or caprice of grammarians may have led them to amplify some of the sentiments, or to compare passages from other plays; or the reproduction of the more popular dramas upon the stage at an early period

⁹ Thus Ion 1035 seems spurious, each speech having *nine* verses.

¹ It may here be mentioned, that the following passage (Heracl. 525—34) contains some verses of questionable genuineness:—

οὐκοῦν θανεῖν ἄμεινον ἢ τούτων τυχεῖν
 [ἀναξίαν' ἄλλῃ δὲ καὶ πρέπει τινι
 μᾶλλον τάδ', ἥ τις μὴ ἵπσημος ὥς ἐγώ.]
 ἡγείσθ' ὅπου δεῖ σῶμα κατθανεῖν τόδε,
 [καὶ στεμματοῦτε, καὶ κατάρχεσθ', εἰ δοκεῖ·]
 νικᾶτε δ' ἐχθρούς· ἥδε γὰρ ψυχὴ πάρα
 ἐκοῦσα κούκ ἄκουσα· κάξαγγέλλομαι
 θνήσκειν ἀδελφῶν τῶνδε κάμαντῆς ὑπερ.
 [εὐρημα γάρτοι μὴ φιλοψυχοῦς' ἐγὼ
 κάλλιστον ἡὔρηκ', εὐκλεῶς λιπεῖν βίον.]

It is doubtful if μὴ φιλοψυχοῦσα can be defended by examples of such a use of μὴ in the old Attic dialect. On the other hand, writers like Lucian and Plutarch very commonly put μὴ for οὐ. The verb στεμματοῦν is not less suspicious, as ἀπαξ λεγόμενον.

may have induced actors and stage poets to enlarge some, to curtail or omit other passages. This latter indeed is one of the most probable causes of the alteration of the original writings; and we occasionally meet with a direct testimony to the fact². Doubtless, it is neither agreeable nor satisfactory to have our faith in the genuineness of the ancient writings shaken by these unwelcome surmises. They are mentioned only as probabilities; but we need not shut our eyes to them even as such, because whatever tends, in the study of the classics, to promote close observation and inductive reasoning, is so much in their favour, and deserves to be encouraged rather than repressed, even though absolute certainty is unattainable. That some considerable losses have been sustained by single lines or whole passages having dropped out, is more easily proved; and this evidently furnishes some analogy for believing that there are in a corresponding degree spurious interpolations. The practice of collecting γνῶμαι from the tragic writers, and of arranging them under different heads (as in the Extracts of Stobaeus), led naturally to the observation of parallelisms, and so to the wrong appropriation of some verses, as we actually find to be sometimes the case in Stobaeus. It is manifest that this alone would account for even genuine lines and passages of an author being disarranged or foisted into the wrong plays³.

So fond was Euripides of bringing two actors on the stage in controversy with each other, that this is with him a part of the drama not less essential to its completeness than is the long narrative of some messenger. Indeed, his plays, which are

² See, for instance, the Greek Argument to the *Rhesus*; the Scholiast on Med. 228.

³ See on Androm. 330. Thus, for instance, in the *Florilegium* of Stobaeus, xlix. 4, two verses are quoted as from the *Electra* of Euripides, which do not occur there. In lxxix. 2, a distich is wrongly given as from the *Heraclidae*. In xci. 23, eight lines are attributed to the *Hecuba* which nowhere occur in that play. In xciv. 5 a distich from the *Electra* (v. 943—4) is quoted as from the *Phoenissae*. In xcvi. 41, three verses from the *Ion* (381—3) are assigned to the *Iphigenia*. And so in lxxv. 10, two verses in the *Orestes* (542—3) are cited as from Dicaeogenes. In fact, the dramatic writers were often quoted from memory; and hence it is that various readings occur, to which it is dangerous to attach any high degree of critical importance.

otherwise sufficiently diversified and distinct in style and treatment, must be allowed to have a remarkable sameness in both these respects. There is scarcely one of all his extant tragedies that does not comprise both of these features. There must be two characters to argue a question of right and wrong, and there must be a messenger to relate what has just occurred out of sight of the acting parties. That the audience were pleased with such rhetorical discussions we must of course conclude; and the fact that they were so has been already explained by the known fondness of the Athenians for the business of the law-courts. To this Aristophanes alludes (Ran. 774),

οἱ δ' ἀκροώμενοι
τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν
ὑπερεμάνησαν, κἀνόμισαν σοφώτατον,

where *ἀντιλογίαι*, 'wranglings,' reminds us of the disputants of the eristic school, the *ἀντιλογικοὶ* of Plato. But it is curious to remark, that in his later plays Euripides somewhat relaxed and curtailed the controversial scenes, and compensated for them by giving either *double* narratives of messengers, almost equally long and graphic in their character (as in the *Bacchae*, the *Iphigenia at the Tauri*, the *Phoenissae*), or introducing, as in the *Helena* and the *Heruba*, the personal narrative of the adventures or the sufferings of one of the characters. The *Rhesus*, though believed to be one of the earliest of his plays (if indeed it is a work of our poet), affords a good instance of this; for we there have both the arrival of Rhesus described by a messenger, and also the account of the charioteer's injury related by himself. But here also we have the usual Euripidean controversy between Aeneas and Hector, and Rhesus and Hector. The *Troades* stands alone in the plays of this author in having no report of a messenger; but the herald Talthybius to a certain extent supplies the place. The *Iphigenia at Aulis* has no genuine one; but the play as we have it is imperfect and interpolated. Sophocles has a messenger in all his plays but the *Philoctetes*: Aeschylus only in the *Persae*, the *Agamemnon*, and the *Seven against Thebes*. The inference seems inevitable, that descriptive

narration was an element that was held more essential, and was more fully developed, in the later period of the Attic stage. There is nothing surprising in this. It was merely a reaction from the dithyrambic element of tragedy in favour of the oral *ῥῆσις*, natural to an age of eloquence and familiar with the tales of the *λογογράφοι*. Euripides in every instance takes his messengers from the common people ; a herdsman, an attendant, a captive slave, a sailor, a common soldier. This indeed is not unnatural, from the very notion of a messenger ; yet Sophocles varies the character, for in the *Trachiniae* it is Hyllus who brings an account of his father, and in the *Ajax* the narrative of Tecmessa takes precedence, in point of importance, over the brief speech of the real messenger. Sophocles indeed shows a very marked preference to the display of personal heroism and endurance under suffering, as we see in his characters of Hercules, Ajax, Oedipus, Deianira, Antigone, Philoctetes,—where in each instance his or her monologue forms the longest or at least the most prominent part of the respective plays.

These considerations are not unimportant. They show one of the radical differences between the treatment of a play in the hands of these two great masters of the tragic art.

Sophocles, in fact, laboured to bring out the character (*ἦθος*) of his heroes rather by letting them speak for themselves, and describe their own feelings under trying conjunctures. But Euripides, who represents his actors rather as the slaves of circumstances than as rising superior to them, prefers to make use of *events*, such as involved pathetic catastrophes. Now no event is so pathetic as the sudden outburst of an unexpected calamity affecting us in our nearest domestic relations. It is this very suddenness which almost *demand*s a messenger as the medium of communication. It must be described in detail, in order that the spectators may be worked up to a pitch of excitement ; and therefore it is most proper that an eye-witness or one who has taken a part in the affair should relate it to others. The events themselves are in all cases *narrated*, never *represented*. The ear, but not the eye, was the chosen vehicle of pathos to the

Greeks; and this is one of the great distinctive characteristics of ancient and modern tragedy. Every one of the plays in this volume amply bears out this view, which is not here urged as anything new⁴, but that the reader may more clearly comprehend what is the real essence of Greek tragedy. It is by the narrative of a servant that the chorus (identified with the cause of Creusa) learn the attempt of a mother to murder her son; that Theoclymenus is informed of the loss of the bride whom he had just got within his grasp; that Peleus is apprised of his grandson's barbarous murder; that Electra hears of Aegisthus' death; Cadmus, that his daughter has torn to pieces her own son; Hecuba, that her daughter has been sacrificed at the tomb of Achilles.

The *Persians* of Aeschylus, among its many excellencies, realizes the idea of a messenger under circumstances the most favourable for tragic effect. This, and the account of Orestes' death at the chariot race in the *Electra* of Sophocles, are the nearest in resemblance to the part which Euripides seems to have made the most prominent in each of his plays.

Of the extant dramas of Euripides, not less than half treat of the Trojan affairs. Of these only one (the *Rhesus*) is taken directly from the *Iliad*. The rest were adapted from the general mass of ancient epics known indiscriminately as "Homer" in the tragic age, and as "the Cyclic" or "the Cyclic poems" in later ages. This was evidently the case also with very many of the plays, of which little more than the titles is known to us, of Aeschylus and Sophocles. This fact is certainly remarkable.

⁴ See Müller, *Hist. Gr. Lit.* p. 307;—"It is never the outward act with which the interest of ancient tragedy is most intimately bound up. The action which forms the basis of every tragedy of those times is internal and spiritual; the reflections, resolutions, feelings, the mental or moral phenomena, which can be expressed in speech, are developed on the stage. For outward action, which is generally mute, or, at all events, cannot be adequately represented by words, the epic form, narration, is the only appropriate vehicle. Battles, single combats, murders, sacrifices, funerals, and the like, whatever in mythology is accomplished by strength of hand, passes behind the scenes; even when it might, without any considerable difficulty, be performed in front of them." Of course, the addition of *spectacles*, as in funerals, outbursts of grief &c., processions, suppliants before altars &c., was a necessary accessory to the drama, and occupied a very important place in its economy.

The celebrity of these epics must have been very great in the fifth century before the Christian era. Founded mainly, but not exclusively, on the "Homeric" poems, i. e. the general story of the "Troica," they would seem to have enjoyed a popularity through the recitations of the rhapsodists, little, if indeed at all, inferior to that enjoyed by those which have been handed down to us traditionally as the principal Homeric poems. It appears⁵ that both the date and the authorship of the epics on Thebes and Troy were early forgotten, and that they were commonly regarded as of equal merit and equal antiquity with the *Iliad* and the *Odyssey*. Indeed, we venture to think that this is the view which the tragic poets themselves must have taken. They did not, as we now do, and as the later Greeks undoubtedly did, regard Homer himself as transcendently superior to so many minor imitators, but they regarded the Greek epos collectively as the great and sacred national repository of poetry and religion. Probably it was this very fact which induced Pisistratus (if there is any truth at all in a story that comes to us from comparatively late sources) to undertake (about B.C. 550) the task of collecting and arranging the "Homeric" poems. He would hardly have done this, if those poems had not then been in danger of being no longer orally perpetuated in their true form. Another century would probably have found them undistinguishable from the amplifications and interpolations of the rhapsodists. Is it not highly probable also, that the loss of the *Cycclus*,—a circumstance which may well seem surprising when we consider its great and wide celebrity,—must be accounted for on the ground that it never received any such formal recension, that no *ἐκδοσις* of it was ever sanctioned by state authority?

It perished, in fact, by what we now call "natural selection." The weaker was ousted by the stronger, though not perhaps the later by the earlier. When two great written poems began to be received as "*the Homer*," the rest gradually passed away as "non-Homeric." Yet it is curious to find Thucydides in

⁵ Proclus, quoted by Müller, *Hist. Gr. Lit.* p. 61.

several passages referring to οἱ παλαιοὶ τῶν ποιητῶν, while elsewhere he refers to Homer by name ⁶.

It is worthy of remark, that under Pisistratus tragedy itself took its rise, or at least, began to assume a definite and important shape. It is scarcely hazardous to conclude, that the sole material for it in its early development was embodied in the epos. No effort was made to devise any new themes; the epos was now first *acted*, where before it had been only *recited*. Now, there must be some reason why such a very large number of plays were taken from the "non-Homeric" parts of the Cyclus, and none at all, it might almost be said ⁷, from the Iliad and the Odyssey. We think the reason was this: the Cyclus continued to be a more popular subject with the rhapsodists, and therefore more familiar to the people generally, when the separation of the Homeric poems from the rest of the epos ⁸ had invested them with a peculiar sanctity and reserve, and caused them to be regarded as a literary possession and an inviolable deposit of national character and traditions ⁹, rather than as a theme which would allow of arbitrary variations and additions under dramatic treatment. The subject which, next to the Trojan war, was most frequently treated of in Attic tragedy, the war of the Argives against Thebes, was also derived from the same fertile source; for the *Thebais* was one of the poems of the Cyclus. But there were evidently other subjects,—perhaps forming parts of the national epos, or perhaps preserved in ballads or local legends,—unconnected with either Troy or Thebes (except, perhaps, incidentally), which fell within the province of the tragic writers, and furnished them with appropriate themes for the highest display of their art.

⁶ See Thuc. i. 3, 5, 10, 11, 13, 21; vi. 2.

⁷ The *Rhesus* and the *Cyclops* are the only exceptions that we know of.

⁸ That this took place as late as the age of Pericles, and that no *written* Homer existed before that time, is a view which I have endeavoured to maintain in many writings on the subject since the first edition of this work.

⁹ The Aeneid of Virgil owes more to the epic Cyclus than to the Odyssey. Ovid, Propertius, Statius, and other Roman poets were also largely indebted to the Cyclus.

It seems probable that *all* the Greek tragedies, so far as we know them by their titles or by the fragments preserved, may be classed under ten principal subjects ¹. Now, if two or three hundred plays, and perhaps many more, could be composed from such limited materials, and if not only the very same subjects, but occasionally even the very same titles, were chosen by the rival dramatic writers, these facts conclusively show, that no tragic poet ever thought of *inventing a story*. Some existing myth, scarcely, if at all, distinguished in the mind of the people from actual historic truth, was selected as a framework, upon which to hang the sentiments and the philosophy of the poet. The treatment might vary under different hands; but the subjects themselves were immutably the same, simply because they were *established* subjects. They were, we can hardly doubt, for the most part at least, the inherited stories of the old Achæan chiefs and families who had preceded the Dorian occupation. Assuming this view to be at least highly probable, we may enumerate the following as the current literature of Hellas in the fifth and sixth centuries before Christ ² :—

- i. Legends of Troy.
- ii. Of Thebes.
- iii. Of Argos.
- iv. Of Corinth.
- v. Of Hercules.
- vi. Of Dionysus.
- vii. Of the early Attic and Achæan kings.
- viii. Of the Argonauts.
- ix. Of Crete.
- x. Of Thrace.

¹ Of course, the rare exceptions of the historic dramas, such as the *Capture of Miletus* and *Phoenissæ* of Phrynichus, and the *Persæ* of Aeschylus, are not taken into account.

² It would take a considerable space to illustrate, by quotations of the titles of plays, the theory here advanced. Suffice it to say, it has been founded on a careful consideration of those now known to us. Not a few of the plays presuppose a *Perseid*, or Adventures of Perseus. But this will fall under the head *Legends of Argos*.

Aeschylus, perhaps, took a somewhat wider range in the selection of themes. Still there are very few of the titles of his lost plays that may not easily be traced to some one or other of the above heads. Of his extant plays, the *Suppliants* manifestly falls under the third, the *Prometheus* under the fifth.

Besides the nine extant tragedies of Euripides relating to the Trojan war and the events following it, we have fragments of at least seven others on the same subject; and these too were in all probability taken wholly from the Cyclic poems³. These were, the *Alexandrus*, the *Palamedes*, the *Protesilaus*, the *Scyriæ*, the *Telephus*, the *Philoctetes*, and the *Phoenix*; to which may be added the *Epeus*, though the name alone of this play is preserved. In the historical order, or chronological sequence of the events, the extant plays of Euripides on the Trojan war are to be arranged as follows:—

1. *Iphigenia at Aulis*. This belongs to the period of the expedition of the Argives from Greece. The subject seems to have been taken from the *Cypria* of Stasinus.

2. *Rhesus*. The war is now in progress. The events are those described in the tenth book of the *Iliad*. It is rather remarkable that this book was by some ancient authorities believed not to be really Homer's work⁴, or at least, not a part of the original *Iliad*.

3. *Hecuba*. Troy has been taken, and the army are about to return to Argos, but are detained by the angry shade of Achilles, who demands the sacrifice of a Trojan captive. Polyxena is accordingly immolated on his tomb at Sigeum.

4. *The Trojan Captives*. This play relates to nearly the same period; but in v. 40 the death of Polyxena is spoken of as having already occurred. The distribution of the captives

³ Not less than thirty of the lost plays of Sophocles, and about ten of Aeschylus appear to have been derived from the same source, while not one of them seems to have been borrowed from Homer himself. I have discussed this subject more fully in the Transactions of the Cambridge Philosophical Society, vol. xi. part ii.

⁴ K. O. Müller, *Hist. Gr. Lit.* p. 53. Assuming this to be true, we should have the remarkable fact, that at least sixty known plays were derived from a kind of poetical appendix to Homer, not one from Homer himself (the Satyric Cyclops is hardly worthy of being taken into account).

among the conquerors, the murder of Astyanax, and the final demolition of the city, are the subjects of this play, which was undoubtedly adapted from the *Little Iliad* of Lesches.

5. *Helena*. Menelaus returns home after eight years' wandering on unknown seas. He recovers his wife Helen, who has been detained in Egypt, while a mere semblance or airy likeness of her was present at Troy. In this play the author was indebted to Stesichorus and to the *Nosti* of Agias.

6. *Electra*. It is not quite clear whether the poet himself regarded the action of this play as anterior or subsequent to that of the last⁵. Orestes on returning to Argos discovers his sister living in seclusion, and nominally married to a countryman. Together they plot to slay both Aegisthus and Clytemnestra, who had murdered Agamemnon on his return from Troy eight years previously.

7. *Orestes*. Here the return of Menelaus is spoken of as past (v. 53), whereas in the *Helena* he has but just left Pharos for Nauplia. Orestes, pursued by the Furies, is seized with madness, and is condemned to die by the Argives, but escapes, and is directed by Apollo to fly to Athens, where he shall be tried by the court of the Areopagus. (Between this and the next play the *Eumenides* of Aeschylus intervenes, and fills a void left in the plays of Euripides.)

8. *Iphigenia at Tauri*. Orestes, driven from land to land by the Furies, has at length been acquitted by the Areopagus. He is however still pursued by those Furies who desired his condemnation (v. 970), till he comes to the Tauri on the Euxine, where he recognizes his sister Iphigenia in the priestess of the temple, and succeeds by stratagem in carrying away her, together with the sacred image of Artemis, back to Argos.

⁵ It is evident from *Electr.* 1280, that the murder of Aegisthus followed close on the return of Menelaus. But in *Orest.* 472, the latter event is spoken of as having just occurred, though the murder of Clytemnestra and her paramour has been accomplished some time ago. Homer (*Od.* iii. 311) represents Menelaus as returning to Argos on the very same day that Orestes buried Aegisthus; and he says that this was eight years after Agamemnon's death. Consequently, as Menelaus wandered for eight years after the capture of Troy, Agamemnon must have returned at once. Compare *El.* 1152. *Helen.* 775.

9. *Andromache*. The events of this play belong to a still later period than the return of the Greeks. Neoptolemus, the son of Achilles, who in the *Orestes* (v. 1655) was forewarned of the death that awaited him at Delphi, is in the present play described as having married Hermione the daughter of Menelaus, after cohabiting with the captive Andromache. While absent at Delphi, he is set upon by the Delphians, instigated by his enemy Orestes, and is murdered on suspicion of being a thief having designs on the wealth of the Delphian temple.

10. The satyric *Cyclops* describes the adventure of Ulysses with Polyphemus, at some indefinite period of his long wanderings after the capture of Troy. The subject is the same as the ninth book of the *Odyssey*. The speech of Cassandra in the *Troades* (v. 424 seqq.) also enumerates the principal circumstances in the return of Ulysses, as described in the *Odyssey*.

It is evident that of all the subjects of Greek tragedy connected with Troy, the murder of Agamemnon, with the revenge afterwards taken by Orestes, was by no means the least famous. Not less than seven of the extant plays of the three tragic authors treat of this single event, if, as we clearly should do, we include the *Iphigenia at the Tauri* among the number. Though the circumstance is mentioned in the third, the fourth, and the eleventh books of the *Odyssey*, it is probable that the poem of Agias, known as the *Nosti*, or *Return of the Atridae*, contributed its share to the details as they were worked out in these plays. So strong a hold upon the minds of an intellectual people had the doctrine, whether derived from reason, or observation, or from that instinctive perception of eternal justice which seems to be implanted in man,—that crime must be overtaken by punishment, and that neither wealth, nor greatness, nor power, can long keep the demon Retribution away from the guilty hearth. Moreover, such a theme suited the natural disposition of the Greeks, who held revenge to be a most sacred duty. The point of the story,—that which gave its harrowing interest to a Greek audience,—was the strong

conflict not only between natural *feelings*, but between *principles*. The legal and the illegal were at issue,—the virtue of avenging a father, with the crime of slaying a mother. Faith in the commands of a god came in to turn the scale; obedience to those commands, however incomprehensible to the reasonings of a dutiful son, is rewarded by the final triumph of his cause, after long sufferings and occasional misgivings of conscience (*Electra*, v. 971—9).

Such a story suited the different genius of each of the three great tragic writers; and though the manner in which Euripides has treated it in the *Electra* has met with little approval from modern critics, who have generally included the *Orestes* in their condemnation, it may be doubted if, after all, the fault does not rather lie with them than with the poet. We know that custom and the authority of learned writers have great influence; but we know also that customs change; and perhaps the time may come when Euripides will once more occupy the tragic *προεδρία* from which neither Aristophanes nor the German critics will be able again to dethrone him.

In re-editing this volume after an interval of many years, a thorough revision of both the text and the notes has been made, and many improvements have been introduced, especially from the editions of Kirchhoff and Nauck, and that of the *Bacchæ* by Mr. Tyrrell. The Editor's thanks are due for very many literary communications; but especially for a series of notes on the *Ion* and the *Helena*, by F. H. Baynes, Esq., M.A., of New College, Oxford.

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ΕΥΡΗΠΙΔΟΥ ΙΩΝ.

Τ Π Ο Θ Ε Σ Ι Σ.

Κρέουσαν τὴν Ἐρεχθέως Ἀπόλλων φθείρας ἔγκνον ἐποίησεν ἐν Ἀθήναις· ἡ δὲ τὸ γεννηθὲν ὑπὸ τὴν ἀκρόπολιν ἐξέθηκε, τὸν αὐτὸν τόπον καὶ τοῦ ἀδικήματος καὶ τῆς λοχείας μάρτυρα λαβοῦσα. τὸ μὲν οὖν βρέφος Ἑρμῆς ἀνελόμενος εἰς Δελφοὺς ἤνεγκεν· εὐροῦσα δ' ἡ προφήτις ἀνέθρεψε· τὴν Κρέουσαν δὲ Ξοῦθος ἔγημε· συμμαχήσας γὰρ Ἀθηναίοις τὴν βασιλείαν καὶ τὸν τῆς προειρημένης γάμον ἔλαβε δῶρον. τούτῳ μὲν οὖν ἄλλος παῖς οὐκ ἐγένετο· τὸν δ' ἐκτραφέντα ὑπὸ τῆς προφήτιδος οἱ Δελφοὶ νεωκόρον ἐποίησαν. ὁ δ' ἀγνοῶν ἐδούλευσε τῷ πατρί.

Ἡ σκηνὴ τοῦ δράματος ὑπόκειται ἐν Δελφοῖς.

I O N.

THOUGH the *Ion* may safely be pronounced one of the most perfect and beautiful of the Greek Tragedies, it does not appear to have been regarded with any particular favour by the ancient schoolmen. We have no scholia upon the text, and but scant references to or quotations from the play in the grammatical Treatises and Lexicons of the early Christian ages. Yet very few of the extant dramas are more artistic in the plot, or more happy in the delineation of the passions. If to excite the combined emotions of *fear* and *pity* be the chief end of a Greek Tragedy, then the *Ion* must be judged eminently to fulfil these primary conditions. It has as many alternations between hopes and misgivings as the *Oedipus Rex* or the *Trachiniae* of Sophocles. It may be added, that none of his plays more clearly show the fine mind of Euripides, or impress us with a more favourable idea of his virtuous and humane character. Not even is the date of the *Ion*, nor the trilogy to which it belonged, nor are the circumstances under which it was brought out, known to us. It can only be inferred, from the style of the versification, that it was intermediate between the earlier and severer compositions, and the licentious and florid elegancies of his latest plays. Accordingly W. Dindorf places it between Ol. 88 and Ol. 91, and Hermann¹ considers, from internal evidences, that it was written “nec post Olymp. lxxxix., nec multo prius,” i. e. about B.C. 425. Pericles had died in 429, and the mighty works executed at Athens under his administration,—the Parthenon, the Propylaea, the Erechtheum (begun), the Temple of Victory,—were before the eyes and in the mind of the poet and his audience in all their recent beauty. The general composition of the play may be described rather as pleasing than as powerful. It was designed to extol the pure blood of the Athenians, and to show that the Ionian stock from which they claimed descent was not, as represented in ordinary legends, that derived from the Hellenic or Achaean stranger Xuthus, but had originated from Apollo himself. Creusa, who is represented as the principal character, is the daughter of the old autochthonic King Erechtheus. In early life she had been seduced by Apollo, and

¹ *Praefatio*, p. xxxii.

given birth at home to a son, whom from fear of her parents she had exposed in a grotto under the Acropolis. Apollo however was not forgetful of his child. Hermes is desired by him to convey the infant to Delphi, and there to leave him before the temple, if perchance some Delphian maid may take pity on the foundling and rear it as her own. In the course of years the boy Ion is appointed to an honourable service in the temple of his patron god. He knows not his origin; a stranger and an orphan, he lives a chaste ascetic life, rejoicing in and with the god of joy, at whose altars he is maintained, and cheerfully conversing with the visitors to the renowned Delphic shrine.

Meanwhile Creusa, the mother, has married Xuthus, who, though a foreigner, has been deemed by the Athenians worthy the hand of an Erechtheid, as a return for the services he had rendered them in a war with the Euboeans. Though long married, they are childless, and have resolved on an expedition to Delphi to consult the god on the chance of their having a family.

It so happens on their arrival at that famed temple, that Creusa first meets with her own son Ion; and in a touching and well-sustained dialogue, each is made acquainted with the anxieties of the other,—Ion finding that Creusa sighs for a son, Creusa that Ion,—he of the noble mien and obliging and courteous temper,—knows not who are his parents. All this is so artistically contrived, that the spectators are kept in a state of suspense how the ἀνagnώρισ is to be effected between two persons whom a mutual liking seems already to have mysteriously united. Creusa, ashamed of her frailty in early youth, pretends that she has come to Delphi on behalf of a friend who had been the victim of an amour with the god, and who wishes to hear of her child. This gives occasion to the poet to express, under the character of the artless and ingenuous Ion, some fine reflections on the injustice and immoralities of those beings whom men are taught to look up to for examples of every virtue.

Xuthus, the husband, now returns from the neighbouring oracle of Trophonius, where he finds Creusa in much alarm and excitement from the conversation she had held with Ion about her early misfortune. He has learnt from the god (v. 535) that the first person he meets on going forth shall be his son. This proves to be Ion, whose surprise at being greeted under the strange appellation of *My son*, is well and naturally depicted. His faith in oracles however is such, that he is easily convinced. Xuthus informs him of a scheme for introducing him to Athens as a stranger at first, in order to avoid the jealousy of Creusa, should she have reason to believe that the childlessness is on her part alone. And he then departs with the

real but concealed intention of making a thank-offering to the gods, and charges Ion to superintend the preparations for entertaining all the Delphians at a grand banquet in honour of the event.

The chorus, who are handmaids of Creusa, have heard the intentions of Xuthus, and are enjoined by him under penalty of death not to reveal them to their mistress. This warning however they disregard ; Creusa is made acquainted with all that has occurred. Her jealousy is fomented by the wicked counsels of an old man, who had once been the attendant on Erechtheus. He represents to her that the adoption of Ion is a slight upon the house to which he has long been attached. A stranger will henceforth sit on the throne of the Erechtheids. She is moved by his arguments, not only as an injured wife, but as a daughter proud of her pure antoichthony. They conspire to murder Ion. To do this at Athens would be dangerous, and so it is planned to take place at Delphi (1026). The old man is to put some drops of a subtle poison in his cup while he is preparing a libation after the banquet which is about to be given by Xuthus. The scheme is however frustrated by an accident, brought about by the interposition of Apollo. A flock of pigeons enters the banqueting room ; and one of them, which has tasted the poisoned wine that had, from a slight informality in the ceremony, been poured upon the ground, dies in convulsions. The old man is arrested on the spot by Ion himself, and confesses that he is the accomplice of Creusa. Both are immediately condemned by the Delphians to die. Ion, as the party to whom a sacrilegious wrong had been offered, and full of zeal for the cause of the god, comes forward as the resolute opponent of one whom he little supposes to be his own mother, but regards only as an impious invader of the sanctity of the Delphian precincts. He charges her face to face with her wickedness, and avows that she shall die, even though she has taken refuge at the altars.

But now the old prophetess, who many years ago had preserved the life of the infant foundling, and had secretly kept the crib in which he was laid, and in it the clothes and ornaments which he then wore, comes forward, and presents to him these tokens, in case he should obtain any clue to his mother either at Athens or elsewhere. Ion opens the box, which had remained intact for so many years, and exposes to the view of Creusa, who is present in the scene, the very ornaments which she had herself attached to the child at his birth². Thus the recognition is effected. Creusa publicly acknowledges that Phoebus was the father. Ion's doubts on this last point are quickly removed by the appearance of Athena,

² The recognition in this play is precisely identical with that in the *Rudens* of Plautus, where Palaestra becomes known to her parents by the trinkets (*crepundia*) she had worn in infancy.

who is sent by Phoebus to confirm her story, and to order that Ion should be placed on the throne of Athens, her own city. From him shall descend the four Ionic tribes, *Teleontes*, *Hopletes*, *Ergades* or *Argades*, and *Aegicores*; and these shall colonize the coast of Asia Minor and the intermediate Aegean isles, to be called *Ionía* from the name of Ion.

We may here remark, that Euripides, like Thucydides (i. 12, Ἴωνας μὲν Ἀθηναῖοι καὶ νησιωτῶν τοὺς πολλοὺς ᾤκισαν), displays a total ignorance of ethnology, and of the earlier movements of the Ionian population from Asia to Europe. Like the old theory of the earth being central, Athens was the indigenous and aboriginal seat from which all that bore the Ionian name were supposed to have descended.

Xuthus does not take a prominent part in the play. He is introduced as the husband of Creusa according to the current Athenian legends; but the assigning to him Ion as his son is a mere stratagem to account for the youth's succeeding to the throne of Athens with his concurrence. The terms indeed on which Apollo presented Ion to him as a *gift* would have roused the suspicions of a more sagacious man:—

πεφυκέναι μὲν οὐχί, δωρεῖται δέ σε
αὐτοῦ γεγῶτα· καὶ γὰρ ἂν φίλος φίλῳ
δοίη τὸν αὐτοῦ παῖδα δεσπότην δόμων,

is the account of the affair given to Ion by Creusa in explanation (v. 1534). But the plot is so contrived, that Xuthus is at once content to believe Ion to be his own child, and is anxious to conceal his own fruitfulness from the very wife who was really the parent. The very fact that Apollo gives him to Xuthus as a son, is, as Hermann observes, a recognition that such was really believed to be the human parentage, till the vanity of the Athenians led them to look for a divine origin of their race.

The scene throughout is laid at Delphi, and the temple of Apollo is represented on the stage, the ascent from the orchestra being converted (v. 738) into a steep winding mountain path (743). The play is rich in allusions to the art and the topography of Athens and Delphi, and to the early myths of Cecrops and Erechtheus, both of whom may be regarded as the eponym heroes of Athenian Autochthony. There are three actors in the piece, as is clear from the scene where Creusa is present at the conversation between Ion and the prophetess, v. 1395, &c., and from the concluding dialogue between Ion, Creusa, and Athena.

There are but two MSS. of this play, the Palatine and the Florentine, the readings of which are given in Kirckhoff's edition³.

³ His text, with that of Nauck, has been carefully examined and compared in the present edition.

ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΡΜΗΣ.

ΙΩΝ.

ΧΟΡΟΣ ΘΕΡΑΠΑΙΝΙΔΩΝ ΚΡΕΟΥΣΗΣ.

ΚΡΕΟΥΣΑ.

ΞΟΥΘΟΣ.

ΠΡΕΣΒΥΤΗΣ.

ΘΕΡΑΠΩΝ ΚΡΕΟΥΣΗΣ.

ΠΥΘΙΑ ἡτοὶ ΠΡΟΦΗΤΙΣ.

ΑΘΗΝΑ.

ΕΥΡΙΠΙΔΟΥ ΙΩΝ.

ΕΡΜΗΣ.

*Ατλας, ὃ χαλκίοισι νώτοις οὐρανὸν,
θεῶν παλαιὸν οἶκον, ἐκτρίβων, θεῶν

1—81. The Prologue. Perhaps no play better illustrates Euripides' way of explaining the whole plot at the outset, than the *Ion*. It is well known that the practice has been alleged as a fault against the poet,—perhaps from no better reason than that Aristophanes in the *Frogs* has made some jokes about it. But Euripides had the sense to know that the merit of a good play is to affect the audience not so much by surprise, as by the way in which the story is told, and the manner in which it is represented. He is not afraid of telling his hearers beforehand *what* is going to be acted, but on the contrary, he regards this as an important aid to the right understanding of the characters. The *drama* is essentially *action*; and it is just for this reason that we are never tired of seeing a good play well acted, even long after we have become familiar with every one of the incidents.

In the present play, Hermes announces that he has come to Delphi to witness the restoration of the foundling Ion to his true mother Creusa, and his reputed father Xuthus, the son of Aeolus, and her husband. To Delphi the god had formerly gone at the express request of his brother Apollo, who was the real father of Ion, in order that he might bring the new-born infant from a grotto under the Acropolis of Athens, where it was then exposed, to the Temple of the Pythian god, and so secure its preservation under the fostering care of his priestess. And

in order that the recognition of his mother at some future time (which time has now arrived) might be without difficulty brought to pass, he had conveyed the infant in its cradle with all the swathing bands and trinkets attached to it by its parent at the time of the secret birth.

1. The metre of this verse, which violates the well-known canon of Porson (quoted on *Alcest.* 671), has given rise to several conjectures. Bothe, following him and Elmsley, transposes thus, *Ατλας, ὃ νώτοις χαλκίοισιν οὐρανὸν κ.τ.λ., which seems weaker than the common order. Hermann thinks that the line is purposely constructed so as to represent, in the recitation, the weight and the labour that is described. Dr. Badham supposes οὐρανὸν to be a gloss that has crept into the text in place of the original νώτοισιν πόλον. He might have added that this is the very word used by Aeschylus in speaking of the same person, *Prom.* 436, *Ατλανθ', ὃς αἰὲν | ὑπέροχον σθένος κραταῖον | οὐράνιον τε πόλον | νώτοις ὑποστενάζει. Both Hesychius and Photius explain πόλος by οὐρανός. We may be, perhaps, content with the vulgate, whatever may have been the poet's reason for departing from a law which he usually, but not invariably, observes. So in *Phoen.* 747, ἀμφοτέρων, ἀπολειφθὲν γὰρ οὐδὲν θάτερον. In *Oed. Col.* 664 there is an equally plain violation of the ordinary iambic rhythm, θαρσεῖν μὲν οὖν

μιᾶς ἔφυσε Μαῖαν, ἧ 'μ' ἐγείνατο
 Ἑρμῆν μεγίστῳ Ζηνί, δαιμόνων λάτριν.
 ἦκω δὲ Δελφῶν τήνδε γῆν, ὤν' ὀμφαλὸν
 μέσον καθίζων Φοῖβος ὑμνωδεῖ βροτοῖς,
 τὰ τ' ὄντα καὶ μέλλοντα θεσπίζων αἰεί.
 ἔστιν γὰρ οὐκ ἄσημος Ἑλλήνων πόλις,
 τῆς χρυσολόγχου Παλλάδος κεκλημένη,
 οὐ παῖδ' Ἑρεχθέως Φοῖβος ἔξευξεν γάμοις
 βία Κρέουσας, ἔνθα προσβόρρους πέτρας

ἔγωγε κἄνεν τῆς ἐμῆς | γνώμης ἐπανῶ,
 and it is needless to cite other instances,
 well known to scholars, and sufficiently
 numerous to show that Porson's canon is
 only a generally observed arrangement,
 resulting from the fine ear for harmony
 which the Greeks undoubtedly possessed.
 —ἐκτρίβων is a poetical word for ἀνέχων.
 But it requires some explanation, as it
 may be understood in two ways. A per-
 son might be said τρίβειν or ἐκτρίβειν
 ὤμους, to gall or wear out his shoulders
 by a burden, and so by a sort of meto-
 nymy, τρίβειν οὐρανὸν ὤμοις, because the
 friction is exerted on one of two bodies as
 much as on the other. But ἐκτρίβειν
 may also bear the sense which Hermann
 assigns to it, of gradually performing a
 long and unremitting toil, ἐκτρίβων ἄχθος
 οὐρανοῦ,—wearing it out, that is, by per-
 severing endeavours, though it is destined
 never to come to an end. He compares
 Oed. R. 248, ἄμωρον ἐκτρίψαι βίον, and
 in a similar sense we have τρίβειν βίον
 Heracl. 84. Both Kirchhoff and Nauck
 think ἐκτρίβων is corrupt. It is not easy
 to suggest a word that it could have
 superseded.

3. ἧ 'μ', for the unemphatic ἧ μ', is the
 reading of L. Dindorf, approved by Her-
 mann and others. In the next verse Dr.
 Badham is clearly right in transposing
 the comma usually placed after Ἑρμῆν,
 by which the meaning was, 'messenger
 to Zeus the chief of all the gods.' The
 mention of the father adds weight to the
 passage, while that of the supremacy of
 Zeus is here quite needless. With δαιμό-
 νων λάτριν compare θεῶν ὑπηρέτου, said of
 Hermes, Prom. 975.—θεῶν μιᾶς, Pleione.
 There seems a play on the name Μαῖα
 from μῖα. Apollodor. i. 3. 10. Ovid,
 Fast. v. 81,

"Duxerat Oceanus quondam Titanida
 Tethyn,

Qui terram liquidis, qua patet, ambit
 aquis.
 Hinc sata Pleione cum caelifero At-
 lante
 Jungitur, ut fama est, Pleiadasque
 parit.
 Quarum Maia suas forma superasse so-
 rores
 Traditur, et summo concubuisse Jovi.
 Haec enixa jingo cupressiferae Cyllenes
 Aethrium volucris qui pede carpit
 iter."

6. ὑμνωδεῖ. There is an allusion to
 the metrical form in which oracles were
 delivered. So ἔχρησας ὑμνωδίαν *inf.* 681.
 ἀνύμνησας δίκαν *El.* 1190. θεσφάτων
 αἰοδαί *Iph. T.* 1283.

7. τὰ ὄντα καὶ (τὰ) μέλλοντα is an in-
 stance of a poetical licence similar to
 Ag. 315, τῶν ἀλόντων καὶ κρατησάντων.
 Helen. 923, τὰ τ' ὄντα καὶ μή, and *ibid.*
 v. 14, where the same words as here
 occur. Androm. 405, πρὸς τὰς παρούσας
 ἢ παρελθούσας τύχας.

8. ἔστιν γὰρ. ('And I am come to
 Delphi for this reason):—there is a city
 of the Hellenes not unknown to fame,
 called the city of Pallas of the gilded
 lance, where Creusa brought forth a
 child to Apollo, and from which I for-
 merly brought it to this place,' &c.—οὐκ
 ἄσημος, i. e. κλεινοτάτη. The epithet
 χρυσολόγχου refers to the great bronze
 statue of Pallas Πρῶαχος on the Acropolis.

10. The MS. Pal. gives ἐξ Ἑρεχθέως,
 whence Kirchhoff suspects a *lacuna*, and
 regards οὐ as an interpolation.

11. ἔνθα κ.τ.λ. In the *Paneum*, or
 grotto hollowed out in the base of the
 Acropolis at its n.w. angle, and dedicated
 in common to Apollo and Pan. The
 whole north side of the Acropolis prob-
 ably obtained the name of Μακρὰι on
 account of its being much longer in that
 direction than at the two ends to the east

Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονὸς
 Μακρὰς καλοῦσι γῆς ἄνακτες Ἀτθίδος.
 ἄγνως δὲ πατρὶ, τῷ θεῷ γὰρ ἦν φίλον,
 γαστρὸς διήνεγκ' ὄγκον· ὡς δ' ἦλθεν χρόνος, 15
 τεκοῦσ' ἐν οἴκοις παῖδ' ἀπήνεγκεν βρέφος
 ἐς ταυτὸν ἄντρον οὐπὲρ ἠνιάσθη θεῷ
 Κρέουσα, κακτίθησιν ὡς θανούμενον
 κοίλης ἐν ἀντίπηγος εὐτρόχῳ κύκλῳ,
 προγόνων νόμον σώζουσα τοῦ τε γηγενοῦς 20
 Ἐριχθονίου· κείνῳ γὰρ ἡ Διὸς κόρη
 φρουρῶ παραζεύξασα φύλακε σώματος

and west. The cave of Pan still remains, and was explored by Dr. C. Wordsworth ; see *Athens and Attica*, chap. xii., and Mr. Blakesley on Herod. vi. 105.

12. τῆς Ἀθ. χθονὸς is added for the sake of clearness, and is to be construed with Π. ὄχθῳ, not, as Bothe contends, with ἔνθα. The verse indeed is hardly necessary, and reads rather like an addition.—ἄνακτες, the lords, that is, the inhabitants generally, of the Attic soil. So Δελφῶν ἄνακτες inf. 1222. ὦ γῆς ἄνακτες Soph. Oed. Col. 831. By ὄχθος the Acropolis of course is meant, as in Troad. 798, ὄχθοις ἱεροῖς ἔν' ἐλαίας πρῶτον ἔδειξε κλάδον γλαυκᾶς Ἀθάνα.

14. ἦν φίλον, sc. λαθεῖν αὐτὸν τὸ πραχθέν. The same account is given of the birth of Iamus from Evadne in Pind. Ol. vi.

17. ταυτὸν ἄντρον. See on v. 1400, and on v. 949.

19. ἀντίπηξ. The derivation from ἀντι and πηγνύειν, implying something fixed in front of another, seems to indicate an original usage of which we know nothing, unless it meant 'fastened in front,' or 'having a hinged lid' or cover. Hesychius explains it to mean 'a chest,' or box; but the epithet πλεκτὸν shows that it was of wicker work, and εὐτρόχος indicates its round shape. The Schol. on Il. xvi. 221 says that it is a Mitylenean word. Inf. v. 1391, ἰδοὺ περίπτυνγμ' ἀντίπηγος εὐκύκλου ὧς οὐ γεγήρακ' ἐκ τινὸς θεηλάτου, Εὐρώς ᾧ ἅπαστι πλεγμάτων. We may conceive therefore that it was a sort of hamper, *vidulus*, Plaut. Rud. 545.

22. φύλακε. So Porson by an obvious correction for φύλακας. The meaning is, that Creusa deposited the infant in the basket, after attaching to it (viz. round

the neck, *δέραια φέρειν*, v. 1431) a golden ornament fashioned in the device of two snakes intertwined, such being the ancient custom of her family, which she did not neglect to observe even in a time of alarm and anxiety. Whether the snakes affixed by Hera to Erichthonius were real ones, or merely ornaments, called φρουρῶ in the sense of *charms*, is a question determined by the authority of Apollodorus (quoted on v. 270). See Ovid, Met. ii. 553,

"Pallas Erichthonium, prolem sine matre creatam,
 Clauserat Actæo texta de vimine cista,
 Virginibusque tribus, gemino de Cecrope natis,
 Hanc legem dederat, sua ne secreta viderent.

— at intus

Infantemque vident apporrectumque draconem."

Tac. Ann. xi. 11, 'vulgabaturque adfuisse infantiae ejus (Domitii) dracones in modum custodum, fabulosa et externis miraculis adsimilata.' A male and female snake were emblems connected with Nature-worship. Hence the use of the ἀντίπηξ as well as of the snakes was part of the ancestral custom observed by Creusa. Hence, too, when the basket is opened, and its contents are examined, in v. 1427, Creusa finds therein δράκοντε μαρμαίροντε παγχρόσῳ γένει. Similar ornaments have been discovered, as bracelets, at Pompeii. (See Lucian, Ἐρωτες, p. 412.) Cecrops himself, the representative of the indigenous inhabitants, was τὰ πρὸς ποδῶν δρακοντίδης, Ar. Vesp. 438; in fact he has been ingeniously identified with the τέττιξ

δισσὼ δράκοντε, παρθένους Ἀγραυλίσι
 δίδωσι σῶζειν. ὅθεν Ἐρεχθείδαις ἐκεῖ
 νόμος τίς ἐστὶν ὅφεισιν ἐν χρυσηλάτοις 25
 τρέφειν τέκν'. ἀλλ' ἣν εἶχε παρθένος χλιδὴν
 τέκνῳ προσάψας ἔλιπεν, ὡς θανουμένῳ.
 καὶ μ' ὦν ἀδελφὸς Φοῖβος αἰτεῖται τάδε
 ὦ σύγγον', ἐλθὼν λαὸν εἰς αὐτόχθονα
 κλεινῶν Ἀθηνῶν, οἶσθα γὰρ θεᾶς πόλιν, 30
 λαβὼν βρέφος νεογνὸν ἐκ κοίλης πέτρας
 αὐτῷ σὺν ἄγγει σπαργάνοισι θ' οἷς ἔχει
 ἔνεγκε Δελφῶν τὰμὰ πρὸς χρηστήρια,
 καὶ θὲς πρὸς αὐταῖς εἰσόδοις δόμων ἐμῶν.
 τὰ δ' ἄλλ', ἐμὸς γὰρ ἐστίν, ὡς εἰδῆς, ὁ παῖς, 35
 ἡμῖν μελήσει. Λοξία δ' ἐγὼ χάριν
 πράσσων ἀδελφῷ πλεκτὸν ἐξάρας κύτος
 ἦνεγκα, καὶ τὸν παῖδα κρηπίδων ἔπι

(worn by the old Athenians in their hair, Thuc. i. 6), his daughters, according to the legend, viz. Agraulos, Pandrosus, and Herse (Apollodorus, iii. 14, 2), being merely epithets indicative of the field-piping and dew-drinking propensities of that insect. The curling up of the tail or body of this *κέκροψ* or *κέρκωψ* (*κερκώπη*), is expressed by the very derivation of the word from *κερκός*. And hence the statues of Cecrops were made with serpent-like folds in place of legs and feet. See Pausan. Attic. cap. xviii. § 2. Inf. 1163, κατ' εἰσόδους δὲ Κέκροπα θυγατέρων πέλας, Σπείραις συνειλίσσοντα.

23. παρθένους Ἀγραυλίσι, the daughters of Cecrops, or rather of Ἀγλαυρος, inf. 496. The name of the eldest is spelt both Ἀγραυλος and Ἀγλαυρος, but for the reason given above, the former appears the true orthography. The wife of Cecrops was also called Ἀγραυλος. Cf. v. 496.

24. ἐκεῖ. 'There at Athens' (i. e. not here at Delphi), as Homer uses ὕπ' Ἴλιον αὐτοῦ &c. The conjectures proposed, Ἐρεχθείδαισι καὶ (Bothe), Ἐρ. ἀελ (Elmsley), Ἐρ. ἔτι (Barnes), do not seem to be any improvement.—ἐν ὄφεισιν, i. e. ὄφεις or ὄφείων εἰκόνας ἐξάπτοντας. See 1427.

26. ἀλλὰ refers to ἐκτίθησιν sup. 18; she exposed the child, but with such ornaments as were destined to lead to

the discovery of its parents.—χλιδὴν, the piece of embroidered peplus described below, v. 1417 seqq. That it was the custom to affix some kind of κόσμος to those about to be consigned to the tomb, will appear from Alcest. 160, 618. Brodaeus is therefore wrong in explaining χλιδὴν by *crepundia*.

30. οἶσθα γάρ. Added as a eulogy on Athens, οὐκ ἔσθμος Ἑλλήνων πόλις, v. 8.

31. λαβὼν. Cf. Hel. 44, λαβὼν δέ μ' Ἐρμῆς ἐν πτυχαῖσιν αἰθέρος—ιδρύσατο.

33. Δελφῶν. The correction of Reiske and Musgrave for ἀδελφῶ, and rightly approved by Herm., Dind., Bothe, and Matthiae. Hermann well says, "inutilis hic fratris, necessaria loci mentio est in pluribus quae Apollo habuit oraculis."

36. χάριν πράσσων, 'doing a favour,' as we say by a precisely similar idiom. Cf. inf. 895. Electr. 1133.

38. κρηπίδων. Properly, the raised platform or basement of squared stones on which Greek temples always stood. Here perhaps for βάθρων, the steps. See Androm. 1112. The child was laid on one of the front steps, that the priestess might not fail to see it on first entering the shrine. And hence, apparently, the poet adds ὑπὲρ θυμέλας διορίσαι, v. 46, to cast it without and beyond the flight of steps; for θυμέλαι are strictly the steps of an altar.—διορίσαι, Helen. 394, 828.

τιθημι ναοῦ τοῦδ', ἀναπτύξας κύτος
 ἐλικτὸν ἀντίπηγος, ὡς ὀρῶθ' ὁ παῖς. 40
 κυρεῖ δ' ἄμ' ἱππεύοντος ἡλίου κύκλω
 προφήτης εἰσβαίνουσα μαντεῖον θεοῦ·
 ὄψιν δὲ προσβαλοῦσα παιδὶ νηπίῳ
 ἐθαύμασ' εἴ τις Δελφίδων τλαίῃ κόρη
 λαθραῖον ὠδῖν' ἐς θεοῦ ῥῖψαι δόμον, 45
 ὑπὲρ δὲ θυμέλας διορίσαι πρόθυμος ἦν
 οἴκτῳ δ' ἀφήκεν ὠμότητα, καὶ θεὸς
 συνεργὸς ἦν τῷ παιδὶ μὴ ἵκπεσεῖν δόμων.
 τρέφει δέ νιν λαβοῦσα· τὸν σπείραντα δὲ
 οὐκ οἶδε Φοῖβον, οὐδὲ μητέρ' ἧς ἔφν, 50
 ὁ παῖς τε τοὺς τεκόντας οὐκ ἐπίσταται.
 νέος μὲν οὖν ὢν ἀμφὶ βωμίους τροφὰς
 ἡλᾶτ' ἀθύρων ὡς δ' ἀπηνδρώθη δέμας,
 Δελφοί σφ' ἔθεντο χρυσοφύλακα τοῦ θεοῦ
 ταμίαν τε πάντων πιστὸν, ἐν δ' ἀνακτόροις 55
 θεοῦ καταζῇ δεῦρ' αἰεὶ σεμνὸν βίον.
 Κρέουσα δ' ἡ τεκοῦσα τὸν νεανίαν
 Εὐόθῃ γαμεῖται συμφορᾶς τοιαύσδ' ὕπο·

The temple of Apollo was thought to be defiled either by child-birth or by dead bodies; see inf. 1224.

40. ὀρῶθ' (ὀρᾶοιτο) Scaliger for ὀρᾶθ' or ὀρᾶσθ'.

41. ἄμ' ἱππεύοντος for ἀνιππεύοντος Musgrave. Kirchhoff would prefer ἀνιππεύοντος ἡλίου κύκλου.—κυρεῖ, at that very time (θεία μοῖρα, as it were) the priestess entered the temple.

45. ῥῖψαι, προσέσθαι. So Orestes taunts his mother with deserting him, Aesch. Cho. 913, τεκοῦσα γὰρ μ' ἔρριψας ἐς τὸ δυστυχές.—τλαίῃ implies a doubt, while ἔτλη would assume the fact.

49. τὸν σπείραντα. For οὐκ οἶδε Φοῖβον πατέρα ὄντα. Of course the sense is not, 'she knows not Phoebus who begot him,' but ὁ σπείρων is for πατήρ, as ἡ τεκοῦσα so often stands for μήτηρ, sometimes even with a genitive after it.—οἶδε, sc. ἡ προφήτις.

52. νέος κ.τ.λ. 'Whilst then he was yet young, he used to ramble in boyish sport round the altars that fed him; but when he had come to man's stature, the

Delphians appointed him gold-keeper of the god,' &c. Some difficulty seems to have been felt about the first of these lines, which Dr. Badham renders, "he wandered round the food of the altars, coaxing (for some)." Hermann too seems to have missed the sense, in translating ἡλᾶτο *exulabat*, and reading ἀμφιβωμίους, "quasi dicas ἡλᾶτο ἔχων ἀμφιβωμίους τροφάς." In his Preface however (p. v) he gives the right sense from Seidler. The truth is, τροφᾶ here stands (by an Attic idiom illustrated on Med. 68, πεσσοὺς προσελθὼν) for τόπος ὅπου ἐτρέφετο, and βώμιοι is added to specify the source and nature of his maintenance, the offerings at the altars, or the victims sacrificed thereon. Cf. v. 323, βώμοι μ' ἔφερβον, οὐπιὼν τ' αἰεὶ ξένος. Kirchhoff and Nauck read ἀμφιβωμίους στροφάς, with O. Muller, 'he rambled to and fro, from altar to altar.'—ἀθύρων, 'playing,' 'sporting.' Frag. 272, τίς δ' οὐχὶ χαίρει νηπίους ἀθύρμασιν; The picture is prettily drawn by Euripides, who loved children.

58. ὕπο, i. e. induced by the circum-

ἦν ταῖς Ἀθήναις τοῖς τε Χαλκωδοντίδαις,
 οἱ γῆν ἔχουσ' Εὐβοίδα, πολέμιος κλύδων 60
 ὃν συμπονήσας καὶ ξυνεξελὼν δορὶ
 γάμων Κρεούσης ἀξίωμ' ἐδέξατο,
 οὐκ ἐγγενὴς ὦν, Αἰόλου δὲ τοῦ Διὸς
 γεγὼς Ἀχαιός· χρόνια δὲ σπείρας λέχη,
 ἄτεκνός ἐστι, καὶ Κρέουσ'· ὦν οὐνεκα 65
 ἦκουσι πρὸς μαντεῖ' Ἀπόλλωνος τάδε
 ἔρωτι παίδων. Λοξίας δὲ τὴν τύχην
 ἐς τοῦτ' ἐλαύνει, κοῦ λέληθεν, ὥς δοκεῖ.
 δώσει γὰρ εἰσελθόντι μαντεῖον τόδε
 Ξούθῳ τὸν αὐτοῦ παῖδα, καὶ πεφυκέναι 70
 κείνου σφε φήσει, μητρὸς ὥς ἐλθὼν δόμους
 γνωσθῇ Κρεούσῃ, καὶ γάμοι τε Λοξίου
 κρυπτοὶ γένωνται παῖς τ' ἔχῃ τὰ πρόσφορα·
 Ἴωνα δ' αὐτὸν, κτίστορ' Ἀσιάδος χθονός,
 ὄνομα κεκλησθαι θήσεται καθ' Ἑλλάδα. 75
 ἀλλ' ἐς δαφνώδη γύαλα βήσομαι τάδε,
 τὸ κρανθὲν ὥς ἂν ἐκμάθω παιδὸς πέρι.

stances resulting from a war between Athens and Euboea. Dr. Badham would read *ἄπο*.

59. Chalcodon was an ancient king of Euboea, said to have been slain by Amphitryo, and to have given his name to the inhabitants of that island. Cf. v. 294—7. Soph. Phil. 489, ἢ πρὸς τὰ Χαλκώδοντος Εὐβοίας σταθμά. Thuc. i. 15, μάλιστα δὲ ἐς τὸν πάλαι ποτὲ γενόμενον πόλεμον Χαλκιδέων καὶ Ἑρετριέων καὶ τὸ ἄλλο Ἑλληνικὸν ἐς ζυμμαχίαν ἑκατέρων διέστη. See inf. 296. Barnes, after Brodaeus, cites Il. ii. 541, Χαλκωδοντιάδης, μεγαθύμων ἀρχὸς Ἀβάντων, where Eustathius has this comment, ὅτι δὲ οὕτω ἐπίσημος ὁ Χαλκώδων, ὥς ἀπ' αὐτοῦ καὶ Χαλκωδοντιάδας λέγεσθαι τοὺς Εὐβοεῖς, δηλοῖ Εὐριπίδης Ἴωνι, εἰπὼν, τοῖς Ἀθηναίοις τοῖς τε Χαλκωδοντιάδαις, οἱ γῆν ἔχουσιν Εὐβοίδα.

62. The meaning is, *ξείωθι γάμων*, he was deemed worthy of receiving a reward in the marriage with Creusa. For *ἀξίωμα* is the honour, meed, dignity &c., as in Orest. 9. inf. 603.

64. Ἀχαιός. In the *Aeolus* (frag. 15) the poet made Hellen the son of Zeus,

and Aeolus the son of Hellen. Among the sons of Aeolus he makes no mention of Xuthus. As Hellen was king of Phthia in Thessaly, *Achaeae* here means, as it often does, *Phthian*, and has nothing to do with the Achaea in the Peloponnese, as Bothe imagined. See Rhes. 237. Heracl. 193.

68. *λέληθεν*, sc. *αὐτὸν ἢ τύχην*, or *ὁ παῖς*. Apollo has merely postponed or held in abeyance the fortunes of his son Ion, and has not really forgotten him, as he seems to have done.

71. *ὥς γνωσθῇ*. If Ion had not been believed to be the son of Xuthus, the latter would not have taken him to Athens and introduced him to his house as his heir, inf. v. 655. The *ἀναγνώρισις* or recognition by Creusa in fact took place at Delphi; cf. v. 1395 seqq.

74. *κτίστορα*. He means that after Ion the colonies of Ionia in Asia Minor, or the twelve confederate Ionic cities in Caria and Lydia, were to take their name.

75. Hesych. *θήσεται ποιήσεται*, which has been thought to refer to this passage.

77. *τὸ κρανθὲν*, κ.τ.λ. That he may hear the oracle which is to be delivered to

οἶῶ γὰρ ἐκβαίνοντα Δοξίου γόνον
τόνδ', ὡς πρὸ ναοῦ λαμπρὰ θῆ πυλῶματα
δάφνης κλάδοισιν. ὄνομα δ', οὐ μέλλει τυχεῖν, 80
*Ἴων' ἐγὼ *σφε πρῶτος ὀνομάζω θεῶν.

ΙΩΝ.

ἄρματα μὲν τάδε λαμπρὰ τεθρίππων
ἥλιος ἤδη λάμπει κατὰ γῆν,
ἄστρο δὲ φεύγει πῦρ τόδ' ἀπ' αἰθέρος

Xuthus and Creusa.—γύαλα, any hollow, valley, or recess, especially applied to the site of Delphi. Cf. Androm. 1093, χρυσοῦ γέμοντα γύαλα.

79. πυλῶματα. *Festibulum*, the space in front of the door, *πρόθυρον*, which it was the duty of Ion to keep clean and bright (it being paved, perhaps, with polished marble) by a brush or besom of bay-twigs, inf. 113, 115. Bothe understands this of affixing twigs of bay to the front of the temple, as on a festive occasion (v. 91). In the former case, which is supported by v. 103, 115, 121, &c., Ion must be supposed to be approaching with the necessary implements; in the latter case, bearing green twigs in his hand. The epithet *λαμπρὰ* is equally suited to either interpretation. Hermann inclines to Wakefield's reading *προνάου*, 'of the pronaos' or *προνηῖον*, Herod. i. 51. But cf. 129. A similar substantive *προβῶμιον* occurs Heracl. 79.

81. σφε. This word was added by L. Dindorf. The MSS. have ἐγὼ πρῶτος, but one or two give ἐγωγε. Scaliger supplied *νυν*, and one or the other can hardly fail to be right, unless we read μέλλεις and ἐγὼ σε κ.τ.λ., in which there is considerable probability. Nauck suggests *πρώτιστος*, a comic word (Ar. Ach. 28).

82. Ion, a comely youth, now appears on the stage. He is habited as a servant, but not a humble one, of the august temple which is represented behind the stage. He carries a bow and arrows, the usual accoutrement of Apollo (Alcest. 40), his patron-god. In a monody of remarkable beauty, and full of pure-minded and devout sentiments, he describes with enthusiasm the pleasure he takes in the service of the deity. It is morning; the peaks of Parnassus are just gilded with the first rays; it is a sacred day, for already the priestess has taken her seat

on the prophetic tripod, and the incense fills the shrine with its fragrance. The Delphic people are warned to use good words, and to perform the prescribed rite of ablution in the spring of Castaly. For himself, he will sprinkle the pavement and sweep it with the tender and fragrant shoots of the bay. See! birds are already flying from Parnassus towards the temple. He bids them go; for the temple and its offerings may not be defiled.—The metre at first consists of pure and very elegant anapaests. It then passes into varieties of the glyconic, and afterwards into irregular or spondaic anapaests (v. 144—183).

83. The old reading *λάμπει* means either 'shines' or 'lights up.' So Hel. 1131, δόλιον ἄστ' ἐρα λάμψας. Electr. 586, κατέλαμψας, ἔδειξας ἐμφανῆ πόλει πυρσόν. Compare Med. 1194, where the passive is used, as is *καταλαμπόμενος* inf. 87. Tro. 1070. Dr. Badham and Nauck give *κάμπτει*, after Musgrave, which is certainly ingenious and probable; 'Lo! here is the bright car of four yoked steeds, which the sun is just turning for their career over Earth; and the stars are retiring before this his blaze, from the ether into sacred night.' The objections to the vulgate are, first, that *καταλαμπόμεναι* occurs just below, and secondly, that *λάμπει λαμπρὰ* is inharmonious; while *κάμπτει* is perfectly applicable to the turn round the stadium of the sun's celestial career upon the earth, the other limb of the *διανλος* representing his hidden path by night.

84. The common reading is *πυρὶ τῶδ'*. The oldest MS. (the Palatine) has *πῦρ τόδ'*, whence Dr. Badham gives *ἄστρο δὲ φεύγει πῦρ τόδ' ἀπ' αἰθέρος κ.τ.λ.*, which is certainly an improvement to both sense and metre. The dative came from a variant *φλέγει* for *φεύγει* (MS. Flor.). Kirchhoff says, "malim *πυρπόλ' ἀπ'.*"

ἐς νύχθ' ἱερὰν, 85
 Παρηγησιάδες δ' ἄβατοι κορυφαὶ
 καταλαμπόμεναι τὴν ἡμερίαν
 ἀψίδα βροτοῖσι δέχονται.
 σμύρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους
 Φοῖβον πέτεται, 90
 θάσσει δὲ γυνὴ τρίποδα ζάθεον
 Δελφίς, αἰίδουσ' Ἑλλήσι βοᾶς,
 ἃς ἂν Ἀπόλλων κελαδήσῃ.
 ἀλλ', ὦ Φοῖβον Δελφοὶ θέραπες,
 τὰς Κασταλίας ἀργυροειδεῖς 95
 βαίνετε δῖνας, καθαραῖς δὲ δρόσοις
 ἀφυδρανάμενοι στείχετε ναοὺς·

86. ἄβατοι. Not 'inaccessible' from any difficulty of climbing them, but 'untrodden' because sacred to Bacchus and Apollo. Cf. Bacch. 10. αἰνῶ δὲ Κάδμῳ, ἄβατον δὲ πῆδον τόδε τίθησι.

87. ἡμερίαν ἀψίδα, *diurnum currum, meσημερινήν*. 'The brightening peaks of Parnassus catch the car of day.' The MSS. give ἡμέραν, emended by Canter. The Florentine has the gloss τὴν πραείαν, which Matthiae injudiciously admits with the addition of the useless particle γε. This gloss obviously refers to the corrupt reading ἡμέραν, as from ἡμερος. —βροτοῖσι is the dative used *acquisitively*, as grammarians call it; for the use of mortals, for their benefit and pleasure &c.—ἀψίς, properly 'the wheel,' Hippol. 1233.

89. ἀνύδρου, the product of dry countries; or simply for ξηρὰς.—πέτεται Musgrave for πέταται. Hermann defends the vulgate, thinking πέταμαι connected rather with περὰννυμι than with πέτομαι. The root of the word is πετ or πετ, and it is likely that πέταμαι was a form introduced by the grammarians, in their attempts to explain the irregular aorist ἐπτάμην. The idea of smoke or dust flying aloft on wings is defended by Tro. 1320. Aesch. Suppl. 761. "Tenendum est, diem, quo haec acta fiunt, ex maxime sanctis fuisse, caeremoniasque adeo hic enarrari non quotidianas, sed praecipui quiddam, quod talis diei solemnitas celebratasque exigebat." Bothe.

93. κελαδήσῃ. Properly, κελαδεῖν is

'to ring in one's ears,' and the idea is, that the priestess merely utters such sounds as Apollo may loudly and clearly dictate. Compare Eum. 33, *μαντεύομαι γὰρ ὡς ἂν ἡγήται θεός*. On the particular days appointed for giving oracles, which occurred once only in every month, see the note on Eum. 31. Inf. 420, *βούλομαι δ' ἐν ἡμέρᾳ τῇδ'*, αἰσία γὰρ, θεοῦ λαβεῖν *μαντεύματα*.

91. θέραπες. See Suppl. 762. All the Delphian people are probably meant. Hesych. *θέραπες*, ὁμιλητῆρες. Some refer this to the ἐξηγηταὶ or ὑποφῆται, who made it at once their business and their profit to interpret the oracles to the applicants, ὡς τοὺς ἀκούοντας ἄλλου δεομένους Πυθίῳ πρὸς τὴν ἐξήγησιν τῶν χρησμῶν, Lucian, vol. ii. p. 674, and who, by putting their own construction on the words of the god, as conveyed through the priestess, might be said to use τὴν ἰδίαν γλῶσσαν in contrast with the divine voice. Here nothing more seems to be meant, than a caution to use good words in the temple of the god of joy and brightness. The attendant ministers are desired to say nothing *δύσφημον* to the applicants for oracles on this day of peculiar sanctity; each is to keep guard over his own tongue, for it would have been thought unlucky to seek an oracular response just after one had heard some *βλασφημία* from any of the attendants. See inf. 1189.

97. φαίδρυνάμενοι is a probable correction of Nauck's. So Hes. Opp. 751, *μηδέ*

στόμα τ' εὐφημον φρουρεῖτ' ἀγαθόν,
 φήμας τ' ἀγαθὰς τοῖς ἐθέλουσιν
 μαντεύεσθαι 100
 γλώσσης ἰδίας ἀποφαίνειν.
 ἡμεῖς δὲ πόνους οὓς ἐκ παιδὸς
 μοχθοῦμεν αἰεὶ, πτόρθοισι δάφνης
 στέφεσιν θ' ἱεροῖς ἐσόδους Φοίβου
 καθαρὰς θήσομεν ὑγραῖς τε πέδον 105
 ρανίσιν νοτερὸν, πτηνῶν τ' ἀγέλας,
 αἱ βλάπτουσιν
 σέμν' ἀναθήματα, τόξοισιν ἐμοῖς
 φυγάδας θήσομεν· ὥς γὰρ ἀμήτωρ
 ἀπάτωρ τε γεγὼς τοὺς θρέψαντας 110
 Φοίβου ναοὺς θεραπεύω.
 ἄγ' ὦ νεηθαλὲς ὦ στρ.
 καλλίστας προπόλευμα δάφνας,
 ἃ τὰν Φοίβου θυμέλαν
 σαίρεις ὑπὸ ναοῖς 115

γυναικείῳ λουτρῷ χροὰ φαιδρύνεσθαι
 ἀνέρα. But Hesych. has ἀφουδραίνεσθαι
 περιρραίνεσθαι, ἀπολούεσθαι.

98. For φρουρεῖτ' L. Dindorf reads
 φρουρεῖν, sc. ἀγαθόν ἐστί, and for εὐ-
 φημον Dr. Badham proposes εὐφημεῖν,
 both of which rest on the supposition
 that ἀγαθόν is superfluous after εὐφημον,
 whereas it has a predicative sense, ἐπ'
 ἀγαθῷ. Dr. Badham regards both εὐφη-
 μεῖν and ἀποφαίνειν as governed by
 φρουρεῖτ', as Suppl. 900, ἐφρούρει μηδὲν
 ἐξαμαρτάνειν. There is however little
 difficulty in taking ἀποφαίνειν for ἀπο-
 φαίνετε, by a slight change of construc-
 tion; and it is consistent with Greek
 usage to combine several epithets with-
 out any connecting particle. Bothe and
 Hermann read φρουρεῖτ' ἀγαθῶν, the
 former omitting φήμας ἀγαθὰς as a gloss,
 the latter connecting ἀγαθῶν φήμας, dona
 bonorum omina.—ιδίᾱς, as private per-
 sons, not as public interpreters.

102. πόνους may be taken as an accu-
 sative in apposition to the sentence, or
 some participle of cognate meaning may
 be supplied, as πόνους πονοῦντες, or
 τελοῦντες.

105. Dr. Badham says that the metre

of this verse and of v. 109, and the repe-
 tition of θήσομεν, indicate the patchwork
 of grammarians. There is certainly no
 law which forbids a dactyl following an
 anapaest, though the sort of rhythm it
 produces appears to have been thought
 less pleasing. It would be easy in the
 latter passage to read φυγάδας θήσω τὰς
 γὰρ ἀμήτωρ κ.τ.λ. (for θήσω is better
 suited to ἐμοῖς, though τὰς is rather an
 Aeschylean word); but in this the pre-
 ceding ἡμεῖς makes θήσομεν necessary.
 Or perhaps, θέντες καθαρὰς—πτηνῶν ἀγέ-
 λας &c., some other participle (κοσμή-
 σαντες) being supplied to στέφεσιν.

112. Those who are fond of disparag-
 ing Euripides, and who see only a ludi-
 crous or unseemly image in the boy's
 address to his broom, should notice how
 a common-place idea can be rendered
 uncommon and even highly elegant by
 being invested with poetical language.—
 καλλίστον, the reading of Dobree for
 καλλίστας, is adopted by Dr. Badham.
 'An honoured service' seems meant;
 but νεηθαλὲς conversely is made to agree
 with προπόλευμα, though an epithet of
 δάφνη.—προπόλευμα, 'sacred ministry,'
 from πρόπολος, the attendant on a god.

κήπων ἐξ ἀθανάτων,
 ἵνα δρόσοι τέγγουσ' ἱεραὶ
 † τὰν ἀέναον παγὰν
 ἐκπροϊέισαι
 μυρσίνας ἱερὰν φόβαν, 120
 ᾧ σαίρω δάπεδον θεοῦ
 παναμέριος ἄμ' ἀελίου πτέρυγι θοᾷ
 λατρεύων τὸ κατ' ἡμαρ.
 ὦ Παιὰν ὦ Παιὰν,
 εὐαίων εὐαίων 125
 εἵης, ὦ Λατοῦς παῖ.
 καλὸν γε τὸν πόνον, ὦ
 Φοῖβε, σοὶ πρὸ δόμων λατρεύω,
 τιμῶν μαντεῖον ἔδραν· 130
 κλεινὸς δ' ὁ πόνος μοι,
 θεοῖσιν δούλαν χέρ' ἔχειν,
 οὐ θνατοῖς, ἀλλ' ἀθανάτοισ·

118. The old reading, τὰν ἀέναον παγὰν, is corrupt, not only on account of the form of the epithet (a slight matter, corrected by Hermann), but because something is wanting, certainly to the metre, and probably also to the sense. Fix (ap. Kirchhoff) proposed ῥυτὰν παγὰν. Dr. Badham is perhaps right in supposing τὰν an insertion of the transcribers. Either for ἵνα we should read ἔν, sc. ἣν δάφνην, or some accusative should be supplied as the lost word, if Dr. Badham rightly suggests μυρσίνας θ' ἱερὰν φόβαν in v. 120. And this is probable for two reasons:—it is not the usual custom of Euripides to separate the accusative from its verb (τέγγουσι φόβαν) by a parenthetical clause; and it is scarcely good sense to say, 'O bay tree, from the garden of Phoebus, where fountains bedew the myrtle which I use.' But he might well say, 'O bay tree &c., where fountains bedew thee, and the myrtle which I use.' Comparing Hipp. 124, ταγὰν προΐεσα κρημνῶν, and observing that the addition of ἐκ to the participle here seems to require some genitive, we might with some probability read thus;

ἐν δρόσοι τέγγουσ' ἱεραὶ
 κρημνῶν ἀέναον παγὰν

ἐκπροϊέισαι,
 μυρσίνας θ' ἱερὰν φόβαν, κ.τ.λ.

122. ἀελίου W. Dindorf for ἡελίου. He regards the α as short, making the verse a senarius of resolved feet, after Matthiae. The metre is rather doubtful; Hermann scans it as two glyconic verses, Bothe as an asynartete. — τὸ κατ' ἡμαρ, supply, perhaps, λάτρευμα. Or the article is added as in the phrase τὸ μεσημβρινόν, 'at mid-day,' Theocr. i. 15. Compare Cycl. 336, φαγεῖν τὸ ἐφ' ἡμέραν. Electr. 145, γόους, οἷς ἀεὶ τὸ κατ' ἡμαρ διέπομαι.

125. εὐαίων εἵης. This appears a singular wish addressed to a god, 'mayst thou be happy,' especially as εὐαίων is peculiarly applied to the secure and tranquil life of the celestials, as Pers. 707, βίοντον εὐαίωνα, Πέρσαις ὡς θεοῖς, δι-ήγαγες. Bacch. 424, μισεῖ δ' (ὁ Διδύμοσος) ᾧ μὴ ταῦτα μέλει, κατὰ φάος νύκτας τε φίλας εὐαίωνα διαζῆν. Trach. 81, βίοντον εὐαίων' ἔχειν, said of the destiny of Hercules. Probably here it is a formula of praise and worship (εὐφημία) addressed to the patron god, who was specially the god of joy and happiness.

133. Hermann places the colon after οὐ θνατοῖς, and reads εὐφάμοισι. But δέ,

εὐφάμοις δὲ πόνοις μοχθεῖν
 οὐκ ἀποκάμνω. 135
 Φοῖβός μοι γενέτωρ πατήρ,
 τὸν βόσκοντα γὰρ εὐλογῶ,
 τὸ δ' ὠφέλιμον ἐμοὶ πατέρος ὄνομα λέγω
 Φοῖβον τοῦ κατὰ ναόν.
 ὦ Παιὰν ὦ Παιὰν, 140
 εὐαίων εὐαίων
 εἵης, ὦ Λατοῦς παῖ.
 ἀλλ' ἐκπαύσω γὰρ μόχθους
 δάφνας ὀλκοῖς·
 χρυσεῶν δ' ἐκ τευχέων ῥίψω 145
 γαίας παγὰν,
 ἂν ἀποχέονται
 Κασταλίας δῖναι,
 νοτερὸν ὕδωρ βάλλων,
 ὅσιος ἀπ' εὐνᾶς ὦν. 150
 εἴθ' οὕτως αἰεὶ Φοῖβω
 λατρεύων μὴ πανσαίμαν,

which was before wanting, and was supplied by L. Dindorf on conjecture, is found in the Palatine MS. Porson would read *εὐφήμεος πόνοις*, but the dative seems as legitimate as the cognate accusative. The sense is, 'At labours that are holy I am never weary of toiling.'

137. *εὐλογῶ*, scil. *ὡς πατέρα, καίπερ οὐκ ὄντα*. See inf. 323.

138. τὸ δ' ὠφέλιμον κ.τ.λ. The old reading τὸν δ' ὦφ. was corrected by Musgrave. It was not so much the *name*, according to Hermann's view, as the god himself who was ὠφέλιμος. He considers the meaning to be, *Φοῖβον—πατέρα λέγω, ὠφέλιμον ἐμοὶ ὄντα*, but we need not press this, if we translate simply, '(I say, *father*,) for him who is my friend (τὸν ὠφελοῦντά με) I call by the name of father.' It was the name or repute of Phoebus, as the oracular god, that brought visitors to his shrine, and, consequently, maintenance to his servant: and it was as necessary to Ion as to any one else, on other considerations, to be accounted γνήσιος. 'What is serviceable to me, I call by the name of *father*, even Phoebus, the god of this shrine.' To construe, as

Dr. Badham does, 'I call the usefulness of Phoebus to me by the name of father,' is to overlook the order of the words.

143. Here follows a system of irregular spondaic anapaests, the principles of which have been pointed out on Tro. 99. See inf. 881 seqq. There appears to be nothing more exceptional in vv. 148—50, than is occasionally to be met with in such verses, where resolved feet are allowed a place. Thus, if ~~~ be taken as isochronous with ~~, the four verses may be scanned as monometer hypercatalectic anapaestics. See Hec. 62, 76, 1072. Hermann and Dind. prefer to call ἂν—δῖναι dochmiac. The epic form ἀποχέονται, i. e. ἀποχέρονται, is deserving of notice. Cf. Hes. Opp. 580, ἡχέτα τέττιξ δένδρῳ ἐφεζόμενος λιγυρὴν ἐπιχευετ' αἰοδῆν. Theog. 83, γλυκερὴν χεῖουσιν ἐέρσιν.

150. ὅσιος ἀπ' εὐνᾶς. "Alioqui lustratione ei opus fuisset ante faciendam rem sacram." *Bothe*.

151. αἰεὶ Elmsley for ἀρὰ or ἀρεῖ.—ἀγαθὰ μοῖρα, εὐτυχῶς, a wish having reference to the great fortunes which really await him.

ἧ πανσαίμαν ἀγαθᾶ μοίρα.

ἔα ἔα.

φοιτῶσ' ἤδη λείπονσίν τε

πτανοὶ Παρνασοῦ κοίτας·

155

αὐδῶ μὴ χρίμπτεω θριγκοῖς

μηδ' ἐς χρυσήρεις οἴκους.

μάρψω σ' αὖ τόξοις, ὦ Ζηνὸς

κῆρυξ, ὀρνίθων γαμφηλαῖς

ἰσχυὴν νικῶν.

160

ὃδε πρὸς θυμέλας ἄλλος ἐρέσσει

κύκνος· οὐκ ἄλλα

φοινικοφαῇ πόδα κινήσεις ;

οὐδέν σ' ἅ φόρμιγξ ἅ Φοίβου

σύμμολπος τόξων ρύσαιτ' ἄν·

165

πάραγε πτέρυγας·

λίμνας ἐπίβα τᾶς Δηλιάδος·

† αἰμάξεις, εἰ μὴ πείσει,

τὰς καλλιφθόγγους ῥῥᾶς.

ἔα ἔα.

170

τίς ὃδ' ὀρνίθων καινὸς προσέβα ;

μῶν ὑπὸ θριγκοὺς εὐναίαις

καρφηρὰς θήσων τέκνοις ;

157. οἴκους. Dr. Badham's conjecture, *τοίχους*, on account of the better apposition to *θριγκοῖς*, is elegant.

158. Ζηνὸς κῆρυξ, the eagle, which is supposed to be flying overhead.—αὖ, a second time, implying that his skill with the bow had been proved on a former occasion. Dr. Badham proposes *εὔ*. Bothe absurdly gives *μάρψω σ' ἄν*.—*ὀρνίθων ἰσχυὴν*, overcoming with your beak (or talons) the strongest birds that you attack. Strong as you are, and sacred as a messenger, you will not be spared here.

161. ἄλλος κύκνος, 'another bird, and that a swan.' So Aeschylus, in describing, after the diminutive Tydeus (*μικρὸς δέμας*, Il. v. 801), the huge Capaneus, says *γίγας ὃδ' ἄλλος*, Theb. 419.

163. Nauck ingeniously proposes *φοινικοβαφῇ*. Compare *φοινικοσκελεῖς* *χηλὰς* of the dove, inf. 1207.

164. οὐδέν κ.τ.λ. The sense is, 'the fact of your being musical in common with Phoebus, will not protect you from this bow, if you profane his shrine.'—ἅ *φόρμιγξ*, 'that famed lute' &c. Nauck suggests *ἄν* for *ἅ*.

168. αἰμάξεις is perhaps corrupt. Nauck proposes *αἰδέξαις*, i.e. 'you will wail your last dirge' (Aesch. Ag. 1445). The active is objectionable, for the bird could only be said *αἰμάσσεισθαι*, if ῥῥᾶς were taken poetically for *δέρην*. Kirchhoff plausibly suggests *αἰμάξω σ', εἰ μὴ παύσεις* κ.τ.λ.

173. *καρφηρὰς*, *nidamenta*, properly an adjective, is explained by Hesychius, from this passage, *αἱ ἐκ τῶν ξηρῶν ξύλων γινόμεναι κοῖται*. But he erroneously writes it *καρφυλαί*, whence Musgrave proposed *καρφηλὰς*, a substantive formed like *θυλή*, *γαμφηλή*, &c. But Hermann observes that the order of the letters in

ψαλμοί σ' εἰρξουσιν τόξων.
οὐ πείσει ; χωρῶν δίνας
τὰς Ἀλφειοῦ παιδούργει, 175
ἧ νάπος Ἰσθμιον,
ὡς ἀναθήματα μὴ βλάπτηται
ναοὶ θ' οἱ Φοῖβον.
κτείνειν δ' ὑμᾶς αἰδοῦμαι
τοὺς θεῶν ἀγγέλλοντας φάμας 180
θνατοῖς· οἷς δ' ἔγκειμαι μόχθοις,
Φοῖβω δουλεύσω, κοῦ λήξω
τοὺς βόσκοντας θεραπεύων.

ΧΟΡΟΣ.

ΧΟ. α'. οὐκ ἐν ταῖς ζαθέαις Ἀθά- στρ. α'.
ναις εὐκίονες ἦσαν αὖ- 185
λαὶ θεῶν μόνον, οὐδ' ἀγνι-

Hesychius shows that he wrote *καρφυραί*. The word is formed from *κάρφος*, a bit of dry stick ; and it is a question whether we should not read *καρφήρεις* rather than *καρφηράς*. See on v. 1128. Bacch. 107. In either case, *εὐναία* seems to have been used for *εὐνή*, like the plural *οὐραῖα* in v. 1154. Or perhaps, *μὲν ὑπὸ θριγκοῦς καρφηράς | εὐνὰς θήσων τέκνοισιν ;*—*ψαλμοί*, the *twang*, or sharp pulling of the string. Bacch. 784, *πέλτας θ' ὅσοι πάλ- λουσι, καὶ τόξων χερὶ ψάλλουσι νευράς*. Here. F. 1064, *τοξήρει ψαλμῷ τοξεύσας*. 174. *δίναις ταῖς Pal., ἐν δίναις ταῖς Flor.*

177. *βλάπτηται*. The allusion is to the dirt of birds, of which, especially on the statues of the gods, the Greeks had a superstitious fear. See the note on *ἐπ' ὀρόφων μάλινοντα*, Aesch. Suppl. 637.

178. The metre is the same as 148—50 and 908—9. Iph. T. 126—7. W. Dindorf marks the loss of one or more words.

179. *κτείνειν*. I warn you to depart, for I feel awe at killing the interpreters of the god's will to mankind. In all the actions and the language of Ion a ceremonial piety is observable ; cf. v. 1191.

184. Ion has now retired into the temple to perform such duties as required his presence there. The chorus, advancing in front of the temple, amuse themselves by commenting on the sculptures

and statues exhibited on the façade of the proscenium and hyposcenia. It was a common practice for strangers to do this : the party of Neoptolemus spent three days in sight-seeing at Delphi, Androm. 1086. As an illustration of ancient art, the passage is very important ; it is hardly likely that the sculptures described should be merely fanciful or fictitious. The metre now passes to glyconic. According to Hermann, the first speech in each strophe and antistrophe is spoken by the Leader of the chorus, the rest being the remarks of the individual choreutae (fourteen in number, exclusive of the Hegemon) to her and to each other. We have already seen an instance of this division of an ode into fifteen distinct speeches, in Hippol. 1102 seqq. Dindorf divides *στρ. α', ἀντ. α'*, and *στρ. β',* between the hemichoria, while *ἀντ. β'* (which, the student will observe, is interpolated with anapaestic verses of Ion's, not included in the antithetical arrangement) is given by him to the Chorus, meaning probably, distinct persons of the Chorus. The present edition follows Hermann ; in the old copies there is, as usual, much confusion and inaccuracy respecting the persons.

186. The chorus, consisting of Athenian handmaidens, the attendants on Creusa, remark that there were other temples beside those in their native city

αἰτίδες θεραπέαι·
 ἀλλὰ καὶ παρὰ Δοξία
 τῷ Δατοῦς διδύμων προσώ-
 πων καλλιβλέφαρον φῶς.

ΧΟ. β'. ἰδοὺ τάνδ' ἄθρησον, 190

Λερναῖον ὕδραν ἐναίρει
 χρυσέαις ἄρπαις ὁ Διὸς παῖς·
 φίλα, πρόσσιδ' ὅσσοις.

ΧΟ. α'. ὀρώ. καὶ πέλας ἄλλος αὐ- ἀντ. α'. 195

τοῦ πανὸν πυρίφλεκτον αἶ-
 ρει τίς· ἄρ' ὅς ἐμαῖσι μυ-
 θεύεται παρὰ πῆναις

which contained fair sculptures.—ἀγνιά-
 τίδες, the service of Apollo ἀγνιεύς.
 See Phoen. 631. Aesch. Agam. 1048.
 Hesychius, quoted by Hermann, ἀγνιά-
 τίδες, αἱ πρὸ τῶν θυρῶν θεραπέαι. The
 present passage is so evidently referred
 to, that we may safely read ἀγνιάτιδες
 θεραπέαι αἱ πρὸ τῶν θυρῶν. But there
 is reason to think ἀγνιεύς and ἀγνιάτις,
 like ἀγνία inf. 460, meant γείτων and
 γειτονία. Hesych. ἄγνια (sic)· ἀμφοδός,
 ῥύμη, ὀδός, γειτονεία. We have γείτων
 ἀγνιεύ, τοῦ 'μοῦ προθύρου προπύλαις, in
 Ar. Vesp. 875, and in Pind. Pyth. xi. 2,
 Semele is Ὀλυμπιάδων ἀγνιάτις. The
 sense will thus be, 'here at Delphi too
 Loxias has his neighbouring gods.' The
 temple of Athena Προναία at Delphi
 (Aesch. Eum. 21) opposite to that of
 Apollo is compared to the then newly-
 built Parthenon and Erechtheum on the
 Acropolis.—ἀλλὰ Hermann for ἀλλά γε.

189. καλλιβλέφαρον. So Brodaeus for
 καλλίφαρον. In long words, especially in
 compounds, a syllable was occasionally
 overlooked by the scribes, as in Aesch.
 Suppl. 3, the MSS. give λεπτομαθῶν for
 λεπτοψαμάθων, and *ibid.* v. 355, γερα-
 φρονῶν for γεραροφρονῶν. In Thuc. i. 33
 we should read καταθῆσθε for κατα-
 θῆσθε, and *ibid.* vi. 44, εὐθυπορῆσαι for
 εὐπορῆσαι. Perhaps this in some measure
 supports the correction proposed inf. 390,
 ἐξερευνῶν for εἶν. A curious example
 occurs in Troad. 444, where ἐξακοντίζω
 has been corrupted first into ἐξαντίζω,
 then into ἐξανθίζω. So perhaps inf.
 1396, πολέμια has successively become
 πολία and πολλά. And in Electr. 181,
 Porson has successfully restored χορεύω

for χεύω. Kirchhoff pronounces 188—9
 "versus corruptissimi." Hermann thinks
 statues are described. Perhaps a double
 façade, i. e. of the two temples, is meant:
 cf. τηλαυγὲς πρόσωπον in Pind. Ol. vi. 3.
 The commentators differ as to which is
 intended by the following description,
 painting or statuary. The argument of
 Musgrave in favour of the former is in-
 genious, that the golden sickle, the
 blazing torch, the fire-breathing chi-
 maera, are subjects requiring colour for
 their full effect. And there is now no
 doubt that colour was employed in an-
 cient sculpture and statuary. Dindorf
 sees in v. 206 an allusion to the Giganto-
 machia embroidered on the peplos of
 Pallas. Musgrave further supposes (and
 as Hermann thinks, with probability)
 that the poet is describing the new
 portico or cloister which the Athenians
 had just dedicated at Delphi. Pausan. x.
 11, 5, ἀκοδόμησαν δὲ καὶ Ἀθηναῖοι στοὰν
 ἀπὸ χρημάτων, ἃ ἐν τῷ πολέμῳ σφίσιν
 ἐγένετο ἀπὸ τε Πελοποννησίων, καὶ δσοι
 Πελοποννησίοις ἦσαν τοῦ Ἑλληνικοῦ σύμ-
 μαχοι. ἀνάκειται δὲ καὶ πλοίων τὰ ἄκρα
 κοσμήματα καὶ ἀσπίδες χαλκαῖ.—τὸ ἐπί-
 γραμμα ἐς Φορμίωνα τὸν Ἀσωπάρχου ἐστὶ
 ἐς τοῦ Φορμίωνος τὰ ἔργα. The victory of
 Phormio over the Lacedaemonians at
 Rhium took place in Ol. 87. 4, and the
 date of this play is placed somewhere
 between Ol. 88 and Ol. 91.

190. ἰδοὺ, τᾷδ' ἄθρησον Dobree.
 192. ἄρπαις, δρεπάνοις, a curved knife.
 The word occurs Hes. Opp. 571. Theog.
 175.

191. ἀθρῶ Nauck.

196. μυθεύεται. 'Is it not he, whose

- ἀσπιστὰς Ἴόλαος, ὃς
κοινούς αἰρόμενος πόνους
Δίῳ παιδὶ συναντλεῖ ; 200
- ΧΟ. γ'. καὶ μὰν τόνδ' ἄθρησον
πτεροῦντος ἔφεδρον ἵππου
τὰν πῦρ πνέουσαν ἐναίρει
τρισώματον ἀλκάν.
- ΧΟ. α'. παντὰ τοι βλέφαρον διώκω. στρ. β'. 205
σκέψαι κλόνον ἐν †τείχεσι
λαῖνοισι Γιγάντων.
- ΧΟ. δ'. ὦδε δερκόμεθ', ὦ φίλοι, * *
- ΧΟ. ε'. λεύσσεις οὖν ἐπ' Ἑγκελάδω
γοργωπὸν πάλλουσαν ἵτυν ; 210
- ΧΟ. ς'. λεύσσω Παλλάδ' ἐμὰν θεόν.
- ΧΟ. ζ'. τί γάρ ; κεραυνὸν
ἀμφίπυρον ὄβριμον ἐν Διὸς
ἐκηβόλοισι χερσίν ;
- ΧΟ. η'. ὀρώ, τὸν δάϊον Μίμαντα

legend is related to me as I sit at my weaving?' i.e. described by another who superintends the working of the story in embroidered patterns. Cf. 506. Virg. Georg. iv. 334, 345. Iph. A. 790, παρ' ἱστοῖς μυθεύσαι. Tibull. i. 3, 85, 'Haec tibi fibellas referat, positaque lucerna Deducat plena stamina longa colo.'

201. τόνδε, Bellerophon, who rode on the winged Pegasus to slay the Chimaera. —τρισώματος, made up of three forms, a lion in front, a snake behind, and a goat in the middle. An ancient Terra-cotta of this monster is engraved on the title-page of Sir Charles Fellows' Travels in Lycia. He remarks on it (p. 318). "The Lion is seen everywhere throughout the valley of the Xanthus: every bas-relief, tomb, seat or coin, shows the figure or limbs of this animal. Lions still live in its mountains, the goat is found at the top, while the serpent infests the base of the Cragus, illustrating the imaginary monster of its early fables." The epithet πῦρ πνέουσας is readily explained by referring it to a volcanic mountain, probably the *Yunah Dah*, on the east coast of Lycia, where a jet of inflammable gas

is constantly burning. Cf. Electr. 471, πύρπνοος ἔσπευδε δρόμῳ λείνα χαλαῖς.

206. τείχεσι. This word is corrupt. Hermann gives τύκοισι (i.e. τυκίσμασι, Herc. 1096), Musgrave πτυχαῖσι, from Hesych. πτυχαί, στοαί, περιβολαί. The latter has been admitted by Dr. Badham, and is highly plausible. Or perhaps τύποισι, 'bas-reliefs,' or even τύποις, which would suit the glyconic metre better, if ὑπερβῆν could be assumed as a possible form of infinitive in 220.

208. A word seems lost at the end of this line. Dr. Badham supplies γυναῖκες. In v. 223 πυθοίμεθ' αὐδὰν is a likely reading.

209—10. Neither of these verses appears exactly to suit the antistrophe. But the difference in fact consists merely in the change of place of the choriambus, a legitimate variation. As they now stand, each verse is *glycones polyschematistus*. Perhaps δόμος κατέχει in 223. Nauck reads γοργῶπιν. We have λίμνη Γοργῶπις in Aesch. Ag. 302. Cf. Cycl. 7, Ἑγκελάδων ἰτέαν μέσσην θεῶν δορὶ ἔκτεινα.

211. ἐμὰν θεόν. 'I see,' replies the other, 'the same goddess whom I worship at Athens.'—θεὸν is to be scanned as a monosyllable.

πυρὶ καταθαλοῦ.

215

ΧΟ. θ'. καὶ Βρόμιος ἄλλον
ἀπολέμοις κισσίνοισι βάκτροις
ἐναίρει Γᾶς τέκνων ὁ Βακχεύς.

ΧΟ. α'. σέ τοι τὸν παρὰ ναὸν αὐδῶ, ἀντ. β'.
θέμις γνάλων ὑπερβῆ- 220
ναι λευκῶ ποδὶ γ' * *.

ΙΩ. οὐ θέμις, ᾧ ξέναι.

ΧΟ. ι'. οὐδ' ἂν ἐκ σέθεν ἂν πυθοίμαν,

ΙΩ. αὐδα· τί θέλεις ;

ΧΟ. ια'. ἄρ' ὄντως μέσον ὀμφαλὸν
γᾶς Φοίβου κατέχει δόμος ;

ΙΩ. στέμμασί γ' ἐνδυτὸν, ἀμφὶ δὲ Γοργόνες.

ΧΟ. ιβ'. οὕτω καὶ φάτις αὐδᾶ. 225

ΙΩ. εἰ μὲν ἐθύσατε πέλανον πρὸ δόμων

215. For the device (in embroidery) of Zeus slaying the Giants, see Hec. 470.

218. τέκνων Hermann and Elmsley for τέκνον. By ἄλλον Γᾶς τέκνων Alcyoneus is said to be meant, one of the giants slain by Bacchus, for which Hermann quotes the authority of Nonnus, lib. xxv. 90. But why not Rhoetus? Of whom Horace writes, Od. ii. 19, 21, 'Tu cum parentis regna per ardua Cohors Gigantum scanderet impia, Rhoetum restorsisti leonis Unguibus, horribilique mala.' Bacchus had slain him by the ivied wand, and not with the pointed thyrsus. On the distinction between these, see Bacch. 704. For ὁ Βακχεύς, see *ibid.* 145.

219. Ion here reappears from within the shrine. He is asked whether he will permit the strangers to pass beyond the enclosure. On his informing them that it is not lawful, they inquire into the truth of the rumour they have heard, that Delphi stands in the very centre of the earth. After ποδὶ some word is lost. Possibly the γ' is the first letter of it. Hermann supplies βηλὸν (βαλὸν Dind.), but it is uncertain what is meant by γνάλων. One would almost fancy some kind of inclosure (περιβόλον Hesych.) was had in view. Perhaps it was a general term, properly meaning the valley, the site of the temple, and thence the temple itself,

as it appears to do in Androm. 1093, χρυσοῦ γέμοντα γνάλα, θησαυροὺς βροτῶν. — λευκῶ ποδὶ, which some understand of the *naked foot*, is rather, perhaps, an *epitheton ornans*. Cf. Cycl. 72.—Kirchhoff marks the loss of some anapaests spoken by Ion after this verse.

223—4. αὐδα· τί θέλεις ; Kirchhoff and Nauck, after Hermann. The MSS. give αὐδάν· τίνα δὲ θέλεις ; Vulg. τίνα δῆτα θέλεις ;

224. ἐνδυτὸν for —δς Musgrave. It was not the temple, but the altar known as the ὀμφαλὸς (Eum. 40) that was so adorned. Hermann quotes Strabo, lib. ix. p. 420, δέκνυνται δὲ καὶ ὀμφαλὸς ἐν τῷ ναῷ τετανωμένους, καὶ ἐπ' αὐτῷ αἱ δύο εἰκόνες τοῦ μύθου. These latter he thinks our poet calls Gorgons ; but the geographer seems rather to speak of the two eagles whom Zeus sent from the two ends of the earth, and which were fabled to have met at Delphi. Hence μεσόμεφαλόν θ' Ἰδρυμα, Λοξίου πέδον, Aesch. Cho. 1025. We may perhaps understand those ancient sculptures which Aeschylus calls Γοργεῖοι τύποι, Eum. 49, on which see Müller's *Dissertation*, p. 188.

226. ἐθύσατε πέλανον. On the rare licence of an anapaest following a dactyl, see Tro. 177. So in Hec. 99, πέμψατε, δαίμονες, ἱκετεύω. It is however questionable whether the singular ought not to be restored in this passage, which

καί τι πυθέσθαι χρήζετε Φοίβου,
 πάριτ' ἐς θυμέλας· ἐπὶ δ' ἀσφάκτοις
 μήλοισι δόμων μὴ πάριτ' ἐς μυχόν.

ΧΟ. ιγ'. ἔχω μαθοῦσα· 230

θεοῦ δὲ νόμον οὐ παραβαίνομεν
 ἃ δ' ἐκτὸς, ὄμμα τέρψει.

ΙΩ. πάντα θεᾶσθ', ὅ τι καὶ θέμις, ὄμμασι.

ΧΟ. ιδ'. μεθεῖσαν δεσπόται θεοῦ με
 γύαλα τὰδ' εἰσιδεῖν.

ΙΩ. δμῳαὶ δὲ τίνων κλήζεσθε δόμων ;

ΧΟ. ιε'. Παλλάδος ἔνοικα 235

τρόφιμα μέλαθρα τῶν ἐμῶν τυράννων.
 παρούσας δ' ἄμφι τᾶσδ' ἐρωτᾷς.

would then be read thus (see above, v. 105, 109),

εἰ μὲν ἔθυσας πέλανον πρὸ δόμων
 καί τι πυθέσθαι χρήζεις Φοίβοι,
 πάριθ' ἐς θυμέλας· ἐπὶ δ' ἀσφάκτοις
 μήλοισι δόμων μὴ πάριθ' ἐς μυχόν.

(Nauck also proposes ἔθυσας, χρήζεις, and πάριθ'.) There are two conditions upon which Ion is willing, notwithstanding his former prohibition, to admit the women ; they must offer dough, or a cake, or lesser sacrifice, as an earnest of their devotion, and they must have the intention of obtaining an oracular response. But to be admitted into the actual adytum, δόμων μυχόν, could not be allowed without the sacrifice of living victims. To the latter indeed it appears doubtful if women were ever admitted, as Musgrave shows from Plutarch, Op. Mor. p. 685. Dr. Badham contends that both θυμέλαι and μυχὸς must mean the actual χρηστήρια, because the poet would not otherwise have added καί τι πυθέσθαι &c. The explanation given above makes this clear, and some distinction between πέλανος and μήλα seems evidently intended.—ἐπὶ ἀσφάκτοις μήλοισι is literally, 'with sheep unslaughtered.' So Antig. 556, ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις, 'at all events not with my words unsaid.' Il. iv. 175, ἀτελευτήτω ἐπὶ ἔργῳ.

231. θεοῦ is again a monosyllable, as in v. 211.—οὐ παραβαίνομεν, we are not for transgressing, we are content to stay here.

233. μεθεῖσαν, have let me go, have given me the liberty &c. This verse is antispastic, and the next a dochmiac. Hermann transposes the two last words, and makes με θεοῦ γύαλα τὰδ' εἰσιδεῖν one verse, in which he is followed by W. Dindorf, θεοῦ being one syllable.

235. To the question, 'Of what house are ye the handmaids?' the reply is, 'The temple dwelt in by Pallas is the home of my masters,' i. e. of Creusa and Xuthus. (Or perhaps, 'the halls that reared my master and mistress are the abode of Pallas.') As Ion himself was nurtured in and by the temple of Apollo, so the Chorus represent their masters as the servants of the goddess at Athens. Dr. Badham can make nothing of the passage, without reading Παλλάδι σύνοικα κ.τ.λ., 'the house in which my masters were bred and born is in the neighbourhood of the Temple of Pallas.' The metre of 236 is apparently antispastic, and identical with v. 214, ὧρ' τὸν δαῖον Μίμαντα, except that the first long syllable is resolved into two short. The common reading perhaps requires to be corrected by the omission of τῶν before ἐμῶν. Kirchhoff thinks the passage corrupt. Hermann and Dindorf give ἀπολέμοισι after Musgrave, in v. 217.

237. παρούσας, i. e. παρούσης. 'But you are asking about one who is present here before you,' viz. Creusa, whom they call δέσποινα in v. 567. She has been seen approaching, and is now at hand to receive the greeting of Ion.

- ΙΩ. γενναιότης σοι, καὶ τρόπων τεκμήριον
 τὸ σχῆμ' ἔχεις τόδ', ἥτις εἰ ποτ', ὦ γύναι.
 γνοίη δ' ἂν ὡς τὰ πολλά γ' ἀνθρώπου πέρι
 τὸ σχῆμ' ἰδὼν τις εἰ πέφυκεν εὐγενής. 210
 ἔα·
 ἀλλ' ἐξέπληξάς μ' ὄμμα συγκλήσασα σὸν
 δακρύοις θ' ὑγράνας' εὐγενή παρηίδα,
 ὡς εἶδες ἀγνὰ Λοξίου χρηστήρια.
 τί ποτε μερίμνης ἐς τόδ' ἦλθες, ὦ γύναι ;
 οὐ πάντες ἄλλοι γύαλα λεύσσοντες θεοῦ 245
 χαίρουσιν, ἐνταῦθ' ὄμμα σὸν δακρυρροεῖ.

ΚΡΕΟΥΣΑ.

- ὦ ξένε, τὸ μὲν σὸν οὐκ ἀπαιδευτῶς ἔχει
 ἐς θαύματ' ἔλθειν δακρύων ἐμῶν πέρι
 ἐγὼ δ' ἰδοῦσα τούσδ' Ἀπόλλωνος δόμους
 μνήμην παλαιὰν ἀνεμετρησάμην τινὰ, 250
 οἴκοι δὲ τὸν νοῦν ἔσχον ἐνθάδ' οὔσά που.

238. *γενναιότητος τῶν τρόπων* is Boissonade's conjecture, admitted by Dr. Badham. Perhaps *σὼν τρόπων* would be better, 'the nobleness of your disposition is shown by your mien.' A similar form is *ωμότης*, sup. 47, *λειότης*, Aesch. Prom. 493, *ὕγρότης*, Phoen. 1256. *Ibid.* 1680, *γενναιότης σοι, μαρία δ' ἔνεστί τις*. The sense is the same as *γενναία τις εἶ*, and with *τρόπων* it is self-evident that *γενναίων* or some such word must be mentally supplied. 'You look well born,' he says, 'and your bearing is a mark of your character.' Dobree proposed *γενναῖος εἰ τις*.

246. *χαίρουσι*. Here is a clear allusion to the superstitious dislike of the Greeks to combine in any way, even in narration, the joyful with the sorrowful. And the doctrine is a key to the right understanding of many passages. Thus inf. 1017, *κακῶ γὰρ ἐσθλὸν οὐ συμμύγνυται*. Aesch. Ag. 619, *εὐφροῦν ἥμαρ οὐ πρόπει κακαγγέλῳ γλώσση μαινεῖν* *χωρὶς ἡ τιμὴ θεῶν*. Compare Phoen. 1215–17. Inf. 639, *ὑπηρετῶν χαίρουσιν, οὐ γοωμένοις*. Suppl. 289, *μὴ δακρυρροεῖ, σεμναῖσι θεοῦς ἐσχάrais παρημένη*. See the note *ibid.* v. 38, and on Hippol. 792. Especially did they think it wrong to appear

before Phoebus, the god of joy and brightness, with a sorrowful face. Hence Ag. 1041, *τί ταῦτ' ἀνωτόνως ἀμφὶ Λοξίου*; Οὐ γὰρ τοιοῦτος ὥστε θρηνητοῦ τυχεῖν. Some editors mark an interrogation at *δακρυρροεῖ*.

247. *οὐκ ἀπαιδευτῶς ἔχει*. It is very polite in you, it shows your good breeding, to express surprise at, and to inquire the cause of, my tears. Orest. 410, *εὐπαίδευτα δ' ἀποτρέπει λέγειν*.—*ἐγὼ δὲ κ.τ.λ.*, 'The fact is, that I,' &c.

250. Orest. 14, *τί τῆρρητ' ἀναμετρήσασθαί με δεῖ*; Inf. 1271.

251. *ἔσχον*. This, though only a conjecture of H. Stephens, appears the true reading. The MSS. give *έχομεν* or *έσχομεν*. And *έχομεν* is retained by Hermann and Dindorf, and it might indeed be defended, construed with a participle in the singular, as inf. 1251, *διωκόμεσθα—κρατηθεῖσα*. But the poet seems required by the sense: 'I had my thoughts at home, though bodily present here.' Dobree and Hermann give *περ* for *που*. Mr. Burges, on Troad. 662, proposes *ἐκεῖ* for *οἴκοι*, by which a good antithesis is gained with *ἐνθάδε*. So also Nauck has independently suggested.

ὦ τλήμονες γυναῖκες· ὦ τολμήματα
θεῶν. τί δῆτα ; ποῖ δίκην ἀνοίσομεν,
εἰ τῶν κρατούντων ἀδικίαις ὀλούμεθα ;

ΙΩ. τί χρήμα *δ' ἀνερεύνητα δυσθυμεῖ, γύναι ; 255

ΚΡ. οὐδέν, μεθῆκα τόξα· τὰπὶ τῷδε δὲ
ἐγὼ τε σιγῶ καὶ σὺ μὴ φρόντιζ' ἔτι.

ΙΩ. τίς δ' εἶ ; πόθεν γῆς ἦλθες ; ἐκ ποίου πατρὸς
πέφυκας ; ὄνομα τί σε καλεῖν ἡμᾶς χρεῶν ;

ΚΡ. Κρέουσα μὲν μοι τοῦνομ', ἐκ δ' Ἐρεχθέως 260
πέφυκα, πατρὶς γῇ δ' Ἀθηναίων πόλιν.

ΙΩ. ὦ κλεινὸν οἰκοῦσ' ἄστυ, γενναίων τ' ἄπο
τραφέϊσα πατέρων, ὧς σε θανυμάζω, γύναι.

ΚΡ. τοσαῦτα κεῖτυχούμεν, ὦ ξέν', οὐ πέρα.

ΙΩ. πρὸς θεῶν ἀληθῶς, ὡς μεμύθευται βροτοῖς, 265

ΚΡ. τί χρήμ' ἐρωτᾷς, ὦ ξέν' ; ἐκμαθεῖν θέλω.

253. ποῖ ; ἐς τίνα ; 'to whom shall we refer the attribute of *Just*, or in whose hands is justice placed, if the gods our superiors are themselves unjust to us ?' So Bacch. 29, ἐς Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν λέχους. The old reading ἀνήσομεν was corrected by Musgrave, and ὀλοῖμεθα by Matthiae. The former is however retained by Bothe, in the sense 'to whom shall we commit the exercise of justice ?' But οἱ and η are very often confused, e. g. inf. v. 1351, 1396. οἴσομεν and ἥσομεν in Aesch. Cho. 563. The sentiment is quite in accordance with the feeling elsewhere shown by Euripides about the charges of immorality which the common legends brought against the gods. See Androm. 1161, inf. 436 seqq.

255. ἀνερεύνητα. 'About matters not to be inquired into by me.' He says this, because she had given no direct reply to his question at v. 244, τί ποτε μερίμνης ἐς τόδ' ἦλθες, ὦ γύναι ; The accusative is used after δυσθυμεῖσθαι (Med. 91), according to the usual syntax of verbs expressing mental emotion, as χαίρειν, δυσχεραίνειν τι &c. The δὲ is wanting in the MSS. Nauck proposes τί χρήμ' ἀνεμύνηντα δ, i. e. 'on matters not to be communicated by language,' ἀπόρρητα. Perhaps δυσερεύνητα, which might have been altered to avoid the repetition of ὁδὸς in δυσθυμεῖ. Kirchhoff thinks a verse has been lost, the conversation here being in distichs.

256. Hermann construes οὐδὲν μεθῆκα τόξα temere haec dicta jeci, and he compares ξίφος μεθίεναι ἐς τίνα, Orest. 1133. But how can οὐδὲν stand for εἰκῇ or μάτην ? The old way, of putting a stop at οὐδὲν, seems much better : 'Tis nothing ; I relax (or drop) my bow ;' i. e. I say not a word further. Or, 'I have shot my bolt,' let it go from the string, ἐξηκόντισα, Suppl. 456. Cf. inf. 524. So οὐδὲν is used in v. 288. For τοξεύειν = λέγειν cf. Hec. 603, καὶ τὰυτα μὲν δὴ νοῦς ἐτόξευσεν μάτην. Eum. 646, ἡμῖν μὲν ἤδη πᾶν τετόξευται βέλος. Androm. 365, καὶ σου τὸ σῶφρον ἐξετόξευσεν φρενὸς, 'has expended its arrows,' 'has said all it could say.'

258. ποίου πατρὸς. Dr. Badham and G. Dindorf adopt this correction of L. Dindorf and Bothe for ποίας πάτρας. To the three questions as to *country*, *parents*, and *name*, Creusa replies in inverted order, *name*, *parents*, and *country*. This is a strong argument that πατρὸς is right. But Hermann says, "sine libris non praeferam (πατρὸς) in poeta patriae commemorandae studioso."

266. θέλω. Dr. Badham reads θέλων, i. e. τί χρήμα ἐκμαθεῖν θελεῖς ἐρωτῶν ; He calls θέλω 'a languid addition ;' but such additions are in fact common in a στιχομυθία, where the filling up a single verse was sometimes a matter of some little difficulty. Creusa shows her willingness to listen at v. 276.

- ΙΩ. ἐκ γῆς πατρός σου πρόγονος ἔβλασθεν πατήρ ;
 ΚΡ. Ἐριχθόνιός γε· τὸ δὲ γένος μ' οὐκ ὠφελεί.
 ΙΩ. ἦ καὶ σφ' Ἀθάνα γῆθεν ἔξανείλετο ;
 ΚΡ. ἐς παρθένους γε χεῖρας, οὐ τεκοῦσά νιν. 270
 ΙΩ. δίδωσι δ', ὥσπερ ἐν γραφῇ νομίζεται ;
 ΚΡ. Κέκροπός γε σώζειν παισὶν οὐχ ὀρώμενον·
 ΙΩ. ἤκουσα λῦσαι παρθένους τεύχος θεᾶς.
 ΚΡ. τοιγὰρ θανοῦσαι σκόπελον ἤμαξαν πέτρας.
 ΙΩ. εἶεν
 τί δαὶ τόδ' ; ἄρ' ἀληθὲς ἡ μάτην λόγος ; 275
 ΚΡ. τί χρῆμ' ἐρωτᾷς ; καὶ γὰρ οὐ κάμνω σχολῇ.
 ΙΩ. πατήρ Ἐρεχθεὺς σὰς ἔθυσσε συγγόνους ;
 ΚΡ. ἔτλη πρὸ γαίας σφάγια παρθένους κτανεῖν.
 ΙΩ. σὺ δ' ἐξεσώθης πῶς κασιγνήτων μόνῃ ;
 ΚΡ. βρέφος νεογνὸν μητρὸς ἦν ἐν ἀγκάλαις. 280

267. *πρόγονος*. The pedigree was, Erichthonius, Pandion, Erechtheus, Creusa. The question is well put into Ion's mouth, since his own descent was, though he knew it not, from this stock.

269. *γῆθεν*. The apparent birth of the τέττιγξ or cicada from the earth is the origin of the story. See Lucret. iv. 58. v. 803. The τεύχος θεᾶς was founded on the folliculi or egg-bags these insects leave on the fields. The birth was thought ἀπόρρητον, as being without the male; and the maidens were put to death for trying to discover it.

270. *ἐς π. χεῖρας*. 'Into her own virgin hands, not being his mother.' He was born from Hephaestus in consequence of attempted violence to Pallas; but the poet means, that though a son was born, and even acknowledged in a manner by the goddess, she still retained her virginity. Apollodor. iii. 14, 6, φευγούσης δὲ αὐτῆς, καὶ τῆς γούης εἰς γῆν πεσοῦσης, Ἐριχθόνιος γίνεταί. Τοῦτον Ἀθηνᾶ κρύφα τῶν ἄλλων θεῶν ἔτρεφεν, ἀθάνατον θέλουσα ποιῆσαι· καὶ καταθεῖσα αὐτὸν εἰς κίστην, Πανδρόσῃ τῇ Κέκροπος παρακατέθετο, ἀπειποῦσα τὴν κίστην ἀνοίγειν. Αἱ δὲ ἀδελφαὶ τῆς Πανδρόσου ἀνοίγουσιν ὑπὸ περιεργίας, καὶ θεῶνται τῷ βρέφει παρεσπειραμένον (cf. παραξεύσασα, above, v. 22), δράκοντα· καὶ ὡς μὲν ἔνιοι λέγουσιν, ὑπ' αὐτοῦ διεφθάρησαν τοῦ δράκοντος, ὡς δὲ ἔνιοι, δι' ὀργὴν Ἀθηνᾶς ἐμ-

μανεῖς γενόμεναι, κατὰ τῆς ἀκροπόλεως αὐτὰς ἔρριψαν.

271. For ὥσπερ Kirchhoff suggests αἰσπερ.—ἐν γραφῇ, as is commonly represented in paintings. See on Hipp. 1005. The point of the question is, whether the infant was really adorned with golden snakes round its neck; cf. v. 22. The conversation is ingeniously framed so as to remind Creusa of the exact circumstances of Ion's birth. Cf. 1428-9.

272. οὐχ ὀρώμενον, i. e. κεκρυμμένον ἐν κίστῃ, or τεύχει. As in the Bacchic worship, the sacred mysteries of Pallas carried by the ἀρρηφόροι, and other religions, an ark or box was associated with some holy mystery.

276. οὐ κάμνω σχολῇ, 'I am not pressed for time'; 'I am not badly off in respect of leisure.' Cf. Prom. 835, σχολῇ δὲ πλείων ἢ θέλω πάρεστί μοι.

278. παρθένους. The daughters of Erechtheus appear to have borne this special title. See Photius *in v.*, who gives a full account of the legend here referred to.

280. ἦν. For this form of the first person see Troad. 474. Hipp. 1012. The legend is thus related by Apollodoros, iii. 15, 1, καὶ πολέμου ἐνστάτος πρὸς Ἀθηναίους τοῖς Ἐλευσινίοις,—Ἐρεχθεὶ ὑπὲρ Ἀθηναίων νίκης χρωμένῃ ἔχρησεν ὁ θεὸς κατορθώσας τὸν πόλεμον, ἐὰν μίαν τῶν θυγατέρων σφάξῃ. Καὶ σφάξας ὅς αὐτοῦ

- ΙΩ. πατέρα δ' ἀληθῶς χάσμα σὸν κρύπτει χθονός ;
 ΚΡ. πληγαὶ τριαίνης ποντίου σφ' ἀπώλεσαν.
 ΙΩ. Μακραὶ δὲ χώρος ἐστ' ἐκεῖ κεκλημένος ;
 ΚΡ. τί δ' ἱστορεῖς τόδ' ; ὥς μ' ἀνέμνησάς τινος.
 ΙΩ. τιμᾷ σφε Πύθιος ἀστραπαὶ τε Πύθιαι ; 285
 ΚΡ. † τιμᾷ. τί τιμᾷ ; μήποτ' ὤφελόν σφ' ἰδεῖν.
 ΙΩ. τί δέ ; στυγεῖς σὺ τοῦ θεοῦ τὰ φύλτατα ;
 ΚΡ. οὐδέν· ξύνοιδ' ἄντροισιν αἰσχύνῃν τινά.

τὴν νεωτάτην, καὶ αἱ λοιπαὶ ἐαυτὰς κατέσφαζαν· ἐπεποιήντο γὰρ, ὡς ἔφασάν τινας, συνωμοσίαν ἀλλήλαις συναπολέσθαι. Γενομένης δὲ μετὰ σφαγὴν τῆς μάχης, Ἐρεχθεὺς μὲν ἀνείλεν Εὐμολπὸν. Ποσειδῶνος δὲ καὶ τὸν Ἐρεχθέα καὶ τὴν οἰκίαν αὐτοῦ καταλύσαντος, Κέκροψ ὁ πρεσβύτατος τῶν Ἐρεχθεῶς παῖδων ἐβασίλευσεν. This is the subject of that splendid ῥῆσις of Praxithea, the mother of the maid, preserved by the Orator Lysurgus (Eur. frag. 353, Dind.). Of the vengeance taken by Poseidon against Erechtheus, two visible marks were shown in the Acropolis; the impression of a trident, alluded to in Aesch. Suppl. 214, and the spring or tank of brackish water known by the name of θάλασσα.

285. Πύθιος. The reading is doubtful, but not certainly corrupt, because examples of a similar synizesis are not wanting, e. g. αἰφνιδίος μόρος Prom. 698, μυριόνταρχον Pers. 975, and perhaps inf. 602, τῶν δ' αὖ λογίων τε. See Hipp. 821. Electr. 314. Herc. F. 1304. Hermann gives Πυθῶ τ', suggesting also Πυθεὺς, for which he quotes Stephanus of Byzantium in v. Πυθῶ. Dr. Badham retains † Πύθιος (corrupt), and Matthiae thinks the true reading is Φοῖβος. The explanation of the passage can hardly be given in fewer words than Hermann's note: "Mos erat ex oraculi precepto Athenis, teste Strabone ix. p. 404, ut Pythiastae tribus trium mensium diebus et noctibus ab ara Jovis Fulguratoris, quae erat inter Pythium et Olympieum, ad locum qui Harma dicebatur prospectantes fulgura observarent: quod si fulgurasset, mittebatur Delphos pompa." We might suggest (Hesych. having Ἄρμα πόλις Βοιωτίας),

τί δ' ; Ἄρμα Πύθιον κ.τ.λ.

But little or nothing can be made of the next line. Perhaps, Μακρὰς λέγεις ; ὡς μήποτ' κ.τ.λ., which might have been written τί Μακρὰς &c. Apollodor. i.

9, 26, Ἀπόλλων δὲ στὰς ἐπὶ τὰς Μελαίνους δεῖρὰς, τοξεύσας τῷ βέλει εἰς τὴν θάλασσαν κατήσπραψεν.—ἰδρυσάμενοι δὲ βωμὸν Ἀπόλλωνος Αἰγλήτου, καὶ θυσιάσαντες ἐπ' εὐωχίαν ἐτράπησαν [οἱ Ἄργοναῦται]. To this attribute of Apollo, which manifestly arose from the flashing of the rays of sun-light, Musgrave ingeniously refers the epithet 'fulgens decorus arcu,' Hor. Carm. Saec. 61, and perhaps also it will serve to explain that grand passage on the battle of Actium, Aen. viii. 704. They saw a strange and sudden light in the sky, and fled. Suidas says, Πύθιον ἱερὸν Ἀπόλλωνος Ἀθήνησι. Now we have only to suppose that some altar or shrine was situated near the rocks called Μακραὶ, and that it was dedicated to Apollo the god of lightning, and the meaning of the verse is perfectly clear.

286. τιμᾷ. 'He does honour the place (i. e. by his presence there). Honour it, indeed! I would I had never seen him (there).' The reading in the text is Hermann's; the MSS. giving τιμᾷ τιμᾷ. ὡς μήποτ' κ.τ.λ. Hermann however places the interrogation after the first τιμᾷ. Bothe and Nauck read τιμᾷ γ' ἅτιμι, G. Burges on Troad. 122, τιμᾷ γ' ἅτιμως, Schaefer ἅτιμα τιμᾷ, Matthiae, from an anonymous conjecture (and one of the best), τιμᾷ ; τί μὴν ; Ἄποῦρ it? Of course he does.' Alcest. 807, τί ζῶσιν ; οὐ κάτοισθα τὰν δόμοις κακά. Iph. A. 460, τὴν δ' αὖ τάλαιναν παρθένον, τί παρθένον ; Phoen. 1725, ἰὼ ἰὼ, δεινὰ δειν' ἐγὼ τλᾶς. AN. τί τλᾶς ; τί τλᾶς ; Dr. Badham suggests τιμᾷ σφε, τιμᾷ. μήποτ' ὤφελόν σφ' ἰδεῖν. Kirchhoff, τιμᾷ. τάλαιν', ὡς μήποτ' κ.τ.λ. We might compare the accidental omission of σφε in v. 81.

287. τί δέ ; 'What! do you hate what the god regards as very dear?' The reader will notice the emphatic σφ.

288. ξύνοιδ' is the elegant correction of

- ΙΩ. πόσις δὲ τίς σ' ἔγῃμ' Ἀθηναίων, γύναι ;
 ΚΡ. οὐκ ἄστος, ἀλλ' ἑπακτὸς ἐξ ἄλλης χθονός. 290
 ΙΩ. τίς ; εὐγενὴ νιν δεῖ πεφυκέναι τινά.
 ΚΡ. Ξοῦθος, πεφυκῶς Αἰόλου Διὸς τ' ἄπο.
 ΙΩ. καὶ πῶς ξένος σ' ὦν ἔσχεν οὔσαν ἐγγενή ;
 ΚΡ. Εὐβοί' Ἀθήναις ἔστι τις γείτων πόλις·
 ΙΩ. ὄροις ὑγροῖσιν, ὡς λέγουσ', ὠρισμένη. 295
 ΚΡ. ταύτην ἔπερσε Κεκροπίδαις κοινῷ δορί.
 ΙΩ. ἐπίκουρος ἐλθὼν, κᾶτα σὸν γαμῆ λέχος ;
 ΚΡ. φερνάς γε πολέμου καὶ δορὸς λαβὼν γέρας.
 ΙΩ. σὺν ἀνδρὶ δ' ἤκεις ἡ μόνη χρηστήρια ;
 ΚΡ. σὺν ἀνδρί. σηκοὺς δ' ἐνστρέφει Τροφωνίου· 300
 ΙΩ. πότερα θεατῆς, ἡ χάριν μαντευμάτων ;
 ΚΡ. κείνου τε Φοίβου θ' ἐν θέλων μαθεῖν ἔπος.
 ΙΩ. καρποῦ δ' ὑπὲρ γῆς ἤκετ', ἡ παίδων πέρι ;
 ΚΡ. ἄπαιδές ἐσμεν, χρόνι' ἔχοντ' εὐνήματα.
 ΙΩ. οὐδ' ἔτεκες οὐδὲν πώποτ', ἀλλ' ἄτεκνος εἶ ; 305
 ΚΡ. ὁ Φοῖβος οἶδε τὴν ἐμὴν ἀπαιδίαν.
 ΙΩ. ὦ τλήμων, ὡς τᾶλλ' εὐτυχοῦσ' οὐκ εὐτυχεῖς.
 ΚΡ. σὺ δ' εἰ τίς ; ὥς σου τὴν τεκοῦσαν ὤλβισα.
 ΙΩ. τοῦ θεοῦ καλοῦμαι δοῦλος εἰμί τ', ὦ γύναι.
 ΚΡ. ἀνάθημα πόλεως, ἡ τινος παραθεῖς ὑπο ; 310
 ΙΩ. οὐκ οἶδα, πλὴν ἐν, Δοξίου κεκλήμεθα.
 ΚΡ. ἡμεῖς σ' ἄρ' αὖθις, ὦ ξέν'. ἀντοικτείρομεν.
 ΙΩ. ὡς μὴ εἰδόθ' ἦτις μ' ἔτεκεν ἐξ ὅτου τ' ἔφυν.
 ΚΡ. ναοῖσι δ' οἰκεῖς τοισίδ', ἡ κατὰ στέγας ;

Tyrwhitt for οὐδὲν, ξέν'. οἶδ' &c. See sup. 256. Iph. T. 781, οὐδὲν πέριαινε δ', ἐξέβην γὰρ ἄλλοσε.

289. The *τις* is indefinite, as shown by 291.

295. ὄροις. Aesch. Suppl. 254, συντέμνει δ' ὄρος ὑγρὰς θαλάσσης. For the account of Creusa's marriage see v. 59.

296. Κεκροπίδαις. The dative may depend on κοινῷ δορί, in the sense of *ξυμμαχῶν*, or as a *dativus commodi*.

300. σηκοῖς Kirchhoff and Nauck, which is supported by a gloss in MS. Pal.

302. κείνου τε κ.τ.λ. 'Wishing to obtain both from Trophonius and from Phoebus one common declaration,' i. e. to

confirm the response of the one by the independent oracle of the other.

303. καρποῦ γῆς, i. e. respecting some threatened famine. Compare Oed. R. 25. Eur. Suppl. 29.

305. οὐδὲν πώποτε, i. e. by a former husband or paramour. The question, of course, is framed in reference to Ion's own unsuspected parentage. The reply is equally ambiguous, 'Phoebus knows whether I am childless or not.'

307. οὐκ εὐτυχεῖς. This means *ἄπαις* εἶ. See Androm. 420.

308. ὤλβισα, μακαρίζω, θανμάζω, εὐδαιμονίζω.

314. κατὰ στέγας, in a house, κατ'

- ΙΩ. ἅπαν θεοῦ μοι δῶμ', ἔν' ἂν λάβῃ μ' ὕπνος. 315
 ΚΡ. παῖς δ' ὦν ἀφίκου ναδὺν, ἧ νεανίας ;
 ΙΩ. βρέφος λέγουσιν οἱ δοκοῦντες εἰδέναι.
 ΚΡ. καὶ τίς γάλακτί σ' ἐξέθρεψε Δελφίδων ;
 ΙΩ. οὐπώποτ' ἔγνω μαστόν. ἧ δ' ἔθρεψέ με
 ΚΡ. τίς, ὦ ταλαίπωρ ; ὡς νοσοῦσ' ἡὔρον νόσους. 320
 ΙΩ. Φοῖβον προφήτης, μητέρ' ὡς νομίζομεν.
 ΚΡ. ἐς δ' ἄνδρ' ἀφίκου τίνα τροφήν κεκτημένος ;
 ΙΩ. βωμοί μ' ἔφερβον οὐπιῶν τ' αἰεὶ ξένος.
 ΚΡ. τάλαιν' ἄρ' ἡ τεκοῦσά σ', ἧτις ἦν ποτε.
 ΙΩ. ἀδίκημά του γυναικὸς ἐγενόμην ἴσως. 325
 ΚΡ. ἔχεις δὲ βίοτον ; εὖ γὰρ ἤσκησαι πέπλοις.
 ΙΩ. τοῖς τοῦ θεοῦ κοσμούμεθ', ᾧ δουλεύομεν.
 ΚΡ. οὐδ' ἦξας εἰς ἔρευναν ἐξευρεῖν γονάς ;
 ΙΩ. ἔχω γὰρ οὐδὲν, ὦ γύναι, τεκμήριον.
 ΚΡ. φεῦ.
 πέπονθέ τις σῇ μητρὶ ταῦτ' ἄλλη γυνή. 330
 ΙΩ. τίς ; εἰ πόνου μοι ξυλλάβοι, χαίρομεν ἄν.
 ΚΡ. ἧς οὐνεκ' ἦλθον δεῦρο πρὶν πόσιν μολεῖν.
 ΙΩ. ποῖόν τι χρῆζουσ' ; ὡς ὑπουργήσω, γύναι.
 ΚΡ. μάντευμα κρυπτὸν δεομένη Φοῖβου μαθεῖν.

οἶκον. Seidler (ap. Herm. Praef. p. ix) interprets *in habitaculis ad templum pertinentibus*. In the next verse we may either repeat δῶμα, with Matthiae, or supply δέδοται or ἀνείται μοι. 'The whole temple of the god is my home, wherever sleep may overtake me.' Musgrave proposed ἅπανταχοῦ.

318. καὶ τίς κ.τ.λ. 'Surely no Delphian girl brought you up at the breast?'

320. νοσοῦσα, i. e. περὶ ἀπαίδαν.

321. Φοῖβον προφήτης. Dr. Badham thinks it is impossible to construe μητέρ' ὡς νομίζομεν unless we read προφήτην. But it is very easy to supply ταύτην, as Hermann proposes, or to suppose the poet intended to say τὴν δὲ θρέψασάν με μητέρα νομίζω, but on account of the interposed τίς was induced to write the nominative προφήτης in apposition to ἡ in 319.

324. τάλαιν' ἄρ' κ.τ.λ. The reading of Dobree for τάλαινά σ' ἡ τεκοῦσ', ἧτις

ποτ' ἦν ἄρα. Kirchhoff and Nauck follow Hermann; τάλαινά σ' ἡ τεκοῦσα τίς ποτ' ἦν ἄρα;

325. ἀδίκημα, the fruit of an ἀδικία or wrong done to the mother.

328. ἦξας, ὠρμήθης, but with the notion of haste and eagerness. 'Did you make no effort to find out your birth?' See inf. 572. Iph. A. 742, οἶμοι μάτην ᾗξ', ἐλπιδος δ' ἀπεσφάλην.

331. εἰ πόνου μοι ξυλλάβοι, 'if she would undertake (a part) of the labour with me, I should be glad.' Iph. A. 160, σύλλαβε μόχθων. Ar. Pac. 437, ὅστις προθύμως ξυλλάβοι τῶν σχοινίων. The old reading τίς ; εἶπον εἰ &c. was corrected by Hermann and before him by a pupil of Seidler's, as he tells us in his note. There cannot be a doubt but that they are right.—Of course, Creusa is speaking of her own case under pretence of being concerned for a friend of hers, φίλων τις, v. 338.

- ΙΩ. λέγοις ἄν' ἡμεῖς τᾶλλα προξενήσομεν. 335
 ΚΡ. ἄκουε δὴ τὸν μῦθον. ἀλλ' αἰδούμεθα.
 ΙΩ. οὐ τᾶρα πράξεις οὐδέν' ἀργὸς ἢ θεός.
 ΚΡ. Φοίβῳ μιγῆναι φησί τις φίλων ἐμῶν.
 ΙΩ. Φοίβῳ γυνὴ γεγῶσα ; μὴ λέγ', ὦ ξένη.
 ΚΡ. καὶ παιδὰ γ' ἔτεκε τῷ θεῷ λάθρα πατρός. 340
 ΙΩ. οὐκ ἔστιν ἀνδρὸς ἀδικίαν αἰσχύνεται.
 ΚΡ. οὐ φησιν αὐτῇ· καὶ πέπονθεν ἄθλια.
 ΙΩ. τί χρῆμα δράσας', εἰ θεῷ συνεζύγη ;
 ΚΡ. τὸν παῖδ' ὃν ἔτεκεν ἐξέθηκε δωμαίων.
 ΙΩ. ὁ δ' ἐκτεθεὶς παῖς ποῦ 'στιν ; εἰσορᾷ φάος ; 345
 ΚΡ. οὐκ οἶδεν οὐδεὶς. ταῦτα καὶ μαντεύομαι.
 ΙΩ. εἰ δ' οὐκέτ' ἔστι, τίνι τρόπῳ διεφθάρη ;
 ΚΡ. θῆράς σφε τὸν δύστηνον ἐλπίζει κτανεῖν.
 ΙΩ. ποίῳ τόδ' ἔγνω χρωμένη τεκμηρίῳ ;
 ΚΡ. ἐλθοῦς ἕν' αὐτὸν ἐξέθηκ' οὐχ ἡνῖρ' ἔτι. 350
 ΙΩ. ἦν δὲ σταλαγμὸς ἐν στίβῳ τις αἵματος ;
 ΚΡ. οὐ φησι· καίτοι πόλλ' ἐπεστράφη πέδον.
 ΙΩ. χρόνος δὲ τίς τῷ παιδί διαπεπραγμένῳ ;
 ΚΡ. σοὶ ταυτὸν ἦβης, εἴπερ ἦν, εἶχ' ἂν μέτρον.
 ΙΩ. οὐκουν ἔτ' ἄλλον ὕστερον τίκτει γόνον ; 355

335. προξενήσομεν. See on Helen. 146.

337. ἢ θεός. The goddess αἰδώς is ἄεργος, because shame prevents those who entertain that feeling from acting.

341. ἀνδρός. There is no direct antithesis with θεός (for that would have required ἀνθρώπου), but the meaning is, that the parentage of the child is referred to Phoebus, because the mother is ashamed to avow her seduction by a man. So Bacch. 28, Σεμέλην δὲ νυμφευθεῖσαν ἐκ θνητοῦ τινὸς 'Ες Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν λέχους.

342. οὐ φησιν Herm. and Dobree for ὅ φησιν. Bothe explains ὅ φησιν thus, 'What she says she has suffered, she has really suffered,'—her woes are not merely λόγοι, but ἔργα δεινά. Of course he edits ἀθλία, not ἄθλια, but the latter seems better on account of the following verse. The sense is, 'If she really married a god, which was a glorious fortune in itself, what did she do to make herself

wretched?' The proverb δράσαντι παθεῖν is alluded to.

354. εἶχ' ἂν. This is one of the few passages where the elision of the ε of the third person before ἂν seems to have been admitted. It appears to have been regarded by the Tragic writers in the same light as the elision of ι in the dative, viz. as a thing to be avoided if possible. Hermann thinks the verse undoubtedly corrupt, and he would read ἔχων, agreeing with χρόνος. Even εἶχεν without ἂν might be defended; see on Hec. 1113. Tro. 398, Πάρις δ' ἔγημε τὴν Διὸς, γήμας δὲ μὴ Σιγώμενον τὸ κῆδος εἶχεν ἐν δόμοις. Nauck has admitted εἶχεν, from Elmsley, who also suggested σοὶ ταῦτ' ἂν ἦβης, εἴπερ ἦν, εἶχεν μέτρα. The conditional way of putting it seems to have been preferred, because Creusa implies, in her despair, ἀλλ' οὐκ ἔστι. Otherwise she might have said, εἴπερ ἔστ', ἔχει μέτρον.

355. The transposition of this and the

- KP. ἀδικεῖ νιν ὁ θεός· οὐ τεκοῦσα δ' ἀθλία.
 ΙΩ. τί δ', εἰ λάθρα νιν Φοῖβος ἐκτρέφει λαβών ;
 KP. τὰ κοινὰ χαίρων οὐ δίκαια δρᾷ μόνος.
 ΙΩ. οἶμον προσφδὸς ἡ τύχη τῶμῳ πάθει.
 KP. καὶ σ', ὦ ξέν', οἶμαι μητέρ' ἀθλίαν ποθεῖν. 360
 ΙΩ. καὶ μή γ' ἐπ' οἰκτόν μ' ἔξαγ' οὐ λελήσμεθα.
 KP. σιγῶ· πέραινε δ' ὦν σ' ἀνιστορῶ πέρι.
 ΙΩ. οἶσθ' οὖν ὃ κάμνει τοῦ λόγου μάλιστά σοι ;
 KP. τί δ' οὐκ ἐκείνη τῇ ταλαιπώρῳ νοσεῖ ;
 ΙΩ. πῶς ὁ θεὸς ὃ λαθεῖν βούλεται μαντεύσεται ; 365
 KP. εἶπερ καθίζει τρίποδα κοινὸν Ἑλλάδος.
 ΙΩ. αἰσχύνεται τὸ πρᾶγμα· μὴ 'ξέλεγχέ νιν.
 KP. ἀλγύνεται δέ γ' ἡ παθοῦσα τῇ τύχῃ.

next verse, and the reading *οὐ τεκοῦσα* for *ἡ τεκοῦσα*, is due to Hermann. Creusa having hinted that the child is probably dead, Ion asks, if the mother has not another child, as a consolation for her loss? And Creusa, speaking as before of herself, replies, 'The god wronged her (i.e. seduced her, and she is to be pitied for that), and in not having any other son, she is again unhappy.' So Creusa had said in v. 304, *ἄπαιδές ἐσμεν, χρόνι' ἔχοντ' ἐννήματα*. The common order of the lines, as Diindorf and the later editors give them, might mean, 'The god wrongs him, and the mother too is to be pitied.'—'True; for she had no other son after that,' i.e. which makes her the more to be pitied. Kirchhoff, also retaining, with Nauck, the common order, proposes *ὡς οὐκέτ' ἄλλον* in 355.

358. Dr. Badham remarks with truth that the sense of this verse has been mistaken by those commentators who have attempted to explain it. It is generally construed, *οὐ δίκαια δρᾷ, μόνος χαίρων τὰ κοινὰ*, i.e. in alone having the pleasure which should be shared by both parents. He himself translates it thus: "He who does open wrong with impunity, does not do justice in secret." Even this is not exactly the poet's meaning. He opposes *μόνος*, *individually*, to *κοινὸς*, *in a public capacity*; and the full sentence would be, *τὰ κοινὰ δίκαια χαίρων δρῶν, μόνος οὐ δρᾷ δίκαια*, scil. *οὐκ ἐκτρέφω τὸν αὐτοῦ παῖδα*. 'Though he rejoices in doing justice publicly (viz. by his oracles, cf. v. 366), he does it not in his private

actions.' For Apollo was reputed not only for his veracity but also for his justice, as *ὁ τῶν δικαίων πᾶσιν ἀνθρώποις κρίτης*, Androm. 1162. Thus Orestes addresses him in Eum. 85, *ἀναξ' Ἀπολλων, οἶσθα μὲν τὸ μὴ ἀδικεῖν*. Hence the peculiar force of *ἀδικεῖ νιν ὁ θεός* just above. (Either *κραίνων* or *κρίνων* has been suggested to the editor as a probable correction.)

361. *καὶ μή μ'* Nauck. Kirchhoff thinks *καὶ* added from the line before. Perhaps *μή νῦν μ'* &c. The *γε* usually is separated from *μὴ* and *μὴν* by an intervening word. Dobree's proposed reading *οὐ 'λελήσμεθα*, 'which we had forgotten,' seems rather fanciful; but it is approved by Dindorf, Dr. Badham, Kirchhoff, and Nauck.

362. *πέραινε*. Perform for me (as *πρόξενος*, v. 335) what I am asking about; assist me in procuring an oracle respecting my childlessness. To which Ion replies, 'Are you aware of the weak point in your application? The god will never reveal in the oracle secrets against himself.'—'He must do so,' rejoins Creusa, 'if he prefers public utility to private interest.'

367. *ἐξέλεγχε*, 'do not question him.' The same concurrence of *αἰσχύνομαι* and *ἀλγύνομαι* occurs in Heracl. 541—2. The force of the *γε* is, 'Aye, and if he will persist in silence through shame, she will persist in her inquiry through grief,' i.e. if the one feels *αἰδῶς*, the other feels *ἄλγος*. This antithesis is weakened if we read *χῆ* for *γ'* ἡ with Blomfield.

- ΙΩ. οὐκ ἔστιν ὅστις σοι προφητεύσει τάδε.
 ἐν τοῖς γὰρ αὐτοῦ δώμασιν κακὸς φανείς 370
 Φοῖβος δικαίως τὸν θεμιστεύοντά σοι
 δράσειεν ἂν τι πῆμ'· ἀπαλλάσσουν, γύναι·
 τῷ γὰρ θεῷ τὰναντί' οὐ μαντευτέον.
 ἐς γὰρ τοσοῦτον ἀμαθίας ἔλθοιμεν ἂν,
 εἰ τοὺς θεοὺς ἄκοντας ἐκπονήσομεν 375
 φράζειν ἃ μὴ θέλουσιν ἢ προβωμίους
 σφαγαῖσι μῆλων ἢ δι' οἰωνῶν πτεροῖς.
 ἂν γὰρ βίᾳ σπεύδωμεν ἀκόντων θεῶν,
 οὐκ ὄντα κεκτήμεσθα τὰγάθ', ὦ γύναι·
 ἃ δ' ἂν διδῶσ' ἐκόντες, ὠφελούμεθα. 380
- ΧΘ. πολλάι γε πολλοῖς εἰσι συμφοραὶ βροτῶν,
 μορφαὶ δὲ διαφέρουσιν. ἐν δ' ἂν εὐτυχές
 μόλις ποτ' ἐξεύροι τις ἀνθρώπων βίῳ.
- ΚΡ. ὦ Φοῖβε, κακέϊ κανθάδ' οὐ δίκαιος εἶ
 ἐς τὴν ἀποῦσαν, ἧς πάρευσιν οἱ λόγοι. 385

369—371. *θεμιστεύειν* and *προφητεύειν* are here used (as is clear from v. 413) of the priest or minister who acts as the medium between the applicant and the oracular god. Such an inquiry, Ion objects, could not be sustained by any minister of the temple; he would fear to be struck dead on the spot, and justly so. Properly, *θεμιστεύειν* is said of the god himself. Photius, *θεμιστεύειν*, *χρησμοδεῖν*, *Λυσίας*: γέγονε δὲ τὸ ὄνομα ἀπὸ τοῦ Θέμιν ἐσχηκέναι ποτὲ τὸ μαντεῖον πρὸ τοῦ Ἀπόλλωνος (Eum. 2). See Hom. Od. ix. 114.—*ἀπαλλάσσουν*, desist, give up the idea; or simply, 'retire, lady.'

374. *ἐς τοσοῦτον ἀμαθίας*, sc. ὥστε πείθειν αὐτοὺς τὰ σφίσιν αὐτοῖς ἐναντία μαντευομένους δράσαι ἡμᾶς κακόν τι. Dr. Badham's conjecture, *εἰς τοῦσχατον*, is ingenious, though wholly needless.—*ἐκπονήσομεν*, ἀναγκάσομεν. See the note on Hel. 752.

377. δι' οἰωνῶν πτεροῖς is, 'by omens obtained through birds.' So Oed. Col. 97, οὐκ ἔσθ' ὅπως οὐ πιστὸν ἐξ ὑμῶν πτερὸν εἰσάγαγ' ἐς τὸδ' ἄλσος. For the omission of the article (τοῖς δι' οἰωνῶν) compare Hippol. 952, δι' ἀψύχων βορᾶς στίτοις, iuf. 508, θεόθεν τέκνα θνατοῖς, and the note on Med. 1260. There is no reason why Dr. Badham should call these

words untranslatable. Nauck also pronounces them corrupt. Bothe's version, *aut avibus per auguria*, should have been *aut auguriis per aves*.

379. οὐκ ὄντα is here the predicate, 'unreal,' 'unsubstantial.' See on Rhes. 163. This is the emendation of Wakefield and Matthiae for *ἄκοντα*, but the next verse rather suggests *ἀνόνητα*, which Nauck adopts from H. Stephens.

382. *μορφαῖς* Stobaeus, Flor. 98. 41.—*ἐν εὐτυχές*, one unvarying course of prosperity. Dr. Badham says, "one single piece of unmixed good fortune." Or *ἐν* may mean, 'any single enterprise that has succeeded.'

385. ἧς πάρευσιν κ.τ.λ. Creusa continues to speak equivocally of herself, as if she were merely conveying the request of some friend. By *καὶ ἐκεῖ καὶ ἐνθάδε* she means, both on the occasion of her seduction and now in refusing an oracle. The words *τὴν ἀποῦσαν* are intended to mislead. Applied to herself, they have no intelligible relation either to past or to present circumstances. She might have said, *εἰς τὴν λόγῳ μὲν ἀποῦσαν ἔργῳ δὲ παρούσαν*. But she speaks of herself as the messenger or mouth-piece of her absent friend, *τῆς ἀποῦσης*.

σύ τ' οὐκ ἔσωσας τὸν σὸν, ὃν σῶσαί σ' ἐχρήν,
 οὗθ' ἱστορούσῃ μητρὶ μάντις ὦν ἐρεῖς,
 ὥς, εἰ μὲν οὐκέτ' ἔστιν, ὀγκωθῇ τάφῳ,
 εἰ δ' ἔστιν, ἔλθῃ μητρὸς εἰς ὄψιν ποτέ.
 ἀλλ' *ἐξερευνᾶν χρὴ τὰδ', εἰ πρὸς τοῦ θεοῦ 390
 κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.
 ἀλλ', ὦ ξέν', εἰσορῶ γὰρ εὐγενῇ πόσιν
 Ξοῦθον πέλας δὴ τόνδε τὰς Τροφωνίου
 λιπόντα θαλάμας, τοὺς λελεγμένους λόγους
 σίγα πρὸς ἄνδρα, μὴ τιν' αἰσχύνῃ λάβω 395
 διακονούσα κρυπτὰ, καὶ προβῇ λόγος
 οὐχ ἥπερ ἡμεῖς αὐτὸν ἐξειλίσσομεν.
 τὰ γὰρ γυναικῶν δυσχερὴ πρὸς ἄρσενας,
 κὰν ταῖς κακαῖσι ἀγαθαὶ μεμιγμέναι
 μισούμεθ'· οὕτω δυστυχεῖς πεφύκαμεν. 400

ΞΟΤΘΟΣ.

πρῶτον μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων
 λαβὼν ἀπαρχὰς χαιρέτω, σύ τ', ὦ γύναι.

386. σύ τ' for σύ γ' was corrected by L. Dindorf and Dobree. The latter would prefer ὅς γ', and so perhaps should we, if only Euripides had written it. Hermann ὅς οὗτ' ἔσωσας.

387. ἐρεῖς, i. e. ὥς ἔοικε, non dicturus es. Cf. 369 seqq.

388. Orest. 402, ἐν ᾗ τάλαιναν μητέρ' ἐξώγκουν τάφῳ.

390. The old reading ἀλλ' ἔαν χρὴ τὰδ' is not easily restored by conjecture. Wakefield's ἀλλ' οὐν ἔαν γε, approved by Hermann and Dindorf, seems mere patchwork. Dr. Badham is perhaps right in thinking ἔαν is a gloss, and that the poet wrote something like ἀλλ' αἰνέσαι με χρὴ τὰδ'. Barnes gives ἀλλ' ὥς ἔαν χρὴ ταῦτά γ'. Kirchhoff proposes ἄλλως ἂρ' ἦν χρηστήρη'. Nauck (with hardly a shade of probability) edits ἄλλως ἔδη * χρὴ τὰδ', 'in vain these temples give oracles,' adding "fortasse δὴ post ἔδη excidit." The general sense would seem to indicate that Euripides wrote, but the transcribers contrived to clip and curtail, ἀλλ' ἐ[ξερευν]ᾶν χρὴ τὰδ', 'well, I must look into this matter for myself, if the god will not help me.' See the note on

v. 189, and compare v. 328, οὐδ' ᾗξας εἰς ἐρευναν ἐξευρεῖν γονάς;

393. Τροφωνίου. Cf. 300.

396. προβῇ, προχωρῇ, lest the matter should proceed, or advance, otherwise than in the way in which we are (or were) trying to unravel it; that is, lest it should appear that something further is meant than the tale about the pretended friend and her misfortune, and that Xuthus should find out I am myself concerned in the matter. Cf. Hipp. 342, ποῖ προβήσεται λόγος; Others explain προβῇ, 'should go forth,' 'should be promulgated,' viz. the report that some man, and not the god, as she hopes in the end to show, was her seducer. This sense of προβῆναι however appears doubtful. Nauck, from the reading in Stobaeus, who cites 396—400, Flor. 7-1, 29, κάμ' ὅλη λόγος, edits κάποβῇ λόγος. Qu. κάμ' ἔλη, 'lest the conversation should prove my ruin?'—τὰ γὰρ κ.τ.λ., 'for the position of women is difficult in its relation to males,' i. e. is apt to be jealously regarded.

397. ἐξειλίσσομεν Stobaeus.

401. Οὐ πρῶτον μὲν—τ.ε., see Med. 125.

- μῶν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὀρρωδία ;
 ΚΡ. οὐδέν γ'· ἀφίκου δ' ἐς μέριμναν. ἀλλὰ μοι
 λέξον τί θέσπισμ' ἐκ Τροφωνίου φέρεις, 405
 παίδων ὅπως νῶν σπέρμα συγκαρθήσεται.
 ΞΟ. οὐκ ἤξιώσε τοῦ θεοῦ προλαμβάνειν
 μαντεύμαθ'. ἐν δ' οὖν εἶπεν, οὐκ ἄπαιδά με
 πρὸς οἶκον ἤξειν οὐδὲ σ' ἐκ χρηστηρίων.
 ΚΡ. ὦ πότνια Φοίβου μήτερ, εἰ γὰρ αἰσίως 410
 ἔλθοιμεν, ἃ τε νῶν συμβόλαια πρόσθεν ἦν
 ἐς παῖδα τὸν σὸν, μεταπέσοι βελτίονα.
 ΞΟ. ἔσται τάδ'· ἀλλὰ τίς προφητεύει θεοῦ ;
 ΙΩ. ἡμεῖς τά γ' ἔξω, τῶν ἔσω δ' ἄλλοις μέλει,
 οἱ πλησίον θάσσουσι τρίποδος, ὦ ξένη, 415

403. Kirchhoff proposes to insert *ἐα* before this verse. Creusa shows a look of anxiety which Xuthus endeavours to account for.

404. οὐδέν γε. 'Ah no!' Compare v. 256, and Iph. Taur. 564, οὐδεὶς γε. The meaning of ἀφίκου δ' ἐς μέριμναν has been overlooked, though Hippol. 792 is a good comment on the words. It was thought ill-omened to receive any one who had just returned from an oracle, with an anxious look or any expression of grief. Creusa means therefore to say, 'I am sorry that I cannot respond to your welcome as joyfully as I ought, for you have come at a time of grief and distress.' Cf. Orest. 384, ἀφίξει δ' αὐτὸς ἐς καιρὸν κακῶν. Phoen. 366, πολὺδακρυς δ' ἀφικόμεν.

406. συγκαρθήσεται Wakefield for συγκαθήσεται. The physical doctrine is alluded to, that childishness was caused by some such defect as is implied by the context ; ὅταν μὴ ἐξ ἀμφοῖν ὡς δεῖ συναρμοσθῇ, &c. Aristot. H. A. x. 6. 15.

407. προλαμβάνειν. As an inferior power, and only a δαίμων, he did not think fit to anticipate the oracle of Phoebus. Perhaps this sort of excuse was often made to those who, like Xuthus (v. 302), had resolved on trying whether they could get the same response from two distinct shrines.—μαντεύμ' the MSS., corrected by Barnes. Nauck proposes μαντεῖον.

408. ἐν δ' οὖν Herm. and Dind., for ἐν γοῦν. The latter would mean 'one thing, at all events,' which is much the

same sense as δ' οὖν, but that the latter supplies the adversative particle. See on Rhcs. 336.

411. νῶν. Creusa secretly means the compacts, relations, or union between herself and Apollo ; Photius, συμβόλαια, τὰ συναλλάγματα. Plat. Resp. i. p. 333, ξυμβόλαια δὲ λέγεις κοινωνήματα, ἢ τί ἄλλο ; Κοινωνήματα δὴτα. But Xuthus is to take νῶν for himself and his wife, in which sense συμβόλαια are the sacrifices (literally, the votive offerings, bargains or agreements) which they two had formerly made to Apollo for children. No explanation can be better than Hermann's, *Quod nobis prius cum filio tuo commercii intercessit, melius cadat*. Ita Xutho videbitur orare, ut quae nunc sacra facturi sint, magis propitia mente accipiat Apollo, quam quae ei antehac fuerint oblata : ipsa autem optat, ut quae sibi olim infelix fuit cum Apolline consuetudo, quippe ejus praemium orbitatem habet, ea ut in melius convertatur, ereptumque sibi filium inueniat.—μεταπέσοι is a metaphor from dice. So μεταπίπτοντος δαίμονος in Alcest. 912. Plat. Phaedr. p. 241 B, ὁστράκου μεταπέσόντος.

413. προφητεύει. Cf. v. 361. It is a mistake to suppose that the word *prophet* properly implies the power of predicting : *προφήτης* was one who was the mouth-piece of another, and spoke in his place, as Apollo was the *προφήτης* of Zeus, Aesch. Eum. 19, and Glaucus of Nereus, Orest. 364.

- Δελφῶν ἀριστῆς, οὗς ἐκλήρωσεν πάλος.
 ΕΩ. καλῶς· ἔχω δὴ πάνθ' ὅσων ἐχρήζομεν.
 στείχοιμ' ἂν εἴσω· καὶ γὰρ, ὥς ἐγὼ κλύω,
 χρηστήριον πέπτωκε τοῖς ἐπήλυσι
 κοινὸν πρὸ ναοῦ· βούλομαι δ' ἐν ἡμέρᾳ 420
 τῇδ', αἰσία γὰρ, θεοῦ λαβεῖν μαντεύματα.
 σὺ δ' ἀμφὶ βωμοὺς, ᾧ γύναι, δαφνηφόρους
 λαβοῦσα κλῶνας εὐτέκνους εὔχου θεοῖς
 χρησμούς μ' ἐνεγκεῖν ἐξ Ἀπόλλωνος δόμων.
 ΚΡ. ἔσται τάδ' ἔσται. Δοξίας δ' ἔαν θέλῃ 425
 νῦν ἀλλὰ τὰς πρὶν ἀναλαβεῖν ἀμαρτίας,
 ἅπας μὲν οὐ γένοιτ' ἂν εἰς ἡμᾶς φίλος,
 ὅσον δὲ χρήζει, θεὸς γάρ ἐστι, δέξομαι.
 ΙΩ. τί ποτε λόγοισιν ἢ ξένη πρὸς τὸν θεὸν
 κρυπτοῖσιν αἰεὶ λοιδοροῦσ' αἰνίσσεται, 430
 ἦτοι φιλοῦσά γ' ἥς ὕπερ μαντεύεται,

416. ἀριστῆς. Herm. has ἀρίστοις, but the old reading appears to be ἀριστεῖς. The office of προφήτης seems to have been to communicate between the applicant and the god. The ὁ ἔξω προφήτης is mentioned in v. 335; but it was confided to a few of the best-born Delphians (hence called φοῖβου θέραπες in v. 94) to attend at the adytum and receive the answer of the god.

417. καλῶς ἔχει δὴ πάνθ' is an obvious suggestion. Dr. Badham would read ἔχων.

419. πέπτωκε. Hermann's explanation may be right, that this means 'a public victim (viz. one in behalf of all the θεῶροι present on the occasion) has been slain in front of the temple.' In this sense we have πεσείν χρηστήρια θεοῖσι πολλοῖς πολλά in Aesch. Suppl. 445. It appears from Plutarch (De Oraculi Defectu, p. 435 B, quoted by Hermann) that an oracle was not delivered unless certain favourable omens had been derived from the death of the victim. This having now been done, the day is called αἰσία, one suitable for obtaining an answer. Older commentators explain, *per sortem cecidit advenis oraculum*. Can χρηστήριον mean, like μαντεῖον, 'the place where the oracle is (to be) delivered?' Thus πέπτωκε would refer to the πάλος in 416. Both the persons to convey the answer

and the spot for delivering it were appointed by lot. Hence Xuthus proposes στείχειν εἴσω, to go into the ante-chapel, or part of the temple in front of the ναὸς or cella.

422. Here also a curious custom appears to be described. The altars being decorated with the sacred bay of Apollo on these holidays, the friends of the admitted applicants seem to have sat down by the said altars, and taken in their hands twigs to be used in the manner of suppliant boughs, as described in Suppl. 32. Heracl. 124.

426. ἀναλαβεῖν, to retract, to make amends for. Both Xuthus and Creusa here leave the stage. The former enters the temple at v. 424, the other the house (by the side door) at v. 428, whence she reappears at v. 725 to inquire what response has been given. Left alone on the stage, Ion ponders on the mysterious words and obscure hints of the stranger lady, and doubts if she be not really interested for herself rather than for her friend. He concludes his soliloquy with some very fine reflections on the bad example set by the gods to mankind, if the tales about their amours are true.

431. Musgrave first gave γ' ἥς for γῆς. This is a better correction than τῆς, the article for the relative, because ἥτοι—γέ is a proper combination, as in Rhés. 817.

ἡ καί τι σιγῶσ' ὦν σιωπᾶσθαι χρεών ;
 ἀτὰρ θυγατρὸς τῆς Ἑρεχθέως τί μοι
 μέλει ; προσήκει γ' οὐδέν. ἀλλὰ χρυσέαις
 πρόχοισιν ἔλθων εἰς ἀπορραντήρια 435
 δρόσον καθήσω. νουθετητέος δέ μοι
 Φοῖβος, τί πάσχει παρθένους βία γαμῶν
 προδίδωσι· παῖδας ἐκτεκνούμενος λάθρα
 θνήσκοντας ἀμελεῖ. μὴ σύ γ'· ἀλλ' ἐπεὶ κρατεῖς,
 ἀρετὰς δίδωκε. καὶ γὰρ ὅστις ἂν βροτῶν 440
 κακὸς πεφύκη, ζημιούσιν οἱ θεοί.
 πῶς οὖν δίκαιον τοὺς νόμους ὑμᾶς βροτοῖς
 γράψαντας αὐτοὺς ἀνομίαν ὀφλισκάνειν ;
 εἰ δ', οὐ γὰρ ἔσται, τῷ λόγῳ δὲ χρήσομαι,
 δίκας βιαιῶν δώσεται ἀνθρώποις γάμων, 445
 σὺ καὶ Ποσειδῶν Ζεὺς θ' ὃς οὐρανοῦ κρατεῖ,
 ναοὺς τίνοντες ἀδικίας κενώσετε.
 τὰς ἡδονὰς γὰρ τῆς προμηθείας πάρος

433. τῆς Ἑρεχθέως. He had learnt this at v. 260.—προσῆκει γ' οὐδέν Reiske and Herm. for προσήκει τ' οὐδας. Justin Martyr, who quotes this ῥῆσις from 433 to the end, has προσῆκε μ' οὐθέν. Of other conjectures, that of Wakefield, προσῆκον οὐθέν, 'there being no relationship' (the accusative absolute, like ἦκον in Alcest. 291), seems better than Elmsley's and Matthiae's προσῆκοντ' οὐθέν, which W. Dindorf has edited. Kirchhoff and Nauck give προσῆκόν γ' οὐθέν. So probably in Suppl. 471, we should read μῆδ' ἀναίρεσθαι νεκροὺς βία, προσῆκον οὐθέν Ἀργεῖαν πόλει, for ἀναίρεσθαι—προσῆκοντ'. Translate, 'Truly, she is no relation of mine.'

435. πρόχοισιν for προχόοισιν, like Ἀλκάθου for -δου in Heracl. 278. Antig. 430, εὐκροτήτου χαλκῆας πρόχου. Translate, 'But I must go, and with my golden pitcher put water into the vessels for sprinkling; and I must give a friendly chiding to Phoebus, to ask what he means by his conduct; here he is marrying girls against their will, and then deserting them; having children secretly born to him, and leaving them to die by his neglect. Act not thus, O Apollo; but, since thou art a god, pursue the paths of Virtue!'

437. τί πάσχων Canter and Dind. for τί πάσχει. The former is the common Attic idiom, as τί πάσχων ταῦτα ποιεῖς; 'What is coming over you now, that you are acting thus?'—οὐκ οἶδ' ὅτι μαθὼν ταῦτα ποιεῖς, 'I know not *who* taught you to do this,' &c. However, the alteration here is quite unjustifiable, especially as Justin Martyr has τί παρέχει.

439. ἐπεὶ κρατεῖς. Since you are εἰς τῶν κρατούντων, one of the supreme gods, who were often called οἱ κρατούντες and οἱ κρείσσορες.

443. ἀνομίαν, 'a charge of lawlessness.' Both Justin Martyr and Clement of Alexandria quote ἀδικίας ὀφλισκάνειν,—perhaps from ἀδικίας below.

447. ναοὺς κ.τ.λ. You will empty your temples of their wealth in paying fines for your acts of injustice.

448. πέρας, the correction of Prof. Conington for πάρος, has been admitted by Dr. Badham. It is confirmed by the reading of Justin, πέρας. The sense will then be, 'pursuing your pleasures beyond the bounds of caution,' not 'in preference to caution,' or discretion. But the true meaning appears to be, that the care of the gods for the welfare of man is made secondary to their own pleasures. This passage is in every way a remarkable

σπεύδοντες ἀδικεῖτ'· οὐκέτ' ἀνθρώπους κακοὺς
λέγειν δίκαιον, εἰ τὰ τῶν θεῶν κακὰ 450
μιμούμεθ', ἀλλὰ τοὺς διδάσκοντας τάδε.

ΧΟ. σὲ τὰν ὠδίνων λοχιᾶν στρ.
ἀνελείθουαν, ἐμὰν
'Αθάναν ἱκετεύω,
Προμηθεῖ Τιτᾶνι λοχεν- 155
θεῖσαν κατ' ἀκροτάτας
κορυφᾶς Διός· ὧ † πότνα Νίκα,
μόλε Πύθιον οἶκον,
'Ολύμπου χρυσέων θαλάμων
πταμένα πρὸς ἀγνιάς, 460
Φοιβήιος ἔνθα γᾶς

one; the theology of it is discussed in the preface to Vol. i. p. xxvi. The immoral myths about the gods were actually used to justify immorality; see *Ar. Nub.* 1081. *Pac.* 848.

450. κατὰ the MSS. and Justin Martyr. This may be right,—‘the sort of virtue the gods show in their conduct.’ The editors however agree in accepting the correction of H. Stephens.

452 seqq. An invocation to Pallas to leave Athens and fly to Delphi in company with her virgin sister Artemis, in order that they may intercede with their brother Apollo in favour of the ancient royal house of Erechtheus. To possess children in one’s family is a permanent source of happiness; they supply a hope of succession, a support in trouble, a delight in prosperity, a protection in time of war. Moderate wealth and the blessing of children are all that one need desire.—The metre is glyconic, many of the verses being of the variety called *polyschematistic*, viz. $\cup _ \cup _ \cup _ \cup _ \cup _ \cup _$.

453. Hesych. ἀνελείθουαν, ἄτοκον, Εὐρυπίδης Ἰωνι, whence this passage was restored, the old reading being εἰλεῖθουαν τε. Of the preternatural birth of Pallas Aeschylus speaks, *Eum.* 634, where there is reason to think a verse has been lost describing this very event;

πατήρ μὲν ἂν γένοιτ' ἄνευ μητρός· πέλας
μάρτυς πάρεστι παῖς Ὀλυμπίου Διὸς
[πατρός λοχενθείσ' ἐξ ἄκρου κρατὸς ποτε,]
οὐδ' ἐν σκότοισι νηδύος τετραμμένη.

The birth of Athena was the subject of

the sculpture on the eastern pediment of the Parthenon (Wordsworth’s *Greece*, p. 204, though others say, Helios rising from the sea). See *Pind. Ol. vii.* 37.—κατὰ, ‘down from.’ Matthiae corrected the vulg. κορυφᾶς.

455. Τιτᾶνι. For this dative of method or process (here as the *agent*) compare *Bacch.* 3, λοχενθείσα πυρί.

457. πότνα has less authority than μάκαιρα. It is probable that Νίκα should be omitted; it may have been added on account of πταμένα, and from Νίκην Ἀθάναν inf. 1529. See inf. on 475.

460. πταμένα. “The Temple of Victory stood a little to the west of the southern wing of the Propylaea” (that is, on the side of the acropolis which is the furthest from the theatre). “The statue of Victory in this temple was sculptured wingless. Such a representation of Victory was conformable to the more ancient, but not to the then received method of exhibiting that Goddess.” *Athens and Attica*, p. 107. See inf. 1529. Dyer’s *Athens*, p. 371. In p. 73 of his *Greece*, Bp. Wordsworth gives an engraving of an early sculpture of two winged Victories leading a bull, from the Temple of Victory. To this goddess Aristophanes alludes, *Av.* 574, αὐτίκα Νίκη πέτεται πτερυγῶν χρυσαῖν.—Ὀλύμπου, supply ἀπό. We might read Οὐλύμπου on account of the metre, as in *Herc. F.* 872, but it is not necessary; compare 453 with 473.—πρὸς ἀγνιάς, ‘to this neighbourhood,’ viz. to the temple of Ἀθήνα Προναία at Delphi. See on 186 sup.

μεσόμφαλος ἐστία
 παρὰ χορευομένῳ τρίποδι
 μαντεύματα κραίνει,
 σὺ καὶ παῖς ἅ Δατογενῆς, 465
 δύο θεαὶ δύο παρθέναι,
 κασίγνηται σεμναὶ τοῦ Φοίβου.
 ἰκετεύσατε δ', ὦ κόραι,
 τὸ παλαιὸν Ἑρεχθέως
 γένος εὐτεκνίας χρονίου καθαροῖς 470
 μαντεύμασι κῦρσαι.
 ὑπερβαλλούσας γὰρ ἔχει
 θνατοῖς εὐδαιμονίας
 ἀκίνητον ἀφορμὰν,
 τέκνων οἷς ἂν καρποτρόφοι 475
 λάμπωσιν ἐν θαλάμοις
 πατρίοισι † νεάνιδες ἦβαι,
 διαδέκτορα πλοῦτον
 ὡς ἔξοντες ἐκ πατέρων

463. χορευομένῳ. 'Danced round,' as a central object, according to the custom in reciting dithyrambs; for the worship of Dionysus and of Apollo had very intimate relations. Hence it is that Cassandra in Tro. 451, calls the ensigns of prophecy derived from Apollo, ἀγάλματ' ἐστία, and *ib.* 500 she is σύμβακχος θεοῖς. —κραίνει, *perfecta reddit*, J. Barnes. Cf. Oed. Col. 453, *συννοῶν τε τὰξ' ἐμοῦ παλαίφαθ', ἅμοι Φοῖβος ἤνυσέν ποτε*. Infra, v. 570.

467. τοῦ Φοίβου. The article is rather unusual; perhaps it is justified by the similar example of τὰν Κύπριν in Med. 836, ὁ Βακχεὺς sup. v. 218. Or Φοίβου may have been a gloss on some less usual appellation. Hermann gives θεοῦ Φοίβου, "quod referendum ad δύο θεαί." It is remarkable that the τοῦ is wanting in the Palatine MS.; but the antistrophic v. 487 seems to admit of no alteration.

470. καθαροῖς, σαφέσιν, ἀκριβέσι, *non obscuris aut ambiguis*, Bothe.

474. ἀφορμή, a source, fund, or supply of happiness. It is called ἀκίνητος from being, as it were, stored up in reserve, whereas a man is said κινεῖν χρήματα who constantly draws on his banker's

account.

475. The old reading καρποτρόφοι is retained by the latest editors. Dindorf gives κουροτρόφοι with Musgrave, Dr. Badham καρποτρόφοις. Hermann remarks, apparently with truth, that καρπὸς is never used of children,—though indeed we find ἄλλης γυναικὸς παῖδας ἐκκαρπούμενος inf. v. 815, and Δίοισι καρποῖς in v. 922. Kirchhoff and Nauck pronounce 477 corrupt. If we omit Νίκα, as a gloss, in 457, and read ὦ μάκαιρα, we might here read νεάνις ἦβα in apposition. 'They have an inexhaustible fund of happiness, surpassingly great for mere mortals, who have bright and gay sons, a youthful brood, rearing up children for themselves in the halls of their sires.' The sentiment is nearly the same as in Hes. Opp. 378, γηραιὸς δὲ θάνατος ἕτερον παῖδ' ἐγκαταλείπων. The construction, οἷς ἂν (viol.) καρποτρόφοι τέκνων λάμπωσιν ἐν θ. π.

479. ὡς ἔξοντες, 'with the prospect of inheriting from their fathers a wealth that shall have owners in succession, with other children after them,' i. e. which will be handed down from generation to generation. Kirchhoff's reading, καθέζοντες, is

ἑτέροις ἐπὶ τέκνοις· 480
 ἀλκά τε γὰρ ἐν κακοῖς,
 σύν τ' εὐτυχίαις φίλον,
 δορί τε γὰρ πατρίᾳ φέρει
 σωτήριον ἀλκάν.
 ἔμοι μὲν πλούτου τε πάρος 485
 βασιλικῶν † θαλάμων τ' εἶεν
 τροφαὶ κήδαιοι κενδῶν τέκνων.
 τὸν ἄπαιδα δ' ἀποστνγῶ
 βίον, ᾧ τε δοκεῖ, ψέγω·
 μετὰ δὲ κτεάνων μετρίων βιοτᾶς 490
 εὐπαιδος ἐχοίμαν.
 ᾧ Πανὸς θακήματα καὶ ἐπωδ.
 παραυλίζουσα πέτρα
 μυχῶδεσι Μακραις,
 ἵνα χοροὺς στείβουσι ποδοῦν 495

hardly a correct use of a future participle (apart from some word of motion) without ὤς.—*ἑτέροις ἐπὶ τέκνοις*, with other children yet in reserve. Wealth itself is here called *διαδέκτωρ*, i. e. *διαδεχόμενος ἄλλους δεσπότης*, whereas usually it is the *δεσπότης* who is said *διαδέχεσθαι πλούτον*. Barnes paraphrases thus, *τὸν ἐκ διαδοχῆς προ(προς?)γινόμενον*. But *δέκτωρ* is active in Aesch. *Eum.* 195; and it is not uncommon to personify Wealth, as in *Agam.* 1303 seqq.

486. The MS. Pal. has *βασιλικῶν τ' εἶεν θαλάμων*. The metre would be restored by Kirchhoff's plausible conjecture *β. ἔτι καὶ γάμων, or δόμων*.

487. *κήδαιοι τροφαί*, 'the careful nurture.' The doctrine here laid down is opposed to the sentiment expressed in other places by the poet, that an unmarried life is that most free from care. See *Med.* 1091. *Alcest.* 882. There is a very beautiful passage in the *Danae* (frag. 327) in which the blessing of offspring to the childless is described. See also *Androm.* 419.

490. *ἔχσθαι βιοτᾶς* is to adhere to it, hold fast by it, not to resign it in favour of any other estate.

493. *πέτρα*. For this grotto of Pan and the shrine of Agrauros or Aglauros, in the Acropolis, see Wordsworth's *Greece*, p. 210; *Athens and Attica*, chap.

xii. (p. 85—88). "At the distance of sixty yards to the east of the cave of Pan, there is an excavation at the base of the rock of the acropolis, which is here very abrupt: and forty yards further to the east there is another grotto near the summit of the rock, and immediately under the wall of the citadel. One of these two is certainly the cave of Agrauros.—The expression *μυχῶδεις μακραι* (*hollowed steep*) applied by Euripides to the cave of Agrauros, denoting both a secret cavity and a steep ascent, together with his indication of its proximity to the cave of Pan, corresponds to this (the former) cave better than to any other." The learned writer appears however to be wrong in referring *μακραις* here to the subterranean way which exists between the grotto and the acropolis above. The meaning merely is 'close to the *Μακραι* (or northern cliff of the acropolis, sup. 13) full of *μυχοί*, or artificial caves,' at least three of which existed, for so many still remain. See on v. 1400.—*μυχῶδεσι* for *μυχοί δαίσι* is Tyrwhitt's good, though sufficiently obvious emendation. Matthiae gives *μυχᾶταισι Μακραις*.

495. *χοροὺς στείβουσι*. 'Tread the ring,' *χορὸς* bearing its primary and Homeric sense of 'dancing-place.' Hence *εὐρύχοροι ἀγνυῖα* are 'streets wide enough

Ἀγραύλου κόραι τρίγονοι
 στάδια χλοερά προ Παλλάδος
 ναῶν, συρίγγων
 ὑπ' αἰόλας ἰαχᾶς
 ὕμνων, ὅταν αὐλοῖς 500
 συρίζῃς, ὦ Πάν,
 τοῖσι σοῖς ἐν ἄντροις,
 ἵνα τεκοῦσά τις παρθένος, ὦ μελέα,
 βρέφος Φοῖβῳ πτανοῖς ἐξώριζεν θοῖναν
 θηρσί τε φουνίαν δαῖτα, πικρῶν γάμων 505
 ὕβριν. οὐτ' ἐπὶ κερκίσιν οὔτε λόγοις
 φάτιν ἄϊον εὐτυχίας μετέχειν
 θεόθεν τέκνα θνατοῖς.

ΙΩ. πρόσπολοι γυναικες, αἱ τῶνδ' ἀμφὶ κρηπίδας δό-
 μων 510

to dance in.' The analogy with *χῶρος* and *εὐρύχωρος* is manifest. The MS. Pal. has *στείχουσι*. Hermann refers the reader to Herod. vi. 105. viii. 53, and Pausan. i. 28, 2 and 4, for an account of the sacred caverns or rather subterranean chapels here described. He adds, "Has puellas credebant cum Iane, noctu opinor, choreas ducere, nympharum eas instar habentes."—*Ἀγραύλου κόραι*, see on v. 23.—*τρίγονοι*, either three in number or third in descent.

497. *στάδια χλοερά*. In apposition to *χοροὺς*. As if these maidens ascended by night from their cave, and danced on the olive-planted (or turf-laid) terraces before the Erechtheum and the Parthenon. What follows may be rendered, 'to the varied sound of hymns (sung to) the pipe.' Pan is conceived as seated beneath in his cave (*αὐλοῖς*), and playing music to the dancers above. The fairy scene is described with all the romantic imagination of a Greek poet. We see that Euripides could sometimes forget his sophistry, and throw himself into the regions of the supernatural.

503—8. The metres have passed from glyconic to rhythms introductory of the trochaics which follow. Both dochmiac and trochaic verses express excitement and the hurry of passion; hence vv. 503, 505, 508, are of the former metre. V. 504 is rather irregular, and has an antispastic

rather than a baccheo-molossic beat. Dindorf compares it with v. 467. As for 506 and 507, it is best to scan them either as dactylic or as anapaestic, in which the pause of regular systems is neglected.

504. Heracl. 257, *οὐ δ' ἐξώριζε, κατ' ἐκεῖθεν ἄζομεν*. Dem. Mid. p. 548, *ἐξόριστον ἀνῆρῆσθαι καὶ μηδαμῇ παρεθῆναι*, 'to be taken beyond the boundaries and made away with, and not permitted to be let in again (for burial) by any road.'—The MSS. give *ἐξώρισε*.

505. *πικρῶν γάμων ὕβριν*, the bastard offspring of a union full of sorrow to herself. The child itself is called *ὕβρις*, like *ἀδίκημα* in v. 325.

506. *ἐπὶ κερκίσιν ἄϊον*, I have never learnt while seated at the web, nor yet in stories. Cf. v. 196. Dr. Badham would read *λόγων*. Cf. Il. xv. 393, *Πάτροκλος—ἥσθό τε καὶ τὸν ἔτερεπέ λόγους*. The heroes and demi-gods were often represented in embroidery as performing some stupendous labour, like Atlas, Hercules, Theseus, &c.—*θεόθεν τέκνα, τὰ ἐκ θεῶν γεννηθέντα*. See on v. 377.—*θνατοῖς*, as if he had said *φέρειν εὐτυχίαν*.

510. Ion, now deeply interested in the fortunes of Creusa, wishes to see Xuthus, and inquires of the chorus (the servants of Creusa) whether or not he has left the temple. While yet speaking, he is surprised by Xuthus, who with hurried step and joyous countenance rushes into his embrace.

θυοδόκων φρούρημ' ἔχουσαι δεσπότην φυλάσσετε,
ἐκλέλοιπ' ἤδη τὸν ἱρὸν τρίποδα καὶ χρηστήριον
Ξοῦθος, ἣ μίμνει κατ' οἶκον ἱστορῶν ἀπαιδίαν ;

ΧΟ. ἐν δόμοις ἔστ' ὧ ξέν'· οὐπω δῶμ' ὑπερβαίνει τόδε.
ὡς δ' ἐπ' ἐξόδοισιν ὄντος τῶνδ' ἀκούομεν πυλῶν
δοῦπον, ἐξιόντα τ' ἤδη δεσπότην ὄρᾶν πάρα. 516

ΞΟ. ὦ τέκνον, χαῖρ' ἣ γὰρ ἀρχὴ τοῦ λόγου πρέπουσά μοι.

ΙΩ. χαίρομεν· σὺ δ' εὖ φρόνει γε, καὶ δὴ ὄντ' εὖ πράξο-
μεν.

ΞΟ. δὸς χερὸς φίλημά μοι σῆς σώματός τ' ἀμφιπτυχάς.

ΙΩ. εὖ φρονεῖς μὲν, ἣ σ' ἔμηνε θεοῦ τις, ὦ ξένη, βλάβη ;

ΞΟ. σωφρονῶ, τὰ φίλταθ' εὐρὼν εἰ φιλεῖν ἐφίεμαι. 521

ΙΩ. παῦε, μὴ ψαύσας τὰ τοῦ θεοῦ στέμματα ῥήξεης χερί.

ΞΟ. ἄψομαι κοῦ ῥυσιάζω, τὰμὰ δ' εὐρίσκω φίλα.

The god has declared that the first person he shall have met on leaving the shrine will be his (Xuthus') son. Full of faith in the veracity of his patron god, the young man easily allows himself to be persuaded that he has found his father. A few questions as to the circumstances of his birth tend to remove all difficulties ; he has nothing now left, but to sigh for the discovery of his mother (v. 564).

Ibid. κρηπῖδας, the altars, properly, the steps. See *Hel.* 517. *Tro.* 16.—ἔχουσαι for ἔχοντα is the correction of H. Stephens, who, as usual, pretended MSS. authority for it. It is necessary to the sense, since the next lines show that Xuthus was not waiting ἀμφὶ βωμοῦς, but had retired into the interior.

517. Dr. Badham reads ἥδε γ' ἀρχή, which he says the sense imperatively requires. This may be doubted ; but even if we grant that the demonstrative is wanted, there are not a few passages where the article has a meaning nearest to our 'this,' or 'those,' or 'that' &c. And so Bothe observes, "ἣ pro αὐτή," though perhaps he wrongly took it for the Homeric use of the article.

518. εὖ φρόνει, 'be sober,' 'be possessed.' From his excited look, and the (to him) strange appellation ὦ τέκνον, here and in 520, Ion thinks Xuthus must be distraught. The sense then is, καὶ σὺ εὖ πράξεις, εἰαν ζῆμιον φρονῆς ἡ νῦν.

520. εὖ φρονεῖς μὲν ; 'Are you sure you are in your senses ?' The μὲν inter-

rogatively used implies a faint degree of doubt, because, in fact, the particle asserts, while the question again invalidates the position ; 'You are in your senses, of course ; are you not ?' See *Med.* 1129. *Alcest.* 147.

521. σωφρονῶ. 'I am in my senses,' i. e. there is nothing in my conduct to prove I am not, 'if having found one who is dearest to me I am desirous to show my affection for him.' Hermann and Dindorf, followed by Kirchhoff and Nauck, adopt the reading of Jacobs, οὐ φρονῶ, with a question at the end of the verse. This is probable, but it is certainly not necessary. See *Helen.* 97. So of the Mad Hercules, ἀμπνοάς τ' οὐ σωφρονίζει, *Herc.* 869, and of the inspired Cassandra Hecuba says, οὐδὲ σαὶ τύχαι, τέκνον, σεσωφρονήκασ', *Tro.* 350. *Or.* 254, ταχὺς δὲ μετέθου λύσσαν, ἄρτι σωφρονῶν. The adjective commonly used was not σώφρων, but ἐμφρων, *inf.* v. 553, *Iph. Taur.* 315. There is another reading *φυνγείν*, which has resulted from understanding the verse interrogatively ; 'Am I wise if I wish to shun my own son ?' Cf. *Aesch. Suppl.* 918, πᾶς δ' οὐχί ; τὰπολωλόθ' εὐρίσκων ἐγὼ (ἄγω Dind.).

523. ἄψομαι κ.τ.λ. 'I shall lay hands on you, and (in doing so) I am not forcibly seizing what is not my own, but only recovering my dearest rights.' The meaning of this verb ῥυσιάζειν has been fully explained on *Aesch. Suppl.* 406. It is commonly combined with ἄπτεσθαι or

- ΙΩ. οὐκ ἀπαλλάξει, πρὶν εἴσω τόξα πνευμόνων λαβεῖν ;
 ΞΟ. ὥς τί δὴ φεύγεις με, σαυτοῦ γνωρίσας τὰ φίλτατα ;
 ΙΩ. οὐ φιλῶ φρενῶν ἀμοίρους καὶ μεμνηνότας ξένους.
 ΞΟ. κτεῖνε καὶ πίμπρη· πατρὸς γὰρ, ἣν κτάνης, ἔσει
 φονεύς. 527
 ΙΩ. ποῦ δέ μοι πατὴρ σύ ; ταῦτ' οὖν οὐ γέλως κλύειν
 ἐμοί ;
 ΞΟ. οὐ· τρέχων ὁ μῦθος ἂν σοι τὰμὰ σημήνειεν ἄν.
 ΙΩ. καὶ τί μοι λέξεις ; 530
 ΞΟ. πατὴρ σός εἰμι καὶ σὺ παῖς ἐμός.
 ΙΩ. τίς λέγει τάδ' ; ΞΟ. ὅς σ' ἔθρεψεν ὄντα Δοξίας ἐμόν.
 ΙΩ. μαρτυρεῖς σαυτῷ.
 ΞΟ. τὰ τοῦ θεοῦ γ' ἐκμαθὼν χρηστήρια.
 ΙΩ. ἐσφάλης αἰνιγμ' ἀκούσας.
 ΞΟ. οὐκ ἄρ' ὄρθ' ἀκούομεν.
 ΙΩ. ὁ δὲ λόγος τίς ἐστὶ Φοίβου ;
 ΞΟ. τὸν συναντήσαντά μοι
 ΙΩ. τίνα συνάντησιν ; ΞΟ. δόμων τῶνδ' ἐξίοντι τοῦ θεοῦ
 ΙΩ. συμφορᾶς τίνος κυρῆσαι ; ΞΟ. παῖδ' ἐμόν πεφυκένα.
 ΙΩ. σὸν γεγῶτ', ἣ δῶρον ἄλλων ; 537

ἐφάπτεσθαι, as in that passage, and *ib.* 708. Oed. Col. 858. The proper meaning is 'to distract.' Inf. 1406, *βυσιάζομαι λόγῳ*. Aesch. Suppl. 417, *μηδ' ἴδης μ' ἐξ ἑδρᾶν πολυθέων βυσιασθεῖσαν*.

524. *τόξα*, here for *οἰστόν*. See sup. 256. He was armed with a bow, v. 108, 165, not only to keep away the birds, but because Apollo himself was the god of the bow, and his servant thought to do him honour by assuming the same attire.

525. *γνωρίσας*. Improperly used for *εὐρών, ἐντυχών*. Hermann reads *γνώρισον*, because Ion "repperit quidem patrem, sed non agnovit." Nauck suggests *χωρίσας*. Perhaps, *σαυτοῦ δ' ἀγνοεῖς τ. φ.*—For *ὥς τί δὴ* see Herc. F. 1407.

526. *ἀμοίρους* for *ἀμοίρους* is the conjecture of Nauck, adopted by Kirchhoff. The MS. Pal. has *φρενῶν*, not *φρενοῦν*, 'to inform,' which is the common reading. But *ξένους* seems better than *ξένης*, which he also proposes. One ground of Ion's dislike is that he thinks Xuthus an alien.

528. *ποῦ κ.τ.λ.* The real meaning is,

'You are *not* my father.' See on Andr. 591. Heracl. 369. "Cum indignatione negat," as Elmsley rightly explains this usage.

530. On *καὶ τί*, expressing incredulity, see Hel. 583.

531. *ἐμὸν*, i. e. though I was really your father. Cf. *τὸν βόσκοντα γὰρ εὐλογῶ*, sup. 137.

535. *ἐξίοντι*. He was called 'Ιων from *ἰόντι συναντήσαι*, inf. 661. A similar omen is described in Herod. vi. 34, *ἣ δὲ Πυθίῃ σφι ἀνείλε οἰκιστὴν ἐπάγεσθαι ἐπὶ τὴν χώραν τούτου, δς ἂν σφας ἀπώντας ἐκ τοῦ ἱεροῦ πῶτος ἐπὶ ξείνια καλέσῃ*.

537. ἄλλων. So Dobree for ἄλλως, which Matthiae explains *nisi nisi donum*. It might mean, 'a gift in another way,' viz. than as *σὸς γεγῶς*. Musgrave had corrected *ὄντα σ' ἐξ ἐμοῦ* to *ὄντα δ'*. The answer is, *δῶρον μὲν, οὐκ ἐξ ἄλλων δὲ, ἀλλ' ἐξ ἐμοῦ πεφυκότα*. For Apollo had told him this for the reasons assigned v. 70. The words are a sort of quibble, for *δῶρον* implies, what was really the case, that a son was given to a

- ΞΟ. δῶρον, ὄντα δ' ἐξ ἐμοῦ.
 ΙΩ. πρῶτα δητ' ἐμοὶ ξυνάπτεις πόδα σόν ;
 ΞΟ. οὐκ ἄλλω, τέκνον.
 ΙΩ. ἡ τύχη πόθεν ποθ' ἦκει ; ΞΟ. δύο μίαν θαυμάζομεν.
 ΙΩ. ἔα· τίνος δέ σοι πέφυκα μητρός ; 540
 ΞΟ. οὐκ ἔχω φράσαι.
 ΙΩ. οὐδὲ Φοῖβος εἶπε ;
 ΞΟ. τερφθεῖς τοῦτο, κεῖν' οὐκ ἠρόμην.
 ΙΩ. γῆς ἄρ' ἐκπέφυκα μητρός. ΞΟ. οὐ πέδον τίκτει τέκνα.
 ΙΩ. πῶς ἂν οὖν εἶην σός ;
 ΞΟ. οὐκ οἶδ', ἀναφέρω δ' ἐς τὸν θεόν.
 ΙΩ. φέρε λόγων ἀψώμεθ' ἄλλων.
 ΞΟ. ταῦτ' ἄμεινον, ὦ τέκνον.
 ΙΩ. ἦλθες ἐς νόθον τι λέκτρον ; ΞΟ. μωρία γε τοῦ νέου.
 ΙΩ. πρὶν κόρην λαβεῖν Ἐρεχθέως ; 546
 ΞΟ. οὐ γὰρ ὕστερόν γε πῶ.
 ΙΩ. ἄρα δητ' ἐκεῖ μ' ἔφυσας ;
 ΞΟ. τῷ χρόνῳ γε συντρέχει.
 ΙΩ. καῖτα πῶς ἀφικόμεσθα δεῦρο ; ΞΟ. ταῦτ' ἀμχανῶ.
 ΙΩ. διὰ μακρᾶς ἐλθὼν κελεύθου ;

childless man merely in the way of a foster-child; but Xuthus, instead of selecting one of the two alternatives suggested by Ion, combines them both, according to the response he had received. He believed Ion to be truly his son, but he regarded him as a δῶρον, because he was the property of Apollo, as being a minister of his temple.

542. γῆς ἄρ'. Dr. Badham thinks it the height of absurdity to make Ion say this as if he believed it; and he puts a question at μητρός. Generally the words of Ion in this dialogue are questions, and those of Xuthus only replies; for which reason the question commonly placed at the end of v. 533 has been omitted. There is however no other difficulty here than the slight irony, which indeed is obvious enough. 'I suppose then I am a son of earth;' and Xuthus, in an equally playful way, denies that there is any reality in a traditional and proverbial phrase. (The origin of it may be found in the Homeric and Hesiodic expression for autochthony, ἀπὸ θρυός καὶ πέτρης.

See Müller's History of Greek Literature, p. 82, note.) Nauck proposes εἰ for οὐ. There may be an allusion to the fancied birth of the τέττιγξ. See on 269.

544. λόγων ἄλλων, i. e. let us drop this subject, which seems disparaging to the god. But Xuthus says the present topic (ταῦτα) is better than ἄλλοι λόγοι would be.

545. μωρία γε τοῦ νέου, διὰ τὴν τῆς νεότητος ἀκράτειαν. See Hippol. 966. Tro. 988. Helen. 1018. The MS. Pal. has τοῦ λόγου.

546. ὕστερόν γ' ἔτι Ὀbet. Perhaps πῶ, by which he would mean it was hardly likely at a later period. Of course, the likeliness would depend on his own feelings about himself. Perhaps πῶ may be rendered 'never yet since I married Creusa.'

547. ἐκεῖ, viz. ἐν νόθῳ λέκτρῳ, at Athens, or perhaps in Phthiotis, v. 64.

549. ἐλθὼν. Used after ἀφικόμεσθα as inf. 1251. Ion here suggests a difficulty as to his having been born from an Athenian or Euboean mother, and accordingly

- ΞΟ. τοῦτο καὶ μ' ἀπαιολᾶ.
 ΙΩ. Πυθίαν δ' ἦλθες πέτραν πρὶν ; 550
 ΞΟ. ἐς φανὰς γε Βακχίου.
 ΙΩ. προξένων δ' ἔν του κατέσχεες ;
 ΞΟ. ὅς με Δελφίσιν κόραις
 ΙΩ. ἐθιάσευσ', ἣ πῶς τάδ' αὐδαῖς ;
 ΞΟ. Μαινάσιν γε Βακχίου.
 ΙΩ. ἔμφρον', ἣ κάτουνον ὄντα ; ΞΟ. Βακχίου πρὸς ἡδο-
 ναῖς.
 ΙΩ. τοῦτ' ἐκείν' ἔν' ἐσπάρημεν.
 ΞΟ. ὁ πότμος ἐξηῦρεν, τέκνον.
 ΙΩ. πῶς δ' ἀφικόμεσθα ναοὺς ; ΞΟ. ἔκβολον κόρης ὥσως.
 ΙΩ. ἐκπεφεύγαμεν τὸ δοῦλον. 556
 ΞΟ. πατέρα νυν δέχου, τέκνον.
 ΙΩ. τῷ θεῷ γοῦν οὐκ ἀπιστεῖν εἰκός.
 ΞΟ. εὖ φρονεῖς ἄρα.
 ΙΩ. καὶ τί βουλόμεσθά γ' ἄλλο

asks if he may not have been the fruit of some former amour at Delphi.—The old reading ἀπαιολεῖ is retained by Hermann. Dindorf follows Musgrave in restoring the only form known to us from the grammarians. Hesych. ἀπαιολάν, παραλογίζεσθαι. See Hel. 1056. Translate, 'I too am puzzled at this.'

550. φανὰς, the orgies, mystic rites, τελετάς. Rhés. 943, μυστηρίων τε τῶν ἀπορρήτων φανὰς ἐδείξεν Ὀρφεύς. Hermann accents the word φάνας. Hesychius and Photius, φανὰς, τὰς ἐκλάμψεις.

551. ἐν του W. Dind. for ἐν τῷ, and so Dr. Badham and Nauck ; ἐν τοῦ Kirchhoff ; ἐν τῷ L. Dind., Herm.—κατασχεῖν or καταλύειν ἐν τινός is the usual phrase for 'to lodge in a person's house.' The former verb is a metaphor from putting a ship ashore. Cf. Heracl. 83, πέραθεν ἅλιν πλάτα κατέχευε ;

552. ἐθιάσευσ', 'introduced you to the company of' &c. See on Hel. 511. Bacch. 75, 378.—In what follows γε for τε is Musgrave's, who also corrected the corrupt ἐθιάσε σ'. Similarly in Bacch. 377, one MS. has θιεύσειν for θιασεύειν.

551. τοῦτ' ἐκείν' ἔν' κ.τ.λ. 'That was the very occasion whereon I was begot-

ten.' The clever emendation of Elmsley for τοῦτ' ἐκεῖ νυν. Cf. Med. 98, τὸδ' ἐκείνο, φίλοι παῖδες· μάτηρ κινεῖ κραδίαν. Hel. 622, τοῦτ' ἔστ' ἐκείνο. Dr. Badham says, "ἵνα could in no case be a relative to ἐκείνο." But in saying it he does not give the Greek language due credit for the pliancy it possesses. No doubt ἵνα means 'where,' and ἐκείνο includes place, time, and the general circumstances of the birth. In retaining ὁ πότμος σ' ἐξεῦρεν (which violates the metre, and which was corrected by Hermann and before him by Heath), Dr. Badham gives his readers an evidence that he has dealt hastily with the passage. Kirchhoff places a comma at ἐκείνο, which we might familiarly render, 'that's it,—that's just where I was begotten.'

555. ἐκβολον, an outcast. This substantive occurs Hel. 422.

556. τὸ δοῦλον. 'Then I am not the supposititious child of some female slave.' Cf. Alcest. 638, δουλίου δ' ἀφ' αἵματος Μαστῶ γυναικὸς σῆς ὑπεβλήθη λαθρα. The use of δοῦλος, as an adjective, may be compared with τύραννον δῶμα, τύραννα σκήπτρα &c. Cf. inf. 675, and δοῦλα λέκτρα in 519.

558. Perhaps, βουλοίμεσθ' ἔν.

- ΞΟ. νῦν ὁράς ἃ χρή σ' ὁράν.
 ΙΩ. ἢ Διὸς παιδὸς γενέσθαι παῖς ;
 ΞΟ. ὁ σοί γε γίγνεται.
 ΙΩ. ἢ θίγω δῆθ' οἷ μ' ἔφυσαν ; 560
 ΞΟ. πιθόμενός γε τῷ θεῷ.
 ΙΩ. χαῖρέ μοι, πάτερ,
 ΞΟ. φίλον γε φθέγμ' ἔδεξάμην τόδε.
 ΙΩ. ἡμέρα θ' ἡ νῦν παροῦσα.
 ΞΟ. μακάριόν γ' ἔθηκέ με.
 ΙΩ. ὦ φίλη μήτηρ, πότε ἄρα καὶ σὸν ὄψομαι δέμας ;
 νῦν ποθῶ σε μᾶλλον ἢ πρὶν, ἥτις εἰ ποτ', εἰσιδεῖν.
 ἀλλ' ἴσως τέθνηκας, ἡμεῖς δ' οὐδὲν ἂν δυναίμεθα.
 ΧΟ. κοινὰ μὲν ἡμῶν δωμάτων εὐπραξίαι 566
 ὅμως δὲ καὶ δέσποιναν ἐς τέκν' εὐτυχεῖν
 ἐβουλόμην ἂν τοὺς τ' Ἐρεχθέως δόμους.
 ΞΟ. ὦ τέκνον, ἐς μὲν σὴν ἀνέυρεσιν θεὸς
 ὀρθῶς ἔκρανε, καὶ συνῆψ' ἐμοί τε σέ, 570
 σύ τ' αὖ τὰ φίλταθ' ἠῦρες, οὐκ εἰδὼς πάρος.
 ὁ δ' ἦξας ὀρθῶς, τοῦτο καμ' ἔχει πόθος,

558. νῦν ὁράς κ.τ.λ. This is in reference to his former incredulity, v. 528. Nauck thinks the half-verse interpolated from Bacch. 924; but this seems very unlikely.

559. Διὸς παιδὸς παῖς. Ion knew that Xuthus was a descendant of Zeus, sup. v. 292. But the words are so framed, as Barnes well observes, that they may also signify, what was in fact the case, that the youth was the son of Apollo, who was παῖς Διός,—δ for ἦ Scaliger.

563. πότε ἄρα, for ἄρα ποτε. Rhes. 360, ἄρα ποτ' αὐτὸς ἃ παλαιὰ Τροία τοὺς προπύτας παναμενεύσει θιάσους; Bacch. 862, ἄρ' ἐν παννυχίοις χοροῖς θήσω ποτὲ λευκὸν πόδ' ἀναβακχεύουσα; It is not here to be regarded as a transposition (for the enclitic ποτε would then stand first), but as a mixture of two questions, 'Shall I ever see it?' and 'When shall I see it?' Compare τίς ἄρα, Iph. T. 472.

565. οὐδὲν δύνασθαι is used absolutely for 'to be helpless,' viz. to be unable to find the looked-for object by any efforts that might be employed.

566. κοινὰ ἡμῶν. Whether on the part of Xuthus, or on that of Creusa, the royal family of Athens has met with good fortune, it is alike shared in by us. Still, if we had a choice, we should have preferred that our mistress, who is of the direct line of Erechtheus, had found a son, rather than Xuthus, who is an alien.

570. Dr. Badham finds difficulty in ὀρθῶς, which merely means that the god has given a true oracle as the result has shown, viz. in saying that the first person Xuthus met would be his son. We have μαντεύματα κραίνει in v. 464. Suppl. 139, τί δ' εἶπ' Ἀπόλλων, παρθένους κραίνων γάμον;

572. ὁ ἦξας. With regard to the point which you rightly mooted, or, in pursuit of which you started, δ μετήλθες, ἐφ' ὃ ὤρμησας. Cf. v. 328, οὐδ' ἦξας εἰς ἐρευναν ἐξευρεῖν γονάς;—καμ' ἔχει πόθος is for καγὰ ποθῶ, and therefore takes an accusative. Pflugk on Heracl. 739 compares τοῦτο γὰρ φόβος, and Bacch. 1289, λέγ', ὡς τὸ μέλλον καρδία πῆδημ' ἔχει. See Blaydes on Oed. Col. 1120.

ὅπως σύ τ', ὦ παῖ, μητέρ' εὐρήσεις σέθεν,
 ἐγὼ θ' ὁποίας μοι γυναικὸς ἐξέφυς.
 χρόνῳ δὲ δόντες ταῦτ' ἴσως εὐροιμεν ἄν. 575
 ἀλλ' ἐκλιπὼν θεοῦ δάπεδ' ἀλητείαν τε σὴν
 ἐς τὰς Ἀθήνας στείχε κοινόφρων πατρί,
 οὐ σ' ὄλβιον μὲν σκῆπτρον ἀναμένει πατρός,
 πολὺς δὲ πλοῦτος· οὐδὲ θάτερον νοσῶν
 δυοῖν κεκλήσει δυσγενὴς πένης θ' ἄμα, 580
 ἀλλ' εὐγενὴς τε καὶ πολυκτῆμων βίου.
 σιγᾶς ; τί πρὸς γῆν ὄμμα σὸν βαλὼν ἔχεις ;
 ἐς φροντίδας δ' ἀπήλθες, ἐκ δὲ χαρμονῆς
 πάλιν μεταστὰς δεῖμα προσβάλλεις πατρί.
 ΙΩ. οὐ ταυτὸν εἶδος φαίνεται τῶν πραγμάτων 585

574. μοι. The dative is used as in v. 4.—ὁποίας, see sup. 551—4.

576. ἀλητείαν σὴν. The Greek idea of ἀλήτης was rather an absentee from home, than one who actually wandered about. Hence the word applies well enough to Ion. Matthiae well quotes Hel. 934, τὴν ἐνθάδ' ἐκλιπούσ' ἀλητείαν πικράν.

577. ἐς τὰς Ἀθήνας. The article is occasionally added, as inf. 1021, Heracl. 69, ὧ τὰς Ἀθήνας δαρὸν οἰκοῦντες χρόνον.

579. θάτερον δυοῖν. 'You shall not be called both *δυσγενὴς* and *πένης* from really being either the one or the other; but you shall be called, what you will actually be, both *εὐγενὴς* and *πολυκτῆμων*.'—οὐδὲ θάτερον δυοῖν, lit. 'not even in one of these two respects.' 'You shall not be called both poor and low-born because you are either poor or low-born; you will be both rich and well-born.' Hel. 731, κρείσσον γὰρ τόδ' ἢ δυοῖν κακοῖν ἐν ὅντα χρῆσθαι, τὰς φρένας τ' ἔχειν κακὰς, ἔλλων τ' ἀκούειν, δοῦλον ὄντα τῶν πέλας.

583. φροντίδας τ' Dindorf, who, with other editors, places the interrogation at the end of v. 584.

585. The speech of Ion is full of political import,—in fact it is an encomium on the constitution of Athens. The first part of it is evidently directed against the ambition of meddling *μέτοικοι*, who would intrude themselves into office in a state naturally jealous of foreign influences. See on Suppl. 892.—He begins by remarking that men view things differently from a distance and from

close at hand. At first sight he was overjoyed at finding his father; but there are difficulties which he foresees will present an obstacle to his removal to Athens. That people are proud of their indigenous descent. The man who is at once an alien and born out of wedlock will meet with nothing but taunts. Thus, if powerless, he will remain in obscurity; if he attains to office in the state, he will be envied by those of inferior ability. The good and wise, but retiring citizens, will condemn and deride his ambition; the influential statesmen will jealously oppose him in all his public measures. Again, in a domestic point of view, nothing but unhappiness will accrue from his introduction to Creusa's family. Before, she shared the reproach of childlessness with her lord; now she will have to bear it alone. The wife will be jealous, and the husband will have to choose his side between a wife and a son. Who can calculate on the schemes that a jealous woman may plot against the life of her husband! Besides, he feels pity for the hopeless barrenness she will then have to bewail in her latter years. Against these evils he will not weigh the charms of over-praised sovereignty. It is fair in aspect, but full of troubles within. Who can be really happy who lives in constant fear? He had rather dwell in security as a private citizen, than as a tyrant who fears the good, and is compelled to attach to himself the bad. Wealth has no counterbalance for these anxieties; a

πρόσωθεν ὄντων ἐγγύθεν θ' ὀρωμένων.
 ἐγὼ δὲ τὴν μὲν συμφορὰν ἀσπάζομαι
 πατέρα σ' ἀνευρών ὦν δὲ γινώσκω περί
 ἄκουσον. εἰναί φασι τὰς αὐτόχθονας
 κλεινὰς Ἀθήνας οὐκ ἐπίσακτον γένος, 590
 ἵν' εἰσπεσοῦμαι δύο νόσω κεκτημένος,
 πατρός τ' ἐπακτοῦ καὐτὸς ὦν νοθαγενής.
 καὶ τοῦτ' ἔχων τοῦναιδος, ἀσθενής μὲν ὦν,
 * * * μηδὲν κοῦδένων κεκλήσομαι
 ἦν δ' ἐς τὸ πρῶτον πόλεος ὀρμηθεὶς ζυγὸν 595
 ζητῶ τις εἶναι, τῶν μὲν ἀδυνάτων ὑπο
 μισησόμεσθα· λυπρὰ γὰρ τὰ κρείσσονα·
 ὅσοι δὲ χρηστοὶ δυνάμενοί τ' εἶναι σοφοὶ

sufficiency without cares is a happier lot. In his present position he enjoyed many blessings. He had leisure, and he commanded the respect of all. The service of the gods and the conversation of men, the absence of sorrowful faces, the continual succession of strangers, and lastly, the disposition to be just, are delights which he prizes above the splendid misery of a proffered throne.

Ibid. ταυτὸν εἶδος. A favourite metaphor of Plato's, derived from a near and a distant view of pictures or statues. See Theaet. p. 165 D, 208 E. Protag. 356 c. Republ. x. p. 602 C, ταυτὸν που ἡμῖν μέγεθος ἐγγύθεν τε καὶ πόρρωθεν διὰ τῆς ὀψews οὐκ ἴσον φαίνεται. Iph. A. 489, τὰ πράγματ' ἐγγύθεν σκοπῶν ἐσεῖδον οἶον ἦν κτείνειν τέκνα.

588. γινώσκω, what I am entertaining an opinion upon, what I am making up my mind about. For περί Kirchhoff suggests πάτερ. But ἄ rather than ὦν would be required in the neuter after ἀκούειν. Instead of 'hear about what things I have an opinion,' our idiom is, 'hear what opinion I have about things.' —τὰς αὐτόχθονας, i. e. καλουμένας, as Hermann maintains, in order to avoid a tautology, 'they say that the indigenous Athenians are not an imported race.' This however is merely another way of saying, 'They tell us that the Athenians are indigenous, and not an imported race.'

591. εἰσπεσοῦμαι, 'I shall seem to thrust myself upon them,' *invasum in eos*.—ἐπακτοῦ, cf. 63 sup.

594. The old reading was μηδὲν καὶ

οὐδὲν ὦν κεκλήσομαι. Hermann and Dr. Badham rightly object to ὦν, the one because it is repeated after ἀσθενής μὲν ὦν, the other because καλεῖσθαι ὦν is not the usual idiom. Dindorf gives Scaliger's correction as improved by Valckenaer, ὁ (Scaliger τὸ) μηδὲν ὦν καὶ οὐδένων κεκλήσομαι. Hermann reads as given in the text, with the marks of a lacuna. So also Dr. Badham, who supplies αὐτὸς τὸ μηδὲν κ.τ.λ., which gives a good antithesis between Ion's own personal worthlessness and that of his parents. One might also conjecture ἀσθενής μὲν ὦν ἀνὴρ, τὸ μηδὲν κοῦδένων κεκλήσομαι.

595. ζυγόν. A metaphor from the high seat on the stern where the pilot sat and worked the oar-paddle, πηδάλιον. It is here the same as the σέλμα σεμνὸν in Agam. 176. See the note on Agam. 1595, σὺ ταῦτα φωνεῖς νερτέρᾳ προσήμενος κώπη, κρατούντων τῶν ἐπὶ ζυγῷ δορός; and Phoen. 74, ἐπεὶ δ' ἐπὶ ζυγοῖς καθέζετ' ἀρχῆς.

596. ἀδυνάτων, those who have attained no influence in the state. See on Bacch. 270. Such persons will envy him, because superiority in a rival is ever odious. Cf. Med. 301, τῶν δ' αὖ δοκούντων εἰδέναί τι ποικίλον κρείσσον νομισθεὶς λυπρὸς ἐν πόλει φανεί.

598. δυνάμενοι εἶναι σοφοί. Those who could, if they pleased, attain the reputation of clever statesmen, δεινοί, but who, being naturally ἀπράγμονες and ἡσυχαιοί, ridicule others who are more energetic, as being foolish to take so much trouble in a city which is sure to disparage them. Dr. Donaldson (*New Cratylus*, p. 406)

σιγῶσι κοῦ σπεύδουσιν ἐς τὰ πράγματα,
 γέλῳτ' ἐν αὐτοῖς μωρίαν τε λήψομαι 600
 οὐχ ἡσυχάζων ἐν πόλει φόγον πλέα.
 τῶν δ' αὖ λογίων τε χρωμένων τε τῇ πόλει
 εἰς ἀξίωμα βας, πλέον φρουρήσομαι
 ψήφοισιν. οὕτω γὰρ τάδ', ὦ πάτερ, φιλεῖ
 οἱ τὰς πόλεις ἔχουσι κἀξιώματα, 605
 τοῖς ἀνθαμίλλοις εἰσὶ πολεμιώτατοι.
 ἐλθὼν δ' ἐς οἶκον ἀλλότριον ἔπηλυσ ὦν,
 γυναικὰ θ' ὡς ἄτεκνον, ἣ κοινουμένη
 τὰς συμφοράς σοι πρόσθεν, ἀπολαχοῦσα νῦν
 αὐτὴ καθ' αὐτὴν τὴν τύχην οἷσει πικρῶς, 610
 πῶς δ' οὐχ ὑπ' αὐτῆς εἰκότως μισήσομαι,

considers that the poet is here describing the *καλοὶ κάγαθοι*, and that the expression in the text implies that facility of acquiring knowledge and accomplishments, by the attainment of which the nobles became *καλοί*.—*φόγον* for *φόβον* is the correction of Musgrave. It seems required by the context; yet Hermann and Dindorf retain the vulgate. Stephens' *φόγον*, for which he pretended the authority of MSS., is inapplicable, for *φόβος* is not used like *θόρυβος*, for popular clamour.

602. *λογίων τε*. Most editors have regarded these words as corrupt; see however on v. 285. Virgil and the other Roman poets must have been familiar with this pronunciation, because they make *fluviorum*, *ariete*, &c. long in the first syllable to adapt them to hexameter verse. Matthiae doubts the meaning which is here required, viz. 'men of repute'; it is generally applied (as in Herod. i. 2) to those who were versed in history, *Περσέων οἱ λόγιοι* &c. Pind. Pyth. i. 94. Accordingly he reads *τῶν δ' ἐν λόγῳ τε*, which Hermann and Dindorf adopt. Dr. Badham thinks it possible that *λογίων* was a gloss on *σοφῶν* used in a rather uncommon sense for 'eloquent.' Heath proposed *τῶν δ' αὖτε λογίων*. None of these conjectures carry much weight with them. The *αὖ* contrasts the *ἀδυνατοὶ* with the *λόγιοι*, and shows that the sense is 'clever,' 'well educated in the arts of statesmen,' including, of course, eloquence. Translate: 'But if on the other hand I shall have

attained to the dignity of those who are called men of mark, and who manage the affairs of the state, I shall be more jealously watched by the votes (i.e. at the *ἀρχαιρεσίαι*, or annual election to office, unless, as Schaefer and Hermann think, there is an allusion to ostracism); for such, my father, is wont to be the case in cities; those who hold in their hands the governments and the dignities of office, are ever most hostile to their opponents.' The *οἱ χρώμενοι τῇ πόλει* are those who have the state at their disposal, or who make use of it for their own ends, the *προστάται δήμου*.—*φρουρήσομαι*, so *κληδουχούμενοι γλώσση*, Herc. F. 1288.

605. Stobaeus, who quotes this and the next verse, xlv. 4, has *οἱ τὰς πόλεις ἔχοντες ἀξιώματ' τε*, which Dindorf adopts. Dr. Badham, in reading *ἀξιώματος* and construing it with *ἀνθαμίλλοις* (in which he is followed by his admirer Nauck), has not sufficiently attended to the order of the words. Hermann thus sums up the general sense from v. 595; "Si re publica gerenda aliquid laudis consequi studebo, apud vulgus in odium incurram; a sapientibus, qui privatae vitae tranquillitatem praeferunt, ridebor; a potentibus in civitate, quo plus auctoritatis adeptus ero, eo majore petar invidia."

608. *ὡς*, i. e. *πρός*.

609. *ἀπολαχοῦσα*, having a separate lot, viz. bearing all the discredit of childlessness in her own person. Cf. Herc. F. 331.

611. *πῶς δ'*. The *δὲ*, omitted by Din-

ὅταν παραστῶ σοὶ μὲν ἐγγύθεν ποδὸς,
 ἢ δ' οὐσ' ἄτεκνος τὰ σὰ φίλ' εἰσορᾷ πικρῶς,
 κᾶτ' ἢ προδοὺς σύ μ' ἐς δάμαρτα σὴν βλέπης,
 ἢ τὰμὰ τιμῶν δῶμα συγχέας ἔχης ; 615
 ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων
 γυναῖκες ἡῖρον ἀνδράσιν διαφθοράς.
 ἄλλως τε τὴν σὴν ἄλοχον οἰκτείρω, πάτερ,
 ἄπαιδα γηράσκουσιν· οὐ γὰρ ἀξία
 πατέρων ἀπ' ἐσθλῶν οὐσ' ἀπαιδία νοσεῖν. 620
 τυραννίδος δὲ τῆς μάτην αἰνουμένης
 τὸ μὲν πρόσωπον ἡδὺ, τὰν δόμοισι δὲ
 λυπηρά· τίς γὰρ μακάριος, τίς εὐτυχῆς,
 ὅστις δεδοικῶς καὶ παραβλέπων βίαν
 αἰῶνα τείνει ; δημότης δ' ἂν εὐτυχῆς 625
 ζῇν ἂν θέλωμι μᾶλλον ἢ τύραννος ὦν,
 ᾧ τοὺς πονηροὺς ἡδονὴ φίλους ἔχειν,

dorf after Canter, is defended by Herm. and Matth., as marking the apodosis, *quomodo, inquam, &c.*

616. *ὅσας*, 'how many!' See on Helen. 461. Ar. Ach. 1, *ὅσα δὴ δέδηγμαί τὴν ἔμμαντοῦ καρδίαν*. The τε was added by Tyrwhitt. The conjecture mentioned by Dr. Badham, *θυμοφθόρων*, is wrong in point of sense, for *θυμοφθόρα φάρμακα* are drugs which cause stupor, and destroy the intellect rather than the life. Besides, some particle is necessary to connect *σφαγὰς* with *διαφθοράς*, because *σφαγή* refers to death by the sword, while *διαφθεῖρειν φαρμάκοις* is elsewhere used, e.g. in Hipp. 389. Compare inf. 844—5. Dindorf has a fancy that these two verses are interpolated. Nauck omits 614—7. The connexion however is quite obvious; 'many a wife before now has poisoned her husband; beware of provoking Creusa to a similar deed.' Cf. Frag. Cress. 467, *γαμεῖτε, νῦν γαμεῖτε, κᾶτα θνήσκετε ἢ φαρμάκοισιν ἐκ γυναϊκὸς ἢ δόλοισ*. Med. 384, *κράτιστα τὴν εὐθεΐαν, ἢ πεφύκαμεν σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν*.

618. *ἄλλως τε*. Cf. Suppl. 417.

620. *ἀπαιδία* Hermann and others for —αν. It is one thing to say *νόσον νοσεῖν*, another to say *ἀπαιδίαν νοσεῖν*, which is not a cognate accusative.

621. Stobaeus, who quotes this and the following lines to v. 628, has τῇ πάλα θυρulloμένης, vol. ii. p. 284, ed. Teubner (xlviii. 2).

624. *παραβλέπων βίαν*, lit. 'looking aside for violence,' i.e. in constant suspicion of it, watching lest an attack should be made on him on the right or the left. Stobaeus has *περιβλέπων*, and both he and the MSS. of Euripides give *βίον*, which was corrected by Stephens. Nauck reads *βίου*, the genitive after *αἰῶνα*. The compound with *παρά* presents a much more forcible picture. The tyrant walks along with head erect and stately mien, unwilling to show the least fear of his subjects. But if you mark his eye, you will see it is nervously cast on each side of him in quick succession; for every doubtful face suggests a concealed dagger.

625. *δημότης δ' εὐτυχῆς*. 'Why, I would rather live as a well-to-do commoner than as a tyrant.' Hippol. 1016, *ἐγὼ δ' ἀγῶνας μὲν κρατεῖν Ἑλληνικοὺς πρῶτος θέλωμι' ἂν ἐν πόλει δὲ δεύτερος σὺν τοῖς ἀρίστοις εὐτυχεῖν ἀεὶ φίλοις. πρᾶσσειν γὰρ εὖ πάρεστι, κίνδυνός τ' ἀπὸν κρείσσω δίδωσι τῆς τυραννίδος χάριν*.

The δὲ is omitted by Dindorf and others after Stobaeus. Perhaps *δημότης γ' ἂν &c.*

ἐσθλοὺς δὲ μισεῖ καθθανεῖν φοβούμενος.
 εἴποις ἂν ὡς ὁ χρυσὸς ἐκνικᾷ τάδε,
 πλουτεῖν τε τερπνόν· οὐ φιλῶ ψόγους κλύειν 630
 ἐν χερσὶ σῶζων ὄλβον οὐδ' ἔχειν πόνους.
 εἴη δ' ἐμοὶ μὲν μέτρια μὴ λυπουμένῳ.
 ἂ δ' ἐνθάδ' εἶχον ἀγάθ' ἄκουσόν μου, πάτερ·
 τὴν φιλτάτην μὲν πρῶτον ἀνθρώποις σχολὴν
 ὄχλον τε μέτριον· οὐδέ μ' ἐξέπληξ' ὁδοῦ 635
 πονηρὸς οὐδέεις· κείνο δ' οὐκ ἀνασχετὸν,
 εἴκειν ὁδοῦ χαλῶντα τοῖς κακίοισιν.
 θεῶν δ' ἐν εὐχαῖς ἢ λόγοισιν ἢ βροτῶν,
 ὑπηρετῶν χαίρουσιν, οὐ γοωμένοις.
 καὶ τοὺς μὲν ἐξέπεμπον, οἱ δ' ἦκον ξένοι, 640
 ὥσθ' ἡδὺς αἰὲ καινὸς ὦν καινοῖσιν ἦν.

629. ἐκνικᾷν is used in Thuc. i. 21. 'You may say, perhaps, *Al! but that gold outweighs all such evils!* 'Tis delightful to be rich! I don't like to hear evil things said against me for keeping wealth in my own hands, nor to have all the troubles it brings with it. No! give me at least a moderate fortune free from care.'

630. ψόγους Brodaeus for ψόφους.

632. ἐμοὶ μὲν Herm. with ed. Brubach., the others having ἐμοί. Some antithesis is implied, as ἄλλοις δὲ ἄλλα ἀρέσκει. Aesch. Ag. 896, ἐν ποικίλοις δὲ θνητῶν ὄντα κάλλεσιν βαλεῖν, ἐμοὶ μὲν οὐδαμῶς ἄνευ φθόνου. See on Androm. 147. Dind. gives ἐμοίγε after Lenting. With μέτρια understand χρήματα, implied in ὄλβον preceding.

634. ἀνθρώποις Dobree for ἀνθρώπων. Dr. Badham says ἀνθρώπῳ would be a gentler change, which is true, though that is not always the sole measure of probability. He is followed by Nauck, however. Compare Hippol. 383, εἰσι δ' ἡδοναὶ πολλαὶ βίου, μακρὰ τε λείχαι καὶ σχολή, τερπνὸν κακόν.

635. ὄχλον μέτριον, 'the common people well-disposed and respectful to me.' What follows shows that this is the meaning, rather than 'little trouble' or 'annoyance.'

637. χαλῶντα, like our vulgar phrase, 'giving elbow-room.'—εἴκειν ὁδοῦ is the regular construction, as εἴκειν προθύρου Od. xviii. 10, εἴκε θυμοῦ Antig. 718, and

sometimes παραχωρεῖν ὁδοῦ. Phoen. 40, ὦ ξένε, τυράννοισ ἐκποδῶν μεθίστασο, Lat. *loco or via cedere*.—For the exegetical infinitive following κείνο, see on Orest. 925. On the equal rights of slaves and free-men in the matter of ὕβρις, see Hec. 291. Dem. Mid. p. 529.

638. ἐν εὐχαῖς. So Hipp. 452, αὐτοὶ τ' εἰσὶν ἐν μούσαις αἰεῖ.—ἢ λόγοισιν ἢ, so Musgrave for ἢ γόοισιν ἢ κ.τ.λ. He confirms the correction, with his usual learning, from a passage of Heliodorus (ii. 27. p. 108), who evidently had these verses in view, and who paraphrases ἢ φιλοσοφοῦσι διελεγόμεν. Barnes gives a conjecture of Hugo Grotius, θεῶν δ' ἐν εὐχαῖς ἦγον αἰῶν' ἢ βροτῶν. For the phrase ἐν λόγοις εἶναι compare Hippol. 452, αὐτοὶ δ' εἰσὶν ἐν μούσαις αἰεῖ. As for the form of the first person in ἢ (contracted from the Homeric ἕα), although Euripides elsewhere uses ἦν from the necessity of the metre (see Hippol. 1012), which is, according to strict analogy, the third person (compare ᾗδῃ with ᾗδεν), there seems no reason to assume that he would have preferred ἦν to ᾗ in a passage where the metre allows of either. Cf. Troad. 474, ἢ μὲν τύραννος κείς τύρανν' ἐγρημάμην. Hermann however gives ἦν as the more Attic form. On the allusion in χαίρουσιν οὐ γοωμένοις see above, v. 246.

641. καινὸς ὦν καινοῖσιν. Since old friends are apt to tire. Nauck suggests ἐν for ὦν. If ἐν were genuine, one does

ὁ δ' εὐκτὸν ἀνθρώποισι, κὰν ἄκουσιν ᾗ,
 δίκαιον εἶναί μ' ὁ νόμος ἢ φύσις θ' ἅμα
 παρέιχε τῷ θεῷ. ταῦτα συννοούμενος
 κρείσσω νομίζω τὰνθάδ' ἢ τὰκεῖ, πάτερ. 645
 ἔα δ' ἐμαυτῷ ζῆν· ἴση γὰρ ἢ χάρις,
 μεγάλοισι χαίρειν σμικρά θ' ἡδέως ἔχειν.

XO. καλῶς ἔλεξας, εἴπερ οὖς ἐγὼ φιλῶ
 ἐν τοῖσι σοῖσιν εὐτυχήσουσιν λόγοις.

ΞO. παῦσαι λόγων τῶνδ', εὐτυχεῖν δ' ἐπίστασο· 650
 θέλω γὰρ οὐπὲρ σ' ἡῦρον ἄρξασθαι, τέκνον,
 κοινῆς τραπέζης δαῖτα πρὸς κοινὴν πεσών,
 θῦσαί θ' ἃ σου πρὶν γενέθλι' οὐκ ἐθύσαμεν.

not see why it should have been altered to *ὦν*.

642. κὰν ἄκουσιν ᾗ. The doctrine of involuntary or compulsory virtue, as the result of education and of philosophy, where men are by nature averse from that which they yet feel to be desirable, is treated of in three passages at least of the tragic writers, Hippol. 79, Bacch. 315, and Aesch. Eum. 520, ἐκὰν δ' ἀνάγκας ἄτερ δίκαιος ὦν οὐκ ἀνολβος ἔσται. Here Ion says that both natural disposition and also the law, the *φυσικὸν* as well as the *νομικὸν δίκαιον*, viz. the fear of punishment and disgrace, made him serve the god uprightly. Or he may mean by *νόμος* the law imposed by Apollo, who was himself the god of justice; cf. 442.

646. ζῆν. Dindorf gives ζῆν μ', Hermann *ἔα δέ μ' αὐτῷ ζῆν*. Badham, followed by Kirchhoff and Nauck, *ἔα δ' ἔμ' αὐτοῦ ζῆν*, 'let me live on here.' The wish 'to live for himself' may seem selfish; but the character of Ion as a devotee of Phoebus, and one who holds his own aggrandisement to be undesirable for the reasons he has alleged, makes his choice by no means an unnatural one, as Dr. Badham objects. He could not be suddenly inspired with an ardent affection for a parent whom he had but just seen; he wished to spare the feelings of Creusa, and he was contented and happy in his present position. The chorus do not dissent from his choice, provided Creusa (for to her they allude in the words *ὅς ἐγὼ φιλῶ*) is satisfied with his decision.

647. σμικρά κ.τ.λ. It is not the greatness of things that constitutes superior

happiness. Whether in humble or in high life, so long as a man is equally pleased with his lot, the one is as gratifying as the other. Of course, *χαίρειν* is a stronger word than *ἡδέως ἔχειν*, i. e. *στέργειν*, *ἀγαπᾶν*. But placid and secure contentment is put on a level with the exultation attending great fortunes.

650. εὐτυχεῖν. This appears at first sight to refer to *εὐτυχήσουσιν*, and therefore to be said of Creusa. But it is addressed to Ion, in answer to his objections. 'Cease talking thus, and learn to be happy.' Barnes gives *felix esse discere*; and in this sense we might compare Aesch. Suppl. 894, *ξένος μὲν εἶναι πρῶτον οὐκ ἐπίστασαι*. Rather, however, we should have thus expected *εὐτυχῶν*, be assured of your own happiness in having found a father. But the next γὰρ refers to *παῦσαι*, 'cease, I say, for I wish to make a commencement' (i. e. to enter on my new fortune with an appropriate acknowledgment) 'on the very spot where I have found you, my son, by joining in the common banquet of a common table.' Hermann thinks *ἄρξασθαι* cannot mean 'auspiciū facere,' and proposes *εὔξασθαι*. Bothe construes *ἄρξασθαι πεσών*, *incipere epulari*. But in fact the following *θῦσαι τε* is exegetical of *ἄρξασθαι*. In *πεσών* there is an allusion perhaps to the reclining attitude of banqueters. We have no idiom exactly like it, unless it be the vulgar phrase 'to fall to.' Cf. v. 673.

651. ἐλθὼν γὰρ M^S. Pal., which Kirchhoff retains, supposing a verse next following to have dropped out.

653. γενέθλια (inf. 805) were thank-

- καὶ νῦν μὲν ὡς δὴ ξένον ἄγων σ' ἐφέστιον
 δείπνοισι τέρψω· τῆς δ' Ἀθηναίων χθονὸς 655
 ἄξω θεατὴν δῆθεν, ὡς οὐκ ὄντ' ἐμόν.
 καὶ γὰρ γυναῖκα τὴν ἐμὴν οὐ βούλομαι
 λυπεῖν ἄτεκνον οὔσαν αὐτὸς εὐτυχῶν.
 χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι
 δάμαρτ' ἔαν σε σκῆπτρα τᾶμ' ἔχειν χθονός. 660
 Ἴωνα δ' ὀνομάζω σε, τῇ τύχῃ πρέπον,
 ὀθοῦνεκ' ἀδύτων ἐξιόντι μοι θεοῦ
 ἵχνος συνῆψας πρῶτος. ἀλλὰ τῶν φίλων
 πλήρωμ' ἀθροίσας βουθύτῳ σὺν ἡδονῇ
 πρόσσειπε, μέλλων Δελφίδ' ἐκλιπεῖν πόλιν. 665
 ὑμῖν δὲ σιγᾶν, δμῳίδες, λέγω τάδε,
 ἢ θάνατον εἰπούσαισι πρὸς δάμαρτ' ἐμὴν.
 ΙΩ. στείχοιμ' ἂν· ἐν δὲ τῆς τύχης ἄπεστί μοι·
 εἰ μὴ γὰρ ἦτις μ' ἔτεκεν εὐρήσω, πάτερ,
 ἀβίωτον ἡμῖν· εἰ δ' ἐπεύξασθαι χρεῶν, 670
 ἐκ τῶν Ἀθηνῶν μ' ἢ τεκοῦς· εἴη γυνή,
 ὥς μοι γένηται μητρόθεν παρρησία.
 καθαρὰν γὰρ ἦν τις ἐς πόλιν πέσῃ ξένος,
 καὶ τοῖς λόγοισιν ἄστος ἦ, τό γε στόμα

offerings on the day of a birth, τὰ ἐπὶ τῇ πρώτῃ ἡμέρᾳ δῶρα, Hesych. By θύειν γενέθλια he may mean the thank-offering which was usually made on the feast of the ἀμφιδρόμια, or eighth day after the birth of a child, when a banquet, among other ceremonies, was given to the friends. Lucian, Ὀνειρος, p. 715, θυγατρὸς τήμερον ἐστὶ γένεθλια καὶ παρεκάλεσα τῶν φίλων μάλα πολλούς. As Xuthus had not kept this festival before in honour of his supposed son, he thought it better to do so now than to omit it altogether. Inf. 1130, θύσας δὲ γενέταις θεοῖσιν ἦν μακρὸν χρόνον μένω.

665. πρόσσειπε. Bid them farewell, say χαιρε &c. The same word is used of Alcestis' parting address, Alc. 195, and of the attendants accompanying the corpse, *ib.* v. 610. For τῶν Hermann proposes σῶν φίλων, but the article conveys the same sense.

667. εἰπούσαισι, 'if you tell it' &c. Thus the chorus (though unsuccessfully,

v. 760) is enlisted in the cause of deceit; for Creusa is not to know that Ion is more than a stranger introduced by her husband. Müller's remark (*Hist. of Grecian Literature*, p. 364) on the use to which Euripides turns the chorus in many of his plays, is a good one; "The chorus fulfils its proper office when it comes forward to mediate between, to advise, and to tranquillize opposing parties.—Euripides likes to make his chorus the confidant and accomplice of the person whom he represents as under the influence of passion: the chorus receives his wicked proposals, and even lets itself be bound by an oath not to betray them, so that, however much it may wish to hinder the bad consequences resulting from them, it is no longer capable of doing so."—At this verse Xuthus leaves the stage, and does not again appear. Some account of his action meanwhile is given at 1122 seqq.

674. λόγοισιν. Dr. Badham and Nauck give νόμοισιν after Prof. Conington. The

- δοῦλον πέπαται κούκ ἔχει παρρησίαν. 675
 XO. ὀρῶ δάκρυα * δάκρυα καὶ πενθίμους στρ.
 [ἄλλας γε] στεναγμάτων εἰσβολὰς,
 ὅταν ἐμὰ τύραννος εὐπαιδίαν
 πόσιν ἔχοντ' ἴδῃ,
 αὐτὴ δ' ἄπαις ᾗ καὶ λελειμμένη τέκνων. 680
 τιν', ὃ παῖ πρόμαντι Λατοῦς, ἔχρησας ὕμνωδιαν ;
 πόθεν ὁ παῖς ὀδ' ἄμφι ναοὺς σέθεν
 τρόφιμος ἐξέβα, γυναικῶν τίνος ;
 οὐ γάρ με σαίνει θέσφατα, 685
 μή τιν' ἔχῃ δόλον.
 δειμαίνω συμφορὰν
 ἐφ' ὃ ποτε βάσεται.

correction is rather plausible, but it fails to carry with it conviction of its truth. It is easier to assert than to prove that "the article would be inadmissible" with *λόγοισιν*. The poet appears to vary the more common expression, *λόγῳ μὲν ἄστος ἐστὶ*, *ἔργῳ δὲ δοῦλος*. Compare Frag. Erechth. 353, v. 11,

ὅστις δ' ἀπ' ἄλλης πόλεος οἰκίζει πόλιν,
 ἄρμυς πονηρὸς ὥσπερ ἐν ἑύλω παγέις,
 λόγῳ πολίτης ἐστὶ, τοῖς δ' ἔργοισιν οὐ.

No one would here assert that *τοῖς ἐργοῖσιν* differs materially from *ἔργῳ*. The meaning of *τοῖς λόγοισιν* &c. is, 'Though he should be a citizen *in words*,' viz. in the words which men say respecting him. That Euripides was no friend to the admixture of *ξένοι* and *μέτοικοι* in the administration of the state, has been elsewhere observed. He praises the *καθαρὰ πόλις*, i. e. which has no taint of alien blood.

676. The chorus predicts the distress of Creusa on discovering her own childlessness, and that her husband has a son. They have doubts about the oracle delivered respecting the youth, whether it be not a deceitful one; and they hesitate whether or not they shall declare the whole matter to Creusa. They imprecate destruction on the head of him who has deceived their mistress, and beg the gods not to accept his sacrifices.

Ibid. There are serious corruptions, which have much perplexed the critics, in the common reading of the first two lines, *ὀρῶ δάκρυα μὲν, καὶ πενθίμους ἄλλας*

γε στεναγμῶν τ' εἰσβολὰς. Except Musgrave's *στεναγμάτων*, which is at once obvious, none of the corrections proposed are satisfactory. Hermann first saw that *μὲν* should be omitted, and his view has been confirmed by the Palatine MS. Then all agree that *ἄλλας γε* is the result of some attempted patchwork. Dr. Badham's *ἐσομένης* will, indeed, suit the old reading of the antistrophe, *τάδε τορῶς ἐς οὓς γεγωνήσομεν*, and will make a good dochmiac verse; but where is the probability of such an alteration? The present editor has ventured to repeat *δάκρυα* (cf. 776, 791), and in the antistrophe to enclose *ἐς οὓς* as a gloss on *τορῶς*. Thus the first verse is a double dochmiac, the second an iambic dipodia with a cretic. Nauck reads *πενθίμους ἀλαλαγὰς* with Hermann. Kirchhoff suggests *ἀγῶνας* for *ἄλλας γε*.

679. *εἰδῇ* Nauck, as nearer to the metre (dochmiac) of the antistrophe 698.

684. *ἐξέβα, ἐκπέφηνε, εἰρέθη*. The incredulity of the chorus rests on the circumstance, that the father of the child alone has been declared; but a suspicious mystery respecting the mother yet remains to be solved.

685. *σαίνει*. See Rhcs. 55. 'The oracles delivered about him do not please me, lest they should have some deceit.' The *μή*, it is scarcely necessary to remark, depends on the implied sense of *δέδοικα*. See on Hec. 344.

688. This verse may be scanned as a dochmiac, and in the antistrophe (706) *πέλανον ἐπὶ* may be regarded as isochro-

ἄτοπος ἄτοπα γὰρ παραδίδωσί μοι

690

* τάδε θεοῦ φήμα.

ἔχει δόλον τύχαν θ' ὁ παῖς

ἄλλων τραφεῖς ἐξ αἱμάτων.

τίς οὐ τάδε ξυνοίσεται ;

φίλοι, πότερ' ἐμᾶ δεσποίνα τάδε

ἀντ. 695

τορῶς [ἐς οὓς] γεγωνήσομεν

πόσιν, ἐν ᾧ τὰ πάντ' ἔχουσ' ἐλπιδῶν

μέτοχος ἦν τλάμων ;

νῦν δ' ἡ μὲν ἔρρει συμφοραῖς, ὁ δ' εὐτυχεῖ,

πολὸν εἰσπεσοῦσα γῆρας, πόσις δ' ἀτίετος φίλων.

nous with βάσεται. Nevertheless, either ἐφ' ὅτι ποτέ βάσεται or ἐφ' ὅ ποτε προβάσεται is likely to be right. Alcest. 785, τὸ τῆς τύχης γὰρ ἄφανές οἱ προβήσεται.

691. The words here are corrupt, and the loss of the antistrophic verse deprives us of the surest guide in restoring this. The MSS. vary in τὸδε τ' (Pal.) and τὸ δι' ποτ' (Flor.). Seidler ingeniously elicited δεσπότου from δε ποτ' ευ, and Dr. Badham improves on this by editing ἁ δεσπότου φάμα, which is much more probable than Hermann's τὰδ' ὁπότ' εἴφημα. 'The story of my master by its strangeness (ἄτοπος οὕσα) gives me strange surmises,' Nauck reads τάδε θεοῦ φήμα, which seems on the whole the best: 'for these are strange answers (θέσφατα, 685), and strange is the prophetic voice of the god that gives them to me through his priestess.' But Bothe is perhaps right in supposing the verse to be an interpolation: for clumsy attempts were occasionally made to accommodate passages to the mutilated and corrupt antistrophic clause.

692. δόλον τύχαν τε. Either with Matthiae we must take this for δόλιον τύχην, or with Hermann make τύχαν refer to what follows, for τύχην τοῦ τραφήναι, or τύχην ἀλλογενή, as he paraphrases it. Tyrwhitt proposed δόμον for δόλον, i. e. domum et fortunam Erechtidarum, and Bothe approves this. Nauck still better reads δόμων τύχαν. But ἔχει δόλον seems here purposely repeated from v. 686. The chorus think Ion has been affiliated on Xuthus by fraud, and that the boy, born in fact from some other race, is a child of luck or chance, in happening to be thus allotted to Xuthus.—

τίς οὐ κ.τ.λ., quisnam in his non conveniet nobiscum? Hermann. Cf. Aesch. Suppl. 239, μόνον τὸδ' Ἑλλὰς χθὼν ξυνοίσεται στόχῳ.—Every one, says the chorus, will agree that there is some mystery, some deception, in this young man's alleged origin.

696. The words ἐς οὓς, as observed on v. 676, are likely to have been a gloss, for the strophic verse bears the marks of interpolation in order to make up for the lengthening of this. The word τορῶς, in its Aeschylean sense of a clear, piercing, or penetrating sound, is sufficient to convey the idea, especially when combined with γεγωνεῖν, 'to speak audibly' (El. 809). The syntax τάδε γεγωνεῖν πόσιν, 'to tell this about her husband,' viz. his not being ἄπαις, is the same as the common κακὸν λέγειν τινὰ &c.—τὰ πάντα κ.τ.λ., cf. Med. 228, ἐν ᾧ γὰρ ἦν μοι πάντα, γινώσκεις καλῶς, κάκιστος ἀνδρῶν ἐκβέβηχ' οὐμὸς πόσις.—ἐλπιδῶν, 'she shared, poor lady! in his hopes of having a family.'

699. εὐτυχεῖ, is not childless. See inf. 772—5. Androm. 418. Hec. 989.

700. εἰσπεσοῦσα. Hermann translates quum consenuerit, and calls attention to a rare use of the aorist. In v. 619 Creusa was described as ἄπαιδα γηράσκουσαν. By γῆρας, applied to a woman, the Greeks only meant the age when she ceased to bear children, which was earlier in life than in our climate. So Helen speaks of her daughter Hermione as 'growing hoar in her virginity,' πολὶα παρθενεύεται, Hel. 283, though Helen herself is represented as not only yet beautiful (v. 263), but as eagerly sought in marriage by Theoclymenus. Similarly Electra is spoken of as

- μέλεος, ὃς θυραῖος ἔλθων δόμους 701
 μέγαν ἐς ὄλβον οὐκ ἔσωσεν τύχας.
 ὄλοιτ' ὄλοιθ' ὁ πότνιαν
 ἔξαπαφὼν ἑμάν' 705
 καὶ θεοῖσιν μὴ τύχοι
 καλλίφλογα πέλανον ἐπὶ
 πυρὶ καθαγνίσας· τὸ δ' ἐμὸν εἴσεται 710
 * * *
 * * τυραννίδος φίλα.
 ἤδη πέλας δείπνων κυρεῖ
 παῖς καὶ πατήρ νέος νέων.
 ἰὼ δειράδες Παρνασοῦ πέτρας ἐπωδ.
 ἔχουσai σκόπελον οὐράνιον θ' ἔδραν, 715
 ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας
 λαίψηρά πηδᾷ νυκτιπόλοις ἅμα σὺν Βάκχαις.
 μή τί ποτ' εἰς ἑμὴν πόλιν ἵκοιθ' ὁ παῖς,
 νέαν δ' ἀμέραν ἀπολιπὼν θάνοι. 720
 στενομένα γὰρ ἂν πόλις ἔχοι σκῆψιν

growing old, though she was afterwards married to Pylades.—ἀτίετος φίλων, *contemptor uxoris*, Herm.

702. οὐκ ἔσωσεν τύχας, has not acted consistently with his fortune, i.e. has proved base, though he received the honour of a foreign alliance as a reward for virtue or valour, v. 62. Compare Hel. 613, τὸ μόρσιμον σώσασα. Dr. Badham thinks we have no choice but to read φρένας. The MS. Pal. has ἔσωσε τύχης, whence Kirchhoff suggests ἔσωσ' εὐτυχής. (Rather, εὐτυχῇ, sc. τὸν ὄλβον.)

704. Hesych. ἔξαπαφὼν ἔξαπατήσας.

705—7. μὴ τύχοι καθαγνίσας is, 'may he not obtain his wishes (or the favour of the gods, θεῶν μὴ τύχοι) when he offers to the gods on the fire a well-burning cake,' viz. a cake which sends forth a clear and bright flame.

711. In the early edd. τυραννίδος is repeated, but it is found only once in the Palatine and Florence MSS. It is difficult to supply the lacuna by conjecture. Hermann thinks it may have stood thus, τὸ δ' ἐμὸν εἴσεται τὰς χθονὸς ἀρχαίας (or τὰς ἀπ' Ἑρεχθίδος) ὅσον τυραννίδος φίλα, 'he shall find out my attachment to the ancient dynasty of the Erechtheids,'

ὅσον φίλη ἐστὶ μοι. But such a sentence can hardly be called Greek.

712. πέλας for πελάσας Seidler, ἤδη for ἡ δὴ Reiske.

714. Dr. Badham's correction of ἰὼ for ἵνα is deserving of much praise. There is hardly a doubt of its truth, and it is rightly adopted by Nauck. The continuation of the antistrophe, in respect of syntax, into the epodus, is a rare and objectionable licence (see Rhcs. 351, Hipp. 131), and the custom of Euripides to apostrophize the scenery is here quite borne out by the spirit and tenour of the whole passage. So Phoen. 226, ἰὼ λάμπουσα πέτρα πυρός. The unmetrical ἵνα seems to have been erroneously written for ἰὼ in consequence of the ἵνα in the next verse but one.—πέτρας σκόπελον is here to be joined, as in v. 274, τοιγὰρ θανούσαι σκόπελον ἤμαζαν πέτρας.

718. Hesych. νυκτιπόλοις· νυκτὶς ἀναστρεφόμενοις καὶ περιούσι. See inf. 1049.

719. μή τί ποτε. So Aesch. Suppl. 386, μή τί ποτ' οὖν γενοίμαν ὑποχείριος κράτεσιν ἀρσένων.

721. στενομένα. Dr. Badham follows Matthiae in taking this in the Homeric

ξενικὸν εἰσβολάν.

ἄλις δ' ἄλις ὁ πάρος ἀρχαγὸς ὦν
'Ερεχθεὺς ἄναξ.

- KP. ὦ πρέσβυ παιδαγῶγ' Ἐρεχθέως πατρός 725
τοῦμου ποτ' ὄντος, ἥνικ' ἦν ἔτ' ἐν φάει,
ἔπαιρε σαυτὸν πρὸς θεοῦ χρηστήρια,
ὥς μοι συνησθῆς, εἴ τι Δοξίας ἄναξ
θέσπισμα παίδων ἐς γονὰς ἐφθέγγατο·
σὺν τοῖς φίλοις γὰρ ἡδὺ μὲν πρᾶσσειν καλῶς, 730
ὁ μὴ γένοιτο δ', εἴ τι τυγχάνοι κακόν,
εἰς ὄμματ' εὖνου φωτὸς ἐμβλέψαι γλυκύ.
ἐγὼ δέ σ', ὥσπερ καὶ σὺ πατέρ' ἐμόν ποτε,
δέσπων' ὅμως οὖσ' ἀντικηδεύω πατρός.

sense of *στεινόμενος*, 'embarrassed,' and explains it, "when a city is inconsiderable in point of strength or numbers, it may have a pretext for admitting foreign intruders." He thinks however that something has been lost, in which the verb (participle?) of admitting was added. If some infinitive is wanting, e.g. *ξενικὸν εἰσβολὰν ἀπαθεῖν* (or *ἐλαύνειν*) *βίᾳ*, not only would the double dochmiac be completed, but a sense would be gained well suited to the context, 'For the city, being disappointed in the result, might find a plea for forcibly ejecting the stranger who has been thrust upon it.' Bothe's version is on the whole the best, *nam gemens advenarum* (Xuthi atque Ionis) *irruptionem causam* (gemendi) *habuerit civitas*. Hermann reads *πενόμενα*, *si indigeret urbs, haberet praelectum, quo peregrinum admitteret*. Aeschylus twice uses the deponent *στενόμεναι*, Theb. 866 and Pers. 62, and perhaps here it is sufficient to understand it as in the more common idioms *κλαίονσα* and *χαίρουσα*, 'with cost to itself.' 'It would be a sad day for a city when it requires the admission of a stranger as a pretext, viz. for propping a tottering dynasty.'

723. ἄλις δ' Seidler and Hermann for *ἄλιος*. Scaliger ἄλις ἄλις, which will make up a rather lame dochmiac if we insert δ'. The sense appears to be complete, 'we are content with our ancient king Erechtheus, without your newcomers.' Dindorf gives the improbable and un-Attic form *ἄλιος*, on the authority

of the Etymol. M. p. 63, 18, and an obscure grammarian who says that Hipponax used it.

725. Creusa advances alone upon the stage, and calls her aged attendant to come from the orchestra, by the stairs leading up to the *λογεῖον*, in order that he may hear, in company with herself, the response that has been given. The old man appears to invite her to descend from the stage and assist him up the steps (v. 738). At all events, she reaches out her hand to help him. These steps represented the ascent in front of, or perhaps on all the sides of (*περιφερῇ*, v. 743) the temple. The same arrangement is observable in the Electra, where the old man ascends the *πρόσβασις ὁρθία* (v. 489) to the cottage of the husbandman.—*πατρός κ.τ.λ.*, i.e. *τοῦ ὄντος ποτὲ ἐμόν πατρός*.

730—2. Quoted by Stobaeus in Flor. cxiii. 4, who gives *ἐμβλέψαι* for *εἰσβλέψαι*, which however is hardly inferior.

734. *ἀντικηδεύω*. The sense is, *ὥσπερ σὺ ἐκήδεες πατέρα ἐμόν* ('Ερεχθέα), *οὕτως ἐγὼ ἀντικηδεύω σε ὡς πατέρα*. But for *ὡς πατέρα*, she says *πατρός*, dependent on *ἀντί*, which thus bears a double sense, or rather, has a confused syntax, *ἀντικηδεύω σε ἀντί πατρός*. Hermann reads *ἀντί κηδεύω*. In Suppl. 361, *τοῖς τεκοῦσι γὰρ δύστηνος ὅστις μὴ ἀντιδουλεῖ τέκνων*, the genitive depends on *ὅστις*, 'woe to the son who does not stand in the place of a slave to his parents.' We observe here that kindly

ΠΑΙΔΑΓΩΓΟΣ.

- ὦ θύγατερ, ἄξι' ἀξίων γεννητόρων 735
 ἦθη φυλάσσεις κού καταισχύνασ' ἔχεις
 τοὺς † σοὺς παλαιοὺς ἐκγόνους αὐτόχθονας.
 ἔλχ' ἔλκε πρὸς μέλαθρα καὶ κόμιζέ με.
 αἰπεινά τοι μαντεῖα· τοῦ γήρως δέ μοι
 συνεκπονοῦσα κῶλον ἱατρὸς γενοῦ. 740
- ΚΡ. ἔπου νυν ἵχνος δ' ἐκφύλασσ' ὅπου τίθης.
 ΠΑ. ἰδού.
 τὸ τοῦ ποδὸς μὲν βραδὺ, τὸ τοῦ δὲ νοῦ ταχύ.
 ΚΡ. βάκτρῳ δ' ἐρείδου περιφερῇ στίβον χθονός.
 ΠΑ. καὶ τοῦτο τυφλὸν, ὅταν ἐγὼ βλέπω βραχύ.
 ΚΡ. ὀρθῶς ἔλεξας· ἀλλὰ μὴ παρῆς κόπῃ. 745

feeling towards slaves which in many other passages shows the naturally humane disposition of the poet.

735. Eumen. 413, πῶς δ' οὐ; σέβουσαί γ' ἄξιαν κάπ' ἄξιων. Eur. Suppl. 813, σφαγέντα τ' οὐκ ἄξι' οὐδ' ὑπ' ἄξιων.

737. τοῦ σοῦ—ἐκ γένους is the emendation of Bothe, approved by Hermann, Dindorf, and Dr. Badham, for τοὺς σοὺς—ἐκγόνους. The latter word should rather have been προγόνους. Hermann has edited ἐκγόνους, 'you do not disgrace your ancestors by their descendants.' But neither is οἱ σοὶ παλαιοὶ αὐτόχθονες a correct expression, nor is the order of the words adapted to the above sense. Barnes considers the sense to be τοὺς πάλαι ἐξ αὐτῆς τῆς χθονὸς γεγεννημένους, viz. Erichthonius. Cf. v. 267. It is possible that this is what the poet meant, though the expression is rather a harsh one. He should rather have written τοὺς γῆς παλαιοὺς ἐκγόνους αὐτόχθονας. Seidler (Herm. Praef. p. xiv) has advocated the same view; but Hermann calls it "durum et nimis insolens."

738. ἔλκε, a metaphor, perhaps, from a ship, lit. 'take me in tow.' See Phoen. 834 and Androm. 200.

739. τοι Valckenaer for δέ μοι. Hermann gives μοι. If τοι is right (and it is preferred by Dindorf), one might suspect that δέ μοι had accidentally been copied twice in the verse. Perhaps αἰπεινά γὰρ κ.τ.λ. Or the τοι may be sententious, if αἰπεινά be taken in an ambiguous sense.

741. ἐκφύλασσε seems to mean ἐκλεγε φυλάσσων. Or. 1258, ἐγὼ μὲν οὖν τρίβον τόνδ' ἐκφυλάξω. Compare with this semi-comic dialogue that between Iolaus and the attendant in Heracl. 729 seqq.

743. περιφερῇ στίβον. See on v. 725. Seidler's explanation, "solum quod circa te est," is unsatisfactory, though Hermann so far approves it as to modify it slightly to *explora solum scipione circa te*. Some contrivance for representing these pathways up a declivity probably existed. Such a device appears in Suppl. 989. The accusative is that of *motiōn over* a place (Hel. 598). More fully, βάκτρῳ ἐρείδου (cf. Tro. 150. Hec. 66), περιφ. στίβον πορευόμενος. It has been suggested to the editor to read ποδὸς for χθονός, 'the circling track of your foot,' viz. as it winds up the hill. There is no need of Dr. Badham's conjecture, περιφερῇ στείβων χθόνα. The real difficulty is rather in the epithet περιφερῇ than in the grammatical construction.

744. καὶ τοῦτο. Even a stick is a blind guide when the owner of it (ἐγὼ emphatic) has no eyes to see where to set it. Cf. σκήπτρῳ προδεκνὺς Oed. Tyr. 456.

745. μὴ παρῆς. The old reading was μὴ παρὲσκέπω. Herm. and Kirchhoff give μὴ παρὲσκέπω (i. e. ἀπάρεσκε), Tyrwhitt and Nauck μὴ πάρες κόπῃ, which, according to the usual idiom, should be μὴ παρῆς, viz. σεαντόν. Cf. Bacch. 634, κόπου δ' ὑπὸ—παρεῖται.—τοῦ ἀπόντος, i. e. σθένους. So Reiske for ἄκοιτος.

- ΠΑ. οὔκουν ἐκὼν γε, τοῦ δ' ἀπόντος οὐ κρατῶ.
 ΚΡ. γυναῖκες, ἰστών τῶν ἐμῶν καὶ κερκίδος
 δούλευμα πιστόν, τίνα τύχην λαβὼν πόσις
 βέβηκε παίδων ὧν περ οὔνεχ' ἤκομεν
 σημήνατ'· εἰ γὰρ ἀγαθὰ μοι μηνύσετε, 750
 οὐκ εἰς ἀπίστους δεσπότης βαλεῖς χαράν.
 ΧΟ. ἰὼ δαῖμον.
 ΠΑ. τὸ φροῖμιον μὲν τῶν λόγων οὐκ εὐτυχές.
 ΧΟ. ἰὼ τλᾶμον.
 ΠΑ. ἀλλ' ἢ τι θεσφάτοισι δεσποτῶν νοσῶ ; 755
 ΧΟ. εἶεν· τί δρῶμεν θάνατος ὧν κεῖται πέρι ;
 ΚΡ. τίς ἦδε μοῦσα, χῶ φόβος τίνων πέρι ;
 ΧΟ. εἴπωμεν ἢ σιγῶμεν ἢ τί δράσομεν ;
 ΚΡ. εἴφ'· ὥς ἔχεις γε συμφορὰν τιν' εἰς ἐμέ.
 ΧΟ. εἰρήσεται τοι, κεῖ θανεῖν μέλλω διπλῇ. 760
 οὐκ ἔστι σοι, δέσποιν', ἐπ' ἀγκάλαις λαβεῖν
 τέκν', οὐδὲ μαστῶ σῶ προσαρμόσαι ποτέ.
 ΚΡ. ὦ μοι θάνοιμι.

747. Creusa and the old attendant now stand on the stage. The chorus seem to have assumed some new position while the old man was clambering up the stairs; for they are now addressed as if they had returned either from Xuthus or from within the temple. They had been forbidden on pain of death (v. 667) to tell Creusa the real declaration of the oracle. It will be observed that Xuthus had left the stage with that injunction, to prepare for the banquet (cf. 804, 1125), and he does not again appear in the play. Hence Creusa here says βέβηκε. Both the chorus and the old man are devoted to Creusa, and to the house of Erechtheus. They consequently regard Xuthus with little favour, and by no means approve of his scheme for introducing a foreigner as successor to the throne. The chorus therefore are ready to give the forbidden information, and the old man is not only willing but forward to plot against the life of the youth. In all this we see the usual Athenian dislike of ξένοι. The attempted murder of Ion, and the assent of Creusa to it, would probably strike the spectators with the less horror, as they would regard with leniency any scheme

to preserve untainted their cherished autochthony.

748. τίνα τύχην παίδων, what luck concerning children.

751. ἀπίστους. As you are πιστοὶ to us (v. 748), so we will keep our word of honour with you, and reward you punctually and faithfully for your good tidings. But βάλλειν χάριν εἰς τινα is an unusual phrase; Elmsley proposed χάριν, which would be like θέσθαι χάριν, 'to store up a favour.'

752. Hermann points out the fact, that the dialogue commencing at this verse, as far as v. 800, is antistrophic, mostly in short systems of from two to four verses. Thus ἰὼ δαῖμον with the following senarius corresponds to ἰὼ τλᾶμον &c., then the single verses of the chorus and Creusa to the next pair, the three following of the chorus forming an *epodus*.

758. On the future indicative following the deliberative aorist subjunctive, see on Aesch. Cho. 80, πῶς εὐφρον' εἴπω, πῶς κατεύξομαι πατρί;

759. ἔχεις, κεῖθεῖς, ἐπίστασαι.

762. ποτέ for τὰδε is Wakefield's correction.

- ΠΑ. θύγατερ. ΚΡ. ὦ τάλαιν' ἐγὼ συμφορᾶς.
ἔλαβον, ἔπαθον ἄχος ἄβιον, ὦ φίλαι.
- ΠΑ. διοιχόμεσθα, 765
τέκνον. ΚΡ. αἰαῖ αἰαῖ, διανταῖος † ἔτυ-
πεν ὁδύνα με πνευμόνων τῶνδ' ἔσω.
- ΠΑ. μήπω στενάξης, ΚΡ. ἀλλὰ πάρεισι γόοι.
- ΠΑ. πρὶν ἂν μάθωμεν, ΚΡ. ἀγγελίαν τίνα μοι ; 770
- ΠΑ. εἰ ταῦτ' ἀπράσσω δеспότης τῆς συμφορᾶς
κοινωνός ἐστιν, ἡ μόνη σὺ δυστυχεῖς.
- ΧΟ. κείνῳ μὲν, ὦ γεραιῇ, παῖδα Λοξίας
ἔδωκεν, ἰδίᾳ δ' εὐτυχεῖ ταύτης δίχα. 775
- ΚΡ. τόδ' ἐπὶ τῷδε κακὸν ἄκρον ἔλακες * ἔλακες ἄχος ἐμοὶ
στένειν.
- ΠΑ. πότερα δὲ φῦναι δεῖ γυναικὸς ἐκ τινος
τὸν παῖδ' ὃν εἶπας, ἡ γεγῶτ' ἐθέσπισεν ;
- ΧΟ. ἤδη πεφυκότ' ἐκτελῇ νεανίαν 780
δίδωσιν αὐτῷ Λοξίας· παρῆν δ' ἐγώ.
- ΚΡ. πῶς φῆς ; ἄφατον ἄφατον ἀναύδητον λόγον ἐμοὶ
θροεῖς.
- ΠΑ. κάμouiγε. πῶς δ' ὁ χρησμὸς ἐκπεραίνεται 785
σαφέστερόν μοι φράζε, χῶστις ἔσθ' ὁ παῖς.
- ΧΟ. ὅτ' ξυναντήσκειν ἐκ θεοῦ συνθεῖς
πρώτῳ πόσις σὸς, παῖδ' ἔδωκ' αὐτῷ θεός.
- ΚΡ. ὅτοτοτοῖ, τὸ δ' ἐμὸν
ἄτεκνον ἄτεκνον ἔλαβεν * ἔλαβεν ἄρα βίοντον, ἐν
ἐρημίᾳ δ' 790

764. ἔβιον Herm. for βίοντον, quoting Bekker's Anecdota p. 323, ὁ μέντοι Εὐριπίδης ἐπὶ τοῦ δυσβίου ἐκρήσατο τῇ λέξει.

767. The active form ἔτυπεν is doubtful, for the reason given on Helen. 448. Probably we should read ἔπαισεν. We have however the passive τυπεῖς in Androm. 1150, Prom. 369, Agam. 131.—ἔσω, see Helen. 356. This couple of verses, with that preceding, are dochmiacs, as Dr. Badham perceived, the penthemimeris ὥμοι θάνοιμι corresponding to διοιχόμεσθα. The two next verses are iambelegi, as in Androm. 766—8.

771. ταῦτ' Canter for ταῦτα. Again δυστυχεῖν and εὐτυχεῖν signify the hav-

ing no family, and the contrary.

776. ἔλακες was repeated by Seidler on account of the metre.

780. ἐκτελῇ, grown up, ἐκτελῇ φύσιν ἔχοντα. In this sense ἐντελής (if the reading be right) is used by Aeschylus, Cho. 242, of the young eagle. And ἐντελῇ is here suggested by Nauck.

783. This dochmiac verse is deficient, and perhaps ὥς should be inserted before λόγον, so that πῶς φῆς ; ἄφατον ἄφατον would form a dochmius of resolved spondee. A similar verse however occurs inf. 790. Hermann here reads ἄφατον, ἄφατόν τιν', with Seidler.

790. ἔλαβεν was repeated by Hermann.

ὀρφανούς δόμους οἰκήσω.

- ΠΑ. τίς οὖν ἐχρήσθη ; τῷ συνήψ' ἵχνος ποδὸς
πόσις ταλαίνης ; πῶς δὲ ποῦ νιν εἰσίδω ;
- ΧΟ. οἷσθ' ὧ φίλη δέσποινα, τὸν νεανίαν
ὃς τόνδ' ἔσαιρε ναόν ; οὗτός ἐσθ' ὁ παῖς. 795
- ΚΡ. ἀν' ὑγρὸν ἀμπταίην
αἰθέρα πόρσω γαίας Ἑλλαντίας, ἀστέρας ἐσπέρους,
οἶον οἶον ἄλγος ἔπαθον, φίλαι.
- ΠΑ. ὄνομα δὲ ποῖον αὐτὸν ὀνομάζει πατὴρ 800
οἷσθ', ἣ σιωπῇ τοῦτ' ἀκύρωτον μένει ;
- ΧΟ. Ἰων', ἐπεῖπερ πρῶτος ἦντησεν πατρί.
μητρὸς δ' ὁποίας ἐστὶν οὐκ ἔχω φράσαι.
φρούδος δ', ἵν' εἰδῆς πάντα τάπ' ἐμοῦ, γέρον,
παιδὸς προθύσων ξένια καὶ γενέθλια 805
σκηναὺς ἐς ἱερὰς τῆσδε λαθραίως πόσις,
κοινῇ ξυνάψων δαῖτα παιδὶ τῷ νέφ.
- ΠΑ. δέσποινα, προδεδόμεσθα, σὺν γάρ σοι νοσῶ,
τοῦ σοῦ πρὸς ἀνδρὸς, καὶ μεμηχανημένως
ὑβρίζόμεσθα, δωμάτων τ' Ἐρεχθέως 810
ἐκβαλλόμεσθα. καὶ σὸν οὐ στυγῶν πόσιν
λέγω, σὲ μέντοι μᾶλλον ἢ κείνον φιλῶν,
ὅστις σε γήμας ξένος ἐπεισελθὼν πόλιν
καὶ δῶμα, καὶ σὴν παραλαβὼν παγκληρίαν,

The sense is, ἐγὼ ἔλαβον ἄρα ἅτεκνον βίον. From the masculine αὐτῷ she understands that the son is already born to Xuthus. In place of οἰκήσω it is probable that πατρὸς ἐνοικήσω should be read. In the antistrophic v. 799, φίλαι has been recovered from the Palatine MS. Hermann had conjectured τλάμων to supply the lacuna.

792. τίς ἐχρήσθη ; 'Who then is the person who was thus indicated by the oracle?' Cf. πυνόχρηστος νεανίας inf. 1218. For πῶς δὲ Kirchhoff proposes πρῶτα, which well suits πρῶτῃ in 788.

795. ὁ παῖς, sc. ὁ δοθεὶς παρὰ θεοῦ, sup. 788.

797. ἐσπέρους Seidler for ἐσπερίους. Cf. Prom. 356, ὃς πρὸς ἐσπέρους τόπους ἔστηκε.

801. Nauck suggests ἀκήρυκτον.

802. ἐπεῖπερ κ.τ.λ. Cf. v. 831.

805. παιδὸς προθύσων ξένια. In Suppl. 28, τυγχάνω δ' ὑπὲρ χθονὸς ἀρτότου προθύουσ', the genitive undoubtedly depends on the preposition. Here the sense seems rather to be, 'to offer in the first place a thanksgiving for having found a son in a stranger (ξένια παιδὸς), and a birth-day sacrifice.'

806. The syntax seems to be τῆσδε λαθραίως, 'without the knowledge of our mistress here.' See inf. 1031, and sup. 656—60. The trick consisted in the sacrifice being made a pretended entertainment to a stranger and his countrymen.

807. Kirchhoff proposes κοινῇ.

809. μεμηχανημένως, 'designedly.' Compare σεσφρονισμένως Aesch. Suppl. 704. λελογισμένως Iph. A. 1021.

ἄλλης γυναικὸς παῖδας ἐκκαρπούμενος 815
 λάθρα πέφηνεν ὡς λάθρα δ', ἐγὼ φράσω
 ἐπεὶ σ' ἄτεκνον ἦσθετ', οὐκ ἔστεργέ σοι
 ὁμοίος εἶναι τῆς τύχης τ' ἴσον φέρειν,
 λαβὼν δὲ δοῦλα λέκτρα νυμφεύσας λάθρα
 τὸν παῖδ' ἔφυσεν, ἐξενωμένον δέ τω 820
 Δελφῶν δίδωσιν ἐκτρέφειν· ὁ δ' ἐν θεοῦ
 δόμοισιν ἄφετος, ὡς λάθροι, παιδεύεται.
 νεανίαν δ' ὡς ἦσθετ' ἐκτεθραμμένον,
 ἐλθεῖν σ' ἔπεισε δεῦρ' ἀπαιδίας χάριν.
 κᾶθ' ὁ θεὸς οὐκ ἐψεύσαθ', ὅδε δ' ἐψεύσατο 825
 πάλαι τρέφων τὸν παῖδα, κᾶπλεκεν πλοκάς
 τοιάσδ'· ἀλούς μὲν ἀνέφερ' ἐς τὸν δαίμονα,
 ἐλθὼν δὲ καὶ τὸν χρόνον ἀμύνεσθαι θέλων,

815. ἐκκαρπούμενος. Poetically for ἐκτεκνούμενος, v. 438. See the note on v. 475.

818. ἑμοῖός τ' εἶναι MS. Pal. Perhaps, εἶναι θ' ἑμοῖος.

819. δοῦλα, δουλικά. See on 556.

820. ἐξενωμένον, disowned and made a stranger of; or simply, sent out of the country, as the young Orestes was sent to Strophius, and Polydorus to the Thracian Polymestor. So Trach. 65, πατρὸς οὕτω δαρὼν ἐξενωμένον.

822. ἄφετος, given up, dedicated to the god. Sup. v. 52, ἀμφὶ βωμίου τροφὰς ἡλᾶτ' ἀθύρων. Consecrated animals were

allowed to wander freely over their pasture grounds, as Io was sent from home ἄφετον ἀλᾶσθαι, Prom. 684. So πῶλος ἀνείμενος πόλει, Phoen. 947. Hence in Iph. T. 469, the chains are removed from the Greek strangers who are about to be sacrificed, ὡς ὄντες ἱροὶ μηκέτ' ὤσι δέσμοιο.

825. κᾶθ'. 'So then it was not the god who spoke falsely, but this husband of yours who deceived you.' Apollo had used the words δᾶρον and διδόναι (v. 537, 775, 788), thus leaving it ambiguous whether the boy was the son of Xuthus or his own son. In the former case, which the old man conceives to be the true one, Apollo did not speak falsely in saying δίδωμί σοι τὸν παῖδα, 'I surrender to you your own.' But Xuthus is charged with a fraud in pretending to discover a son he had long known, and secretly educated, as his own. His scheme, or 'dodge' (πλοκή),

was this: if found out (ἀλούς), he intended to appeal to the god, i. e. the oracle, saying he knew nothing certain about it himself (sup. 543). Then, on returning to Athens, and wishing to defend himself against the chances of time (i. e. his own possibly prolonged life), he intended to invest the youth with the sovereignty of the land. This he proposed to do, knowing that, unless he was formally adopted and nominated as his successor, he would have little chance in future years of ascending the throne. We should rather perhaps have expected ἔσθθ'. Hermann gives καὶ σ' ὁ θεὸς κ.τ.λ.

827. ἀνέφερε, *referēbat*, he had made up his mind to lay the blame on the god, who had chosen to say Ion was his son. For this sense of ἀναφέρειν see Bacch. 29. Or. 76. Electr. 1296.

828. For ἐλθὼν Musgrave proposed λαθὼν, which is adopted by Nauck, while Matthiae, after Canter, gives ἐλῶν, *sin causam vicisset*, as the natural antithesis to ἀλούς. Dr. Badham gives up the passage in despair; but he proposes καινοῖ in 830, in place of supplying ἐστὶ with καινόν. Hermann says, "Dici vix potest, quantum hic versus negotii viris doctis creaverit." Seidler's reading τὸν φθόνον gives a good sense, 'wishing to repel from himself the odium,' i. e. of appointing a stranger as his successor, by asserting that it was Apollo's will. (Or perhaps ψόγον, the error having

τυραννίδ' αὐτῷ περιβαλεῖν ἔμελλε γῆς.
 καινὸν δὲ τοῦνομ' ἀνὰ χρόνον πεπλασμένον, 830
 Ἴων, ἰόντι δῆθεν ὅτι συνήντετο.

ΧΟ. οἴμοι, κακούργους ἀνδρας ὡς αἰεὶ στυγῶ,
 οἱ συντιθέντες τὰδικ' εἴτα μηχαναῖς
 κοσμοῦσι. φαῦλον χρηστὸν ἂν λαβεῖν φίλον
 θέλωμι μᾶλλον ἢ κακὸν σοφώτερον. 835

ΠΑ. καὶ τῶνδ' ἀπάντων ἔσχατον πείσει κακὸν,
 ἀμήτορ', ἀναρίθμητον, ἐκ δούλης τινὸς
 γυναικὸς, ἐς σὸν δῶμα δεσπότην ἄγειν.
 ἀπλοῦν ἂν ἦν γὰρ τὸ κακὸν, εἰ παρ' εὐγενοῦς
 μητρὸς, πιθὼν σε σὴν λέγων ἀπαιδίαν, 840
 εἰσώκισ' οἴκου· εἰ δὲ σοὶ τόδ' ἦν πικρὸν,

resulted from χρόνον in 830.) Bothe's explanation is, ἐλθὼν δὲ Δελφούς, καὶ ἔμελλε κ.τ.λ., "profectus Delphos, non recipere modo voluit filium, sed etiam regnum ei comparare," and he understands τὸν χρόνον κ.τ.λ. thus, 'wishing to make up for the time he (Ion) had spent in retirement, by giving him the sovereignty.' Kirchhoff pronounces the verse "corruptissimus."

830. ἀνὰ χρόνον. This seems to mean, 'according to the circumstances of the time,' i. e. the name was an after-thought, suggested by the occurrence. Hermann suspects ἀνὰ λόγον to be the right reading. Translate, 'But as for the name, that was a new one devised in the course of time (or, 'for a temporary purpose'), Ion, because forsooth he met him going forth.' Hermann takes ὄνομα as the accusative after περιβαλεῖν, and gives "Ἴων" in the next verse. But in this case the poet would surely have said καὶ καινὸν ὄνομα. The sense seems to be, that the name given was a new one, got up or coined to disarm suspicion of the youth being a bastard son of Xuthus.

832—5. These lines were first assigned to the chorus by Hermann.—μηχαναῖς Steph. for μηχανὰς, which Kirchhoff and Nauck retain.

836 κ.τ.λ. 'Besides, you will have to suffer that which is the crowning evil of all these,—his bringing into your house, as its future lord, one who is of no descent by his mother, a mere cypher, and the son of some slave.' Here ἄγειν is for τὸ ἄγειν

ἐκείνον, i. e. ὅτι ἐκείνος εἰσάξει. Why Hermann should condemn this, and read ἄγει, in which he is followed by Dindorf, Kirchhoff, and Nauck, is by no means clear. The infinitive is often used without the article, in an exegetical sense. There is a good example of this in Suppl. 792, νῦν δ' ὁρῶ σαφέστατον κακὸν, τέκνων φιλάτων στερεῖσθαι, where Hermann and others needlessly give στερεῖσαι. Compare also Alcest. 879. sup. v. 636. For τῶνδ' Dr. Badham proposes τοῦθ', Dobree καὶ τῶνδ'.—ἀναρίθμητος, one who is held in no count, not worthy of being regarded as an individual. But οὐκ ἀριθμὸς is 'no mere cypher,' Heracl. 997. Tro. 476. See this more fully explained on Hel. 1679.

839. εὐγενοῦς. It would have been bad enough to have introduced the son of a well-born lady; but it is a double evil to have brought the son of a slave. It would have been bad, even had he obtained your consent, on the plea of your childlessness; but now he has insulted you by not deigning so much as to inform you of his intention.

840. λέγων, 'persuading you by pleading your childless estate;' or, 'that the having no children was your fault.' The rather rare form πιθεῖν occurs Prom. V. 204.

841. εἰ δὲ σοὶ κ.τ.λ. 'But if even this was painful to you (as it was sure to have been), why then he ought not to have aspired to the hand of one descended from Erechtheus, but to have sought a wife among his own clan, the family of

τῶν Αἰόλου νιν χρῆν ὀρεχθῆναι γάμων.
 ἐκ τῶνδε δεῖ σε δὴ γυναικεῖόν τι δρᾶν
 ἢ γὰρ ξίφος λαβοῦσαν ἢ δόλω τινί
 ἢ φαρμάκοισι σὸν κατακτεῖναι πόσιν 845
 καὶ παῖδα, πρὶν σοὶ θάνατον ἐκ κείνων μολεῖν
 εἰ γὰρ * μεθήσεις τοῦτ', ἀπαλλάξει βίου
 δυοῖν γὰρ ἐχθροῖν εἰς ἓν ἐλθόντοιν στέγος,
 ἢ θάτερον δεῖ δυστυχεῖν ἢ θάτερον.
 ἐγὼ μὲν οὖν σοι καὶ συνεκπονεῖν θέλω, 850
 καὶ συμφονεύειν παῖδ' ἐπεισελθὼν δόμοις
 οὔδ' δαῖθ' ὀπλίζει, καὶ τροφεία δεσπόταις
 ἀποδοὺς θανεῖν τε ζῶν τε φέγγος εἰσορᾶν.
 ἐν γάρ τι τοῖς δούλοισιν αἰσχύνην φέρει,
 τοῦνομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων 855

Aeolus' (sup.v.63). "Magna cum acerbitate dictum." *Herm.*

843. ἐκ τῶνδε, in consequence of all this. For the same phrase see *Electr.* 31. *Aesch. Ag.* 850, 1194, 1581. Perhaps δεῖ and δὴ should be transposed.—γυναικεῖόν τι. *Med.* 384, κράτιστα τὴν εὐθείαν, ἢ πεφύκαμεν Σοφὰ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν. See also *Hipp.* 450.

847. εἰ γὰρ σὺ φείσῃ τοῦδ' is Dr. Badham's emendation for εἰ γὰρ γ' ὑφήσεις, τοῦδ' &c. Hermann gives δεῖ σ'· εἰ δ' ὑφήσεις, &c., and W. Dindorf, who in his last edition adopted this, in his notes condemns the whole verse. Kirchhoff proposes εἰ γὰρ σ' ὑφήσεις τῶδ', 'if you shall crouch to (or put yourself in the power of) this husband of yours.' We might more plausibly suggest εἰ γὰρ μεθήσεις (or παρήσεις) τοῦτ' &c. *Hesych.* μεθήσει· ἀμελήσει, ἐάσει.—μεθήσω, ἀφήσω. The Greeks say μεθίναμι τι and μεθέσθαι τινός, but the former is more appropriate to the sense 'if you shall prove remiss in this.' The corruption may easily have arisen from writing μεθήσει for μεθήσεις, and, as a consequence, τοῦδ' for τοῦτ'. Then the gloss ἀφήσεις came in, which others wrote ὑφήσεις, and lastly, γε was interpolated *metri gratia*. Without doubt, κατακτεῖναι may depend on the preceding δεῖ (843); but it would be a more natural construction to repeat δεῖ σε (or χρῆ σε).

848. δυοῖν ἐχθροῖν. 'When two hostile things come together under one roof,

either the one or the other is sure to come off badly.' The proverb is stated generally of things, though the application of it is to persons; viz. of two enemies in the same house, one is sure to kill the other. Dr. Badham condemns these two verses; but his reasons are not cogent. Nauck also includes 847—9 in brackets.

850. ἐγώ. The reading of the two Florence MSS., ἀγώ (i. e. ἀγώ, & ἐγώ), is to be rejected on account of μὲν οὖν, for which Hermann supposes there may have been a reading πρόφρων, 'in all which matters I am ready to assist you.'

852. τροφεία ἀποδοῦς. See *Suppl.* 364. *Aesch. Theb.* 472, where other examples are given of ἀποδοῦναι τροφεία, 'to pay back the price of one's nurture.' The sense is, 'so long as I repay my mistress, I am willing to die, if it should be needful, or to live and look at the light' (i. e. without being ashamed, καλῶς v. 858).

855. τῶν ἐλευθέρων. See *Preface* to Vol. i. p. xiii, and for ὅστις ᾖ, *Med.* 516. The sense is, *modo sit bonus*, which is obviously different from ὅστις ἂν ᾖ. So in *Oed. Col.* 395, γέροντα δ' ὀρθοῦν φλαῦρον, ὅς νεός πέσῃ, the true meaning is, 'if he shall have fallen in his youth.' See also *Hipp.* 427. *Iph. T.* 1064. The uncertainty of the event is not in the indefiniteness of the person (as in ὅστις ἂν &c.), but in the circumstances attaching to his case. *Stobaeus* cites 854—6, *Flor.* lxii. 26.

οὐδεὶς κακίων δοῦλος, ὅστις ἐσθλὸς ᾔ.

ΧΟ. καὶ γὰρ, φίλη δέσποινα, συμφορὰν θέλω
κοινουμένη τήνδ' ἢ θανεῖν ἢ ζῆν καλῶς.

ΚΡ. ὦ ψυχὰ, πῶς σιγάσω ;

πῶς δὲ σκοτίας ἀναφήνω 860

εὐνὰς, αἰδοῦς δ' ἀπολειφθῶ ;

τί γὰρ ἐμπόδιον κώλυμ' ἔτι μοι ;

πρὸς τίν' ἀγῶνας τιθέμεσθ' ἀρετῆς ;

οὐ πόσις ἡμῶν προδότης γέγονεν ;

στέρομαι δ' οἴκων, στέρομαι παίδων, 865

φροῦδαι δ' ἐλπίδες, ἅς διαθέσθαι

χρήζουσα καλῶς οὐκ ἐδυνήθην,

σιγῶσα γάμους,

σιγῶσα τόκους πολυκλαύτους.

ἀλλ' οὐ τὸ Διὸς πολύαστρον ἔδος 870

856. Nauck reads οὐδὲν for οὐδεὶς, with Dobree. But δοῦλος will stand for δοῦλος ἄν.

859. Creusa, in a very beautiful monody, whereof the former part (862 to 880) is a regular system, the latter composed of irregular anapaests (see on v. 144), deliberates first on the question, whether she should any longer hesitate, for the sake of a husband whom she believes unfaithful, to remove from herself the reproach of childlessness by avowing her amour with Apollo; and then, having decided that she will relieve her mind by revealing the long-cherished secret, she relates the circumstances of her seduction by the god. Few choral passages in Euripides are more remarkable at once for poetry and for pathos than that which here follows. Dr. Badham remarks, "Nothing could be more effective than this complaint of Creusa, in which the sense of grievous and heartless wrong triumphs over her shame, and moves her publicly to upbraid the god before his own temple with the recital of his perfidy. Nothing also could be better timed, as making the transition from a scene of suspicion and indignation to the plottings of revenge."

859—61. These opening verses belong to the irregular system after v. 880. On σκοτίας in the sense of νόθος see Alcest. 990.

862. '(And yet, why should I not?)

For what hindrance is yet left to prevent me? With whom do we now engage in contests of virtue?' That is, there is now no one left to whom I should care to represent myself more virtuous than other women, or, whom I should strive to outstrip in virtue.—ἀγῶνας is Musgrave's reading for ἀγῶνα. Dr. Badham supposes the transcribers introduced the latter to agree with *τινα*, but he also thinks ἀγῶνα may have been a gloss on ἀμιλλαν. W. Dindorf and Hermann approve L. Dindorf's reading πρὸς τιν' ἀγῶν' ἂν θέμεσθ' ἀρετῆς. The elision ἀγῶν' ἂν does not quite please the ear. For ἀγῶν πρὸς *τινα* see Orest. 491. Dr. Badham and Nauck adopt οὐ, Dobree's conjecture for οὐ, in the next verse.

866. By διαθέσθαι ἐλπίδας she means, ἅς εἶχον ἐλπίδας τὰ πράγματα εὖ διαθέσθαι. 'Gone are the hopes which I had entertained that I should arrange matters well by keeping the secret of my marriage, but now I have been unable to do this.'

870. ἀλλ' οὐ κ.τ.λ. The ellipse of *μά* (which is added in the Florence MSS.) is justified by Rhés. 825, οὐ τὰς Σιμοεντιάδας πηγὰς, which is required by the metre for οὐ *μά* τὰς Σ. π. So also Theocr. iv. 17, οὐ δᾶν, 'no, by earth!' *Ibid.* iv. 29, οὐ *τήνα* γ', οὐ Νύμφας, and v. 14, οὐ μὲν, οὐ τὸν Πάνα τὸν ἄκτιον,—ἐδυνήθην Elmsley for ἐδυνάσθην.

καὶ τὴν ἐπ' ἑμοῖς σκοπέλοισι θεὰν
 λίμνης τ' ἐνύδρου Τριτωνιάδος
 πότνιαν ἀκτάν,
 οὐκέτι κρύψω λέχος, ὥς στέρνων
 ἀπονησαμένη ῥάων ἔσομαι.
 στάζουσι κόραι δακρύοισιν ἑμαί,
 ψυχὰ δ' ἀλγεί †κακοβουλευθεῖς'
 ἕκ τ' ἀνθρώπων ἕκ τ' ἀθανάτων,
 οὓς ἀποδείξω
 λέκτρων προδότας ἀχαρίστους.
 ᾧ τὰς ἐπταφθόγου μέλπων
 κιθάρας ἐνοπὰν, αἳ' ἀγραύλοισ
 κέρασιν ἐν ἀψύχοις ἀχεῖ
 μουσᾶν ὕμνους εὐαχήτους,
 σοὶ μομφὰν, ᾧ Λατοῦς παῖ,
 πρὸς τάνδ' αὐγὰν αὐδάσω.

875

880

885

873. Kirchhoff would read *ποτινιά-
 νασσαν*. In this case the *τε* should be
 omitted after *λίμνης*.

875. *ἀπονησαμένη*, 'having removed
 the load from my breast.' Hesych. *ἀπο-
 σωρεύουσα*. Homer has *νηῆσαι* (*νηέω*),
 and *νηῆσαι* from *νέω* occurs Ar. *Lysist.*
 269, and Herc. F. 243. Barnes has *ἀπο-
 σειςαμένη*, MSS. *ἀπονισαμένη*.—*ὥς* here
 means 'since.'

877. *κακοβουλευθεῖς*. Hermann, after
 Barnes, proposes *κακοβουληθεῖς*, on the
 ground that the verb representing *κακό-
 βουλός εἰμι* is *κακοβουλέω*, not *-εύω*. But
 Hermann at the same time doubts whe-
 ther the poet did not purposely avoid the
 form in *-έω*, on the ground that *κακό-
 βουλος* rather means 'foolish.' He also
 suggests, with Barnes, and Dindorf ap-
 proves, *κακὰ βουλευθεῖς*, in which case
 the participle must stand for *ἐπιβουλευ-
 θεῖσα*. Nauck gives *κακοβουληθεῖς*,
 Kirchhoff retaining the vulgate. Plato
 has *ἀβουλεῖν* in Resp. iv. p. 437 c. Dr.
 Donaldson gives the following as the
 law of compound verbs (*New Cratylus*,
 p. 520); "All compound nouns, whether
 made up of prepositions, or of nouns, or
 of ἀ-, δυσ-, or εὐ-, and verbal roots, are
 actually melted down into individual
 words incapable of divulsion (tnesis),
 and it is from these compound nouns

that the verbs in question are formed;
 therefore they are derivative verbs, and
 the length of the word would generally
 induce a necessity for the shortest kind
 of derivation, which is in *έω*."

881—911. This part of the monody
 Hermann divides into *στρ. α'* (881—890),
ἀντ. α' (891—901), *στρ. β'* (902—906),
 and *ἀντ. β'* (907—911), the conclusion
 being the *ἐπωδός*. Although there are
 appearances of antithetical arrangement,
 this is hardly more than would inevitably
 occur from the monotonous beat of spon-
 daic catalectic dimeter anapaestics; and
 it requires some credulity to believe that
 the verses 891—5 were intentionally ex-
 empted from antistrophic correspondence
 in order to express Creusa's mental ex-
 citement.

881. Hesych. *μέλπων ἄδων, ὕμνων*.

883. *ἐν* means 'on' the horn, which
 (it appears from Cic. De Nat. D. ii. 59,
 quoted by Musgrave) was used as a
 sounding-board to the heptachord lute.
 Perhaps indeed the *πλήκτρον* is meant,
 and the horn is *ἐψυχον* as being no longer
 on the live animal.

886. *πρὸς τάνδ' αὐγάν*. This is said,
 not only because the Greeks were fond of
 disburdening their griefs to the early
 morning light (as Electr. 59, *γόους τ'
 ἀφείην αἰθέρ' ἐς μέγαν πατρι*), but be-

ἡλθές μοι χρυσῶ χαίταν
 μαρμαίρων, εὖτ' ἐς κόλπους
 κρόκεα πέταλα φάρεσιν ἔδρεπον
 ἀνθίζοντα χρυσαυγῇ· 890
 λευκοῖς δ' ἐμφὺς καρποῖς χειρῶν
 εἰς ἄντρον κοίτας κραυγὰν
 ὦ μᾶτερ *μᾶτέρ μ' αὐδῶσαν
 θεὸς ὁμεινέτας ἄγες ἀναιδεία
 Κύπριδι χάριν πρᾶσσω. 895
 τίκτω δ' ἅ δύστανός σοι
 κοῦρον, τὸν φρίκα ματρὸς
 εἰς εὐνὰν βάλλω τὰν σὰν,
 ἵνα μ' ἐν λέχεσιν μελέαν μελέοις 900
 ἐξεύξω τὰν δύστανον·
 οἴμοι μοι· καὶ νῦν ἔρρει
 πτανοῖς ἀρπασθεῖς θοῖνα
 παῖς μοι σὸς τλάμων, σὺ δὲ κιθάρα 905

cause the sun was Apollo himself, who was thus directly impeached. The MS. Pal. adds αἰθέρος, but the MS. Flor. marks it as an interpolation. Nauck reads αἰθέρος αὐδῶ.

888. ἐς κόλπους φάρεσιν, into the lap for my dress to hold (or, for decorating my dress). So Proserpina and her companions gather the flowers from the meads of Enna, in the beautiful description of Ovid, Fast. iv. 436, 'haec gremium, laxos degravat illa sinus.'

890. Dr. Badham not without reason suspects the old reading ἀνθίζειν χρυσαυγῇ to be corrupt; for χρυσαυτανυγῆς, 'golden when held against the light,' or 'rivalling gold in lustre,' is a strange compound (ἀντανυγῆν occurs in Orest. 1519), and ἀνθίζειν is difficult to construe. Probably the simple verb means 'to blossom,' as distinct from ἀνθεῖν, 'to flourish,' a more general word. Bothe interprets, *ut me (floribus) ornarent*; and in Soph. El. 43, ἠνθισμένον shows at least the existence of an active and transitive ἀνθίζειν. We may compare καρπίζειν, 'to make fruit.' The compounds ἐπανθίζειν and ἀπανθίζειν are found in an active sense, Aesch. Ag. 1434 and 1640. Here we venture to read ἀνθίζοντα χρυσαυγῇ. We have χρυσαυγῆς

κρόκος in Oed. Col. 685. The οντα written in the margin as a correction of ἀνθίζειν was by some mistake added after the first syllable of χρυσαυγῇ.

891. ἐμφὺς Reiske and others for ἐμφύσας. It is obviously the Homeric ἐν δ' ἄρα οἱ φῦ χειρὶ &c. Cf. Oed. Col. 1113, ἐρείσας, ὦ παῖ, πλευρὸν ἀμφιδέξιον, ἐμφύντε τῷ φύσαντι. Theocritus xiii. 47, ταὶ δ' ἐν χειρὶ πᾶσαι ἔφυσαν.

893. μᾶτερ was doubled by Hermann. Nauck reads λευκοῖς δ' ἐμφὺς καρποῖσιν | χειρῶν εἰς ἄντρον κοίτας | κραυγὰν, ὦ μᾶτέρ, μ' αὐδῶσαν κ.τ.λ.—ἀναιδεία, ἀναιδῶς, in a shameless manner, or without regard to my feelings of virgin modesty.—χάριν πρᾶσσω, χαρίζομενος, v. 36. These two verses are dochmiac.

898. φρίκα ματρὸς, through fear of my mother. See v. 16. Or perhaps, 'with a mother's thrill,' or, 'from a mother's dread of detection.'—εὐνὰν τὰν σὰν, the grotto which was the scene of my seduction.

900. μ' ἐν λέχεσιν for με λέχεσι Heath. The verse is thus a regular anapaestic, whereas by the old reading it was difficult to reduce it either to a dochmiac or to any form of resolved anapaestics. Hermann, followed by Dindorf, gives μέλεα μέλεος.

905. This verse is anapaestic, with

κλάζεις παιᾶνας μέλπων.
 ὦή, τὸν Λατοῦς αὐδῶ,
 ὃς γ' ὁμφὰν κληροῖς,
 πρὸς χρυσεούς θάκους
 καὶ γαίᾳ μεσσήρεις ἔδρας 910
 εἰς οὖς αὐδᾶν καρύξω
 ἰῶ,
 κακὸς εὐνάτωρ,
 ὃς τῷ μὲν ἐμῷ νυμφεύτᾳ
 χάριν οὐ προλαβὼν
 παῖδ' εἰς οἴκους οἰκίζεις 915
 ὃ δ' ἐμὸς γενέτας καὶ σὸς γ' ἀμαθῆς
 οἰωνοῖς ἔρρει συλαθεῖς,
 σπάργανα ματέρος ἐξαλλάξας.
 μισεῖ σ' ἅ Δᾶλος καὶ δάφνας

the final spondees resolved. The *καὶ* is omitted before *σὸς* by Matth., Herm., and Dind. If *καὶ* were right, it must have been *παῖς ἐμὸς καὶ σὸς*. Cf. 916. But the dative without *καὶ* is to be compared with *Δῖος πόρτις βοῶς* Aesch. Suppl. 308, *ὁ Στρυμόνιος πῶλος αἰοῖδου* Rhcs. 387.—*σὺ δὲ κ.τ.λ.*, but you meanwhile play on the lyre songs of joy, as if nothing had happened to distress you.

908. There is a suitable irony in the γε, which is omitted in the Palatine MS. 'To you who, forsooth, profess to award and dispense prophecies, to you, I say, I will utter my complaint in your ear, at your very shrine.' For the metre see v. 178. But perhaps *θνατοῖς* has dropped out after *κληροῖς*. The following crimination, *κακὸς εὐνάτωρ* &c., she regards as too reproachful to be publicly made, and therefore she adds *εἰς οὖς*. By *κληροῖν* she means *διδόναι ὁμφὰν τοῖς κληρουμένοις*, but with reference to the prophetic *κληροῖ*, *sortes*, Phoen. 838. So Aesch. Eum. 32, *ἵτων πάλω λαχόντες, ὡς νομίζεται*. Cf. 416, *Δελφῶν ἀριστῆς, οὗς ἐκλήρωσεν πάλος*. Dr. Badham rather carelessly renders it, 'who possesseth the oracle.' For *κληροῖν* is properly 'to assign some thing or person by lot;' the middle is 'to have it assigned to yourself,' *κληρώσασθαι*, or 'to endeavour to obtain it,' i. e. 'to draw lots for it,' *κληροῦσθαι*. So Theb. 55, *κληρουμένους*

ἔλειπον, 'I left them drawing lots.' Tro. 29, *δεσπότης κληρουμένων*.—*πρὸς θάκους*, scil. *κηρύξω*.

912. Probably this should be a dimeter verse, *ἰῶ ἰῶ, κακὸς εὐνάτωρ*.

913. *νυμφεύτα, πόσει*, viz. Xuthus. 'Base seducer that thou art,' she exclaims, 'who, without having received any favour from him (which thou mightest repay), art settling a son in the house of my husband!'

916. *γενέτας*. Hesych. *ἐκγονος*. So in Oed. Tyr. 470, *ὁ Διὸς γενέτας* for Apollo.—*ἀμαθῆς*, for *ἀγνός*. The γ' is wanting in MS. Pal., and Kirchhoff plausibly suggests *ἀπειθῆς*. The same passive sense is found in *δυσμαθῆς*, 'recognized with difficulty,' Med. 1196. Or it may mean, as Bothe thinks, 'unconscious of its woes.'—*συλαθεῖς, ἀρπασθεῖς, ἐλκυσθεῖς*. After this word the MSS. add *οἰκεία*, which Hermann, Dindorf, Nauck, and Dr. Badham agree in rejecting as spurious. It is opposed to the metre rather than to the sense; and this objection might also be removed by reading *τὰς οἰκείας* | *σπάργανα ματέρος ἐξαλλάξας*, 'having exchanged (for others) the swathing bands of his own mother.' For Creusa had exposed the child wrapped in her shawl, *ἡμεῖς ἐν ὄρφνῃ σπαργανώσαντες πέπλοις*, inf. 955. She now expresses her fear that all hopes are gone of her being able to recognize him.

ἔρνεα φοίνικα παρ' ἀβροκόμαν, 920
 ἔνθα λοχεύματα σέμν' ἐλοχεύσατο
 Λατὼ Δίοισί σε καρποῖς.

ΧΟ. οἶμοι, μέγας θησαυρὸς ὥς ἀνοίγνυται
 κακῶν, ἐφ' οἷσι πᾶς ἂν ἐκβάλῃ δάκρυ.

ΠΑ. ὦ θύγατερ, οἴκτου σὸν βλέπων ἐμπύμπλαμαι 925
 πρόσωπον, ἔξω δ' ἐγενόμην γνώμης ἐμῆς.
 κακῶν γὰρ ἄρτι κῦμ' ὑπέξαντλῶν φρενὶ,
 πρύμνηθεν αἶρει μ' ἄλλο σὼν λόγων ὕπο,
 οὓς ἐκβαλοῦσα τῶν παρεστῶτων κακῶν
 μετῆλθες ἄλλων πημάτων κακὰς ὁδοὺς. 930
 τί φῆς ; τίνα λόγον Δοξίου κατηγορεῖς ;

920. *φοίνικα* is the obvious correction of Brodaeus for *φοίνια*. The connexion of the date-palm and the 'bay-tree with the birth of Apollo is frequently mentioned by the poets. Compare *Iph. T.* 1100, *Hec.* 458.—*λοχεύματα*, in apposition to *σε*, as Hippolytus is *ἀγνοῦ Πιθέως παιδεύματα*, *Hipp.* 11, or rather, a cognate accusative, 'delivered herself of thee by a supernatural delivery.' Matthiae thinks Artemis as well as Apollo is meant, but this is a needless supposition.—*Δίοισι καρποῖς*, for *Διὸς ἐκκαρπουμένη*, as Hermann explains, comparing *v.* 815. See on *v.* 475. The dative appears the same as in *v.* 4, but it may also be regarded as that of the mode, as if *ὑπὸ Διὸς*, or *τῇ Διὸς συνουσίᾳ*. Dr. Badham translates, 'Where Latona being made fruitful by Jove bare thee, a divine offspring.' Kirchhoff's correction *κάποις* is very probable.

923. *μέγας θ.* *ὥς* for *ὥς μέγας θ.* *κ.τ.λ.*, 'how great a treasure-house of evils is being opened, at which any one might shed a tear!' Hermann's *ὅδε γ'* for *ὥς* is a groundless suspicion.

925. Nauck's correction, *οἴκτου* for *οὐ τοι*, is a very happy one. 'I am filled with pity on seeing your face.' The reading *οὐ τοι* arose from another sense of *ἐμπύμπλασθαι*, e. g. in *Hipp.* 664, 'I am not satisfied with gazing,' i. e. I cannot gaze enough.

927. *κακῶν κύμα*, see Suppl. 824. The construction in the next verse is changed from *αἰρομαι ὑπὸ ἄλλου κύματος* to *ἄλλο κύμα αἶρει με*. 'I was just now getting rid of a wave of troubles in my mind, and now another wave at the stern (i. e.

which was yet behind) heaves me up in consequence of your words, which you had no sooner uttered concerning the grievances immediately before you, than you pursued an evil course of other woes.' Few passages have been more strangely misinterpreted than this, and solely from a misapprehension of a common idiom, *λόγοι τινὸς*, 'talk about a person or subject.' The old man says, that he knows not what to think about the matter now; for his mistress, having touched on her present troubles (*οὐ πόσις ἡμῶν προδότης γέγονεν &c.*, *v.* 864), has gone on to describe a totally new and still more perplexing matter, her amour with Apollo. He calls this 'pursuing a *bad* path,'—unless Musgrave's plausible reading *καινὰς δόδους* be right,—because it was one which involved a god in a serious accusation, and her language respecting that god was anything but *σεμνὴν, εὐφημον, εὐσεβή*. Compare *Hippol.* 858, *τέκνων ἐπιστολὰς*, 'injunctions about her children.' Ajac. 998, *ὀξεῖα σοῦ βᾶξ*, 'a quickly-spread report about you.' *Oed. Col.* 355, *μαντεῖα—ἃ τοῦδ' ἐχρήσθη σώματος*. Eur. *El.* 228, *ἥκω φέρων σοι σοῦ κασιγνήτου λόγους*. *Ibid.* 347, *Ὀρέστου κήρυκες λόγων*, 'bringing tidings about Orestes.' *θέσφατα κόρης*, 'oracles about a maid,' *Iph. A.* 498. The usage is the same in *πένθος τινὸς*, 'mourning for a person' &c.

931. *τίνα λόγον*. Dr. Badham proposes *τίνα δόλον*. And *δόλος* and *λόχος* are confused in *Rhes.* 16, 92. But in either case the verse is very inharmonious. Compare however *Iph. A.* 1164, *τίκτω δ' ἐπὶ τρισὶ παρθένοισι παῖδά σοι*. It is

- ποῖον τεκεῖν φῆς παῖδα ; ποῦ θεῖναι πόλεως
θηρσὶν φίλον τύμβευμ' ; ἀνελθέ μοι πάλιν.
ΚΡ. αἰσχύνομαι μὲν σ', ὦ γέρον, λέξω δ' ὁμως.
ΠΑ. ὥς συστενάζειν γ' οἶδα γενναίως φίλοις. 935
ΚΡ. ἄκουε τοῖνυν· οἶσθα Κεκροπίας πέτρας
πρόσβορον ἄντρον, ἅς Μακρὰς κυκλήσκομεν ;
ΠΑ. οἶδ', ἔνθα Πανὸς ἄδυτα καὶ βωμοὶ πέλας.
ΚΡ. ἐνταῦθ' ἀγῶνα δεινὸν ἡγωνίσμεθα.
ΠΑ. τίν' ; ὥς ἀπαντᾷ δάκρυά μοι τοῖς σοῖς λόγοις. 940
ΚΡ. Φοίβῳ ξυνηψ' ἄκουσα δύστηνον γάμον.
ΠΑ. ὦ θύγατερ, ἄρ' ἦν ταῦθ' ἃ γ' ἡσθόμην ἐγώ ;
ΚΡ. οὐκ οἶδ'· ἀληθῆ δ' εἰ λέγεις φαίημεν ἄν.
ΠΑ. νόσον κρυφαίαν ἤνικ' ἔστενες λάθρα ;
ΚΡ. τοῦτ' ἦν, ἃ νῦν σοι φανερὰ σημαίνω κακά. 945
ΠΑ. κᾶτ' ἐξέκλεψας πῶς Ἀπόλλωνος γάμους ;
ΚΡ. ἔτεκον· ἀνάσχου ταῦτ' ἐμοῦ κλύων, γέρον.
ΠΑ. ποῦ τίς λοχεύει σ' ; ἡ μόνη μοχθεῖς τάδε ;
ΚΡ. μόνη κατ' ἄντρον οὐπὲρ ἐξεύχθην γάμοις.
ΠΑ. ὁ παῖς δὲ ποῦ ἔστιν ; ἵνα σὺ μηκέτ' ἦς ἄπαις. 950

likely that λόγον is a gloss on αὐδῆν, used in the sense of ὀνειδος, as in v. 911.

932. ποῖον κ.τ.λ. 'What do you mean, in saying that you gave birth to a son?' Cf. v. 896—903.

934. αἰσχύνομαι σε, 'I feel abashed before you.' But Dobree is perhaps right in omitting the σ'.

937. This verse has been condemned by some critics, rather as interfering with the order of the στιχομυθία than as containing any fault in itself, though Dr. Budham thinks he finds arguments on the latter score which are "conclusive against its genuineness." The sense is, 'Do you know the grotto on the north side of the Acropolis, (in that part of the cliff) which we call *The Long rocks*?' Cf. v. 13, 283, 1400. The ἄς agreeing with Μακρὰς, rather than ἦν πέτραν, is quite consistent with the genius of the language. If v. 937 be really spurious, πέτρας will be the genitive by *aposiopesis*.

942. ἃ γ' ἡσθόμην. He had heard some vague story, veiled under the term νόσος κρυφαία, from other sources besides her own recent confession, at which he

certainly was present; cf. v. 931; or he remembers her indisposition ἐν οἴκοις, v. 16, or had remarked her appearance. He wishes to know, whether the two accounts relate to one and the same event; and the affirmative answer is given in the next verse. Dr. Budham's ἃ κ' ἡσθόμην is not satisfactory.

945. τοῦτ' ἦν. 'That was it,—the very woes I now openly explain to you,' i. e. no longer λάθρα στένω.

946. ἐξέκλεψας πῶς, 'how did you succeed in concealing?'

947. ἀνάσχου. At the word ἔτεκον the old man must be supposed to have visibly started.—ποῦ τίς κ.τ.λ., see Hel. 873, 1513, πῶς ἐκ τίνος νεῶς ποτε ;

949. μόνη κατ' ἄντρον. This does not seem to agree with the account in v. 16, τεκοῦσ' ἐν οἴκοις παῖδ' ἀπήνεγκεν βρέφος 'Ἐς ταυτὸν ἄντρον οὐπὲρ ἠνῶσθη θεῶ. But she intends rather to answer the question πῶς ἐξέκλεψας κ.τ.λ.

950. ἵνα σὺ κ.τ.λ. The meaning is either, 'The boy must be found, in order that,' &c., or, ('which I ask, not from idle curiosity, but) with a view to *your* being no longer reproached with child-

- ΚΡ. τέθνηκεν, ὦ γεραιέ, θηρσὶν ἐκτεθείς.
 ΠΑ. τέθνηκ' ; Ἀπόλλων δ' ὁ κακὸς οὐδὲν ἤρκεσεν ;
 ΚΡ. οὐκ ἤρκεσ', Ἄιδου δ' ἐν δόμοις παιδεύεται.
 ΠΑ. τίς γάρ νιν ἐξέθηκεν ; οὐ γὰρ δὴ σύ γε.
 ΚΡ. ἡμεῖς, ἐν ὄρφνῃ σπαργανώσαντες πέπλοις. 955
 ΠΑ. οὐδὲ ξυνήδει σοὶ τις ἔκθεσιν τέκνου ;
 ΚΡ. αἱ ξυμφοραὶ γε καὶ τὸ λαυθάνειν μόνον.
 ΠΑ. καὶ πῶς ἐν ἄντρῳ παῖδα σὸν λιπεῖν ἔτλης ;
 ΚΡ. πῶς δ' ; οἰκτρὰ πολλὰ στόματος ἐκβαλοῦς' ἔπη.
 ΠΑ. φεῦ
 τλήμων σὺ τόλμης, ὁ δὲ θεὸς μᾶλλον σέθεν. 960
 ΚΡ. εἰ παῖδά γ' εἶδες χεῖρας ἐκτείνοντά μοι.
 ΠΑ. μαστὸν διώκοντ' ἢ πρὸς ἀγκάλαις πεσεῖν ;
 ΚΡ. ἐνταῦθ' ἴν' οὐκ ὦν ἄδικ' ἔπασχεν ἐξ ἐμοῦ.
 ΠΑ. σοὶ δ' ἐς τί δόξης ἦλθεν ἐκβαλεῖν τέκνον ;
 ΚΡ. ὥς τὸν θεὸν σώσσοντα τόν γ' αὐτοῦ γόνον. 965
 ΠΑ. οἴμοι, δόμων σῶν ὄλβος ὥς χειμάζεται.
 ΚΡ. τί κράτα κρύψας, ὦ γέρον, δακρυρροεῖς ;
 ΠΑ. σὲ καὶ πατέρα σὸν δυστυχοῦντας εἰσορῶν.

lessness,' i. e. any more than Xuthus. Compare *Herc. F.* 617.

953. *As ὀρφανεύεσθαι* and *παρθενεύεσθαι* are 'to pass an orphan life,' &c., *Alc.* 535, *Hel.* 283, so *παιδεύεσθαι* here has the rather unusual sense of 'is spending the time of his boyhood,' viz. what would have been so on earth.

955. *πέπλοις*, with portions of robes or shawls used in default of proper bands.

956—7. 'Was no one an accomplice with you in (or privy to) the exposure of your child?'—'Yes; my woes, and the secrecy of the place; and these alone.'

959. *πῶς δ' ;* 'How indeed?' The well-known *πῶς* taken up by *ὅπως* in Aristophanes, is the counterpart of this rather uncommon tragic expression. Hermann says the *δὲ* represents the fuller question, *σὺ δὲ λέγεις, πῶς ;* Compare *Aesch. Cho.* 753, *XO.* *πῶς οὖν κελεύει νιν μολεῖν ἐσταλμένον ; TP.* *ἢ πῶς ;* The preceding *καὶ πῶς* however expresses a doubt: 'Surely you did not leave' &c., and the answer may be equivalent to 'I did, though.'

963. *ἐνταῦθα, πρὸς στέρνῳ*, scil. *πεσεῖν*. 'To lie there, where not being he was wronged by me,' who deprived him of the mother's breast. Hermann objects (though without making allowance for a poetical passage, or for the poet's constant effort after *pathos*), that the question of the old man which elicited this reply, is altogether absurd (*terque quaterque ineptum*). For, as a fact, newly born infants do not seek for the breast.

964. *ἐς τί δόξης ἦλθέ σοι* for *σὺ δὲ πῶς ἐς δόξαν ἦλθες*. Hermann gives *σοὶ δ' ἐς τί δόξ' εἰσῆλθεν*, and so Nauck. With the following *ὥς* supply *ἐξέβαλον ὥς νομίζονσα* &c. See *Rhes.* 145. *Elmsl.* on *Heracl.* 693. The old reading *σώσσοντα* was corrected by several critics.

968. If *πατέρα σὸν* is right, the allusion is to *δόμων σῶν ὄλβος*, for the woes of the daughter might be said to make the father unhappy even in Hades. Dr. Badham rather confidently proposes *πάτραν σὴν*, but, as a question of probabilities, we should much prefer *σὲ καὶ πόσιν σόν*. Thus *δυστυχοῦντας* would mean *ἄπαιδας* (v. 772). It is rare to find a

- ΚΡ. τὰ θνητὰ τοιαύτ'· οὐδὲν ἐν ταύτῳ μένει.
 ΠΑ. μή νυν ἔτ' οἰκτων, θύγατερ, ἀντεχώμεθα. 970
 ΚΡ. τί γάρ με χρή δρᾶν ; ἀπορία τὸ δυστυχεῖν.
 ΠΑ. τὸν πρῶτον ἀδικήσαντά σ' ἀποτίνου θεόν.
 ΚΡ. καὶ πῶς τὰ κρείσσω θνητὸς οὖσ' ὑπερδράμω ;
 ΠΑ. πίμπρη τὰ σεμνὰ Λοξίου χρηστήρια.
 ΚΡ. δέδοικα· καὶ νῦν πημάτων ἄδην ἔχω. 975
 ΠΑ. τὰ δυνατὰ νυν τόλμησον, ἄνδρα σὸν κτανεῖν.
 ΚΡ. αἰδούμεθ' εὐνὰς τὰς τόθ' ἡνίκ' ἐσθλὸς ἦν.
 ΠΑ. σὺ δ' ἀλλὰ παῖδα τὸν ἐπὶ σοὶ πεφηνότα.
 ΚΡ. πῶς ; εἰ γὰρ εἶη δυνατόν. ὥς θέλοίμ' γ' ἄν.
 ΠΑ. ξιφηφόρους σοὺς ὀπλίσας ὀπάοντας. 980
 ΚΡ. στείχοιμ' ἄν· ἀλλὰ ποῦ γενήσεται τόδε ;
 ΠΑ. ἱεραῖσιν ἐν σκηναῖσιν, οὐ θοινᾷ φίλους.
 ΚΡ. ἐπίσημον ὁ φόνος, καὶ τὸ δοῦλον ἀσθενές.
 ΠΑ. οἶμοι, κακίζει. φέρε, σύ νυν βούλευε τι.
 ΚΡ. καὶ μὴν ἔχω γε δόλια καὶ δραστήρια. 985
 ΠΑ. ἀμφοῖν ἂν εἶην τοῖνδ' ὑπηρέτης ἐγώ.
 ΚΡ. ἄκουε τοῖνυν· οἶσθα γηγενῇ μάχην ;
 ΠΑ. οἶδ', ἦν Φλέγρα Γίγαντες ἔστησαν θεοῖς.

senarius, the second foot of which is a tribrach of one word. See Bacch. 18.

972. τὸν πρῶτον ἀδικήσαντα for τὸν ἀδικίας ὑπάρχοντα. According to the Greek idea of wrong, the question *who began it* was all in all.

973. ὑπερδράμω. This refers to the difficulty of escaping punishment if she should offend the god ; and καὶ πῶς as usual implies that an objection is made.

978. σὺ δ' ἀλλὰ Herm. for νῦν δ' ἀλλὰ. 'Do you *then* slay the youth who has appeared as a usurper over you,' i. e. over your house.

982. θοινᾷ φίλους. Though ἐστιᾶν τινα (Ale. 765) is used, and this phrase is like ours, 'to feast one's friends,' the active θοινᾶν is rare. The middle is a favourite word with Euripides, for ἐσθίειν.

984. κακίζει, 'you are turning coward.' After just now saying, ὥς θέλοίμ' γ' ἄν (v. 979), the very first plan proposed you reject on the ground that it is too daring. Accordingly, he gives up

his own plan, and adds, 'come then, propose something yourself.' The οἶμοι conveys regret that what appears to him the best scheme must be given up through her faint-heartedness. So far from its being "quite ridiculous in the old man to charge Creusa with cowardice," as Dr. Badham says, it is obviously most natural ; for her answer was a cowardly one,—'We are not strong enough : Murder is sure to be found out,' &c. As for the emphatic σὺ, it is equally plain that the antithesis is, 'if you reject *my* advice, let me hear *yours*.' There is nothing in v. 1022 to justify Dr. Badham's alteration of the text, τοῦμὲν κακίζεις. The old man says καὶ σὺ γὰρ τοῦμὲν ψέγεις because Creusa had here objected to the plan τοῦ ὀπλίζειν ὀπάοντας. Hermann puts an interrogation at κακίζεις, which is certainly no improvement.

986. ἀμφοῖν τοῖνδε, viz. τοῦ τε δόλου καὶ τοῦ δρᾶν. But there is a double sense in δραστήρια, which means 'effective,' 1185.

- ΚΡ. ἐνταῦθα Γοργόν' ἔτεκε Γῇ, δεινὸν τέρας.
 ΠΑ. ἦ παισὶν αὐτῆς σύμμαχον, θεῶν πόνον ; 990
 ΚΡ. ναί· καί νιν ἔκτειν' ἡ Διὸς Παλλὰς θεά.
 ΠΑ. ποῖόν τι μορφῆς σχῆμ' ἔχουσαν ἀγρίας ;
 ΚΡ. θώρακ' ἐχίδνης περιβόλοις ὥπλισμένον.
 ΠΑ. ἄρ' οὗτός ἐσθ' ὁ μῦθος ὃν κλύω πάλαι ;
 ΚΡ. ταύτης Ἀθάναν δέρος ἐπὶ στέρνοις ἔχειν. 995
 ΠΑ. ἦν αἰγίδ' ὀνομάζουσι, Παλλάδος στολήν ;
 ΚΡ. τόδ' ἔσχεν ὄνομα θεῶν ὅτ' ἦλθεν ἐς δόρυ.
 ΠΑ. τί δῆτα, θύγατερ, τοῦτο σοῖς ἐχθροῖς βλάβος ;
 ΚΡ. Ἐριχθόνιον οἶσθ'· ἦ οὐ ; τί δ' οὐ μέλλεις, γέρον ;
 ΠΑ. ὃν πρῶτον ὑμῶν πρόγονον ἐξανῆκε γῇ ; 1000
 ΚΡ. τούτῳ δίδωσι Παλλὰς ὄντι νεογόνῳ
 ΠΑ. τί χρῆμα ; μέλλον γάρ τι προσφέρεις ἔπος.
 ΚΡ. δισσοὺς σταλαγμοὺς αἵματος Γοργοῦς ἄπο.

990. θεῶν πόνον, i. e. θεοῖς ἀνταγωνιστήν, θεοῖς πόνους ποιοῦσαν. Hermann gets into needless intricacies by following the Aldine in placing no stop at σύμμαχον, as if it were *συμμαχήσουσαν θεῶν μάχην*. Euripides makes a statement contrary to all the legends we possess, in representing the Gorgons born in the Phlegraean fields (Φλεγραῖαν πλάκα, Aesch. Eum. 285), i. e. the volcanic district of Campania, on the occasion of the Gigantomachia. Hermann observes, "Haec quoque quaestio, ut plures quae deinceps sequuntur, indoctae multitudinis causa ab Euripide inventa est." The passage which follows may be regarded as a *locus classicus* on the aegis of Pallas. The fringed goat-skin represented on her statues as wrapped round the chest, and clasped or brooched in the centre with a Gorgon's head, is here regarded as the skin of the monster itself. The Gorgons were *δρακοντόμαλλοι*, Aesch. Prom. 818. But Euripides supposes the Gorgon to have been killed by Athena, and its snake-skin to have been worn by her as a *θώραξ* in the battle with the giants, when it first received the name of *aegis*. See inf. 1423. The story arose from an ancient method of cutting the edges of a hide into slits, and twisting and knotting each in rude imitation of a serpent. In its remote origin, it was probably a fringed golden cloud, the apparel of the Goddess of the

Dawn.

995. Ἀθάνα—ἔχει Nauck, followed by Kirchhoff. But it seems natural enough to supply *λέγουσι* from the context.

997. He probably means, that the aegis now first obtained its name from *αἰσσειν*, not from *αἶξ*.—*ἦλθεν*, scil. Παλλὰς. An ingenious correction has been suggested to the editor, *ὅτ' ἦξεν*, from Phoen. 1466, *οἱ δ' εἰς ὅπλ' ἦρσαν*, and El. 814, *δμῶες δ' ἰδόντες εὐθὺς ἦξαν ἐς δόρυ*.

999. *ἦ οὐ* is Dr. Badham's correction ; 'You know Erichthonius, do you not ? But of course you do.' So *εἰσὶν ἢ οὐκ εἰσιν*, Hel. 137. The old reading was *ἦ τί δ' οὐ μέλλεις*, for which Hermann gives *ἦ τί γ' οὐ μέλλεις* (γ' being written above δ' in two MSS.), and W. Dindorf ventures on such a verse as no man of taste would willingly attribute to Euripides, *Ἐριχθόνιον οἶσθας, τί δ' οὐ μέλλεις, γέρον* ; The name was probably here pronounced *Ἐριχθόνιον*. See Cycl. 112.

1002. *μέλλον τι ἔπος*. 'A reluctant saying,' Dr. Badham. *Cunctanter eloqueris*, Matthiae and Hermann. And so Barnes, *μόγις λαλεῖς καὶ βραδέως προσφέρεις εἰς τὸ μέσον*. If we suppose a short pause at *νεογόνῳ*, this will doubtless be the meaning. But the sense might also be, 'I expect to hear something,' or, 'there is something in what you are going to say ;'—*μέλλον, expectatione plenum*.

- ΠΑ. ἰσχὺν ἔχει δ' ἂν τίνα πρὸς ἀνθρώπου φύσιν ;
 ΚΡ. τὸν μὲν θανάσιμον, τὸν δ' ἀκεσφόρον νόσων. 1005
 ΠΑ. ἐν τῷ καθάψας' ἀμφὶ παιδὶ σώματος ;
 ΚΡ. χρυσοῖσι δεσμοῖς· ὁ δὲ δίδωσ' ἐμῷ πατρί.
 ΠΑ. κείνου δὲ κατθανόντος ἐς σ' ἀφίκετο ;
 ΚΡ. ναί· κατὰ καρπῷ γ' αὐτ' ἐγὼ χερὸς φέρω.
 ΠΑ. πῶς οὖν κέκρανται δίπτυχον δῶρον θεᾶς ; 1010
 ΚΡ. κοίλης μὲν ὅστις φλεβὸς ἀπέσταξεν φόνου
 ΠΑ. τί τῷδε χρῆσθαι ; δύνασιν ἐκφέρει τίνα ;
 ΚΡ. νόσους ἀπείργει καὶ τροφὰς ἔχει βίου.
 ΠΑ. ὁ δεύτερος δ' ἀριθμὸς ὃν λέγεις τί δρᾷ ;
 ΚΡ* κτείνει, δρακόντων ἰὸς ὧν τῶν Γοργόνος. 1015
 ΠΑ. εἰς ἓν δὲ κραθέντ' αὐτὸν ἢ χωρὶς φορεῖς ;
 ΚΡ. χωρὶς· κακῷ γὰρ ἐσθλὸν οὐ συμμίγνυται.

1004. ἔχοντας Herm. and Dobree for ἔχειτ' ἂν or ἔχει γ' ἂν, and so Kirchhoff and Nauck. A more probable reading is ἰσχὺν ἔχει δ' ἂν τίνα κ.τ.λ., like *τλήμων ἂν εἴης* Hel. 91. The nominative would then be τὸ αἶμα, and in the next verse the construction is continued from δίδωσι, unless τὴν μὲν—τὴν δὲ be read.

1006. ἐν τῷ κ.τ.λ. 'By what means (or, in what enclosure) attaching it to the boy from his body?' Bothe is quite wrong in explaining it ἀμφὶ σώματος παιδί. The genitive is used exactly as if he had said ἐξάψασα. Cf. Bacch. 24, νεβρίδ' ἐξάψας χρῶς. By δεσμοῖς a bracelet appears to be meant, whence αὐτὰ in v. 1009, rather than αὐτὸ, agreeing with δῶρον implied. The ἐγὼ in this verse is slightly emphatic; 'I myself, and none other, now wear it on my wrist;' and so is the σὲ just above.

1010. πῶς κέκρανται, how is it carried into effect, i. e. what is to be done with these two drops to make them produce the results described? Hesych. κέκρανται τετέλεσται. Cf. Hipp. 1255. There is not very much meaning in Dr. Badham's version, 'How is the double gift ordained?' In v. 1012, it is clear that χρῆσθαι depends on κέκρανται, so that the full sense would be πῶς or τί ἂν πράσσοντες κρανομεν δ. δ. θεᾶς; Hermann rightly says, "Latine dicas, quomodo constitutum est. Nam habet in mente χρῆσθαι αὐτῷ." There is no

authority for δῶρον beyond the conjecture of Stephens. The old copies give θέρος or δέρος. Perhaps, δίπτυχον μέρος, the two-fold choice or alternative.

1011. ὅστις κ.τ.λ. 'That which dropped from the gore of the hollow vein' (i. e. the jugular, when the head was cut off, though others understand the *Vena cava* on the right side of the chest). See v. 1053, Γοργοῦς λαιμοτόμων ἀπὸ σταλαγμῶν. Canter proposed φόνος, which Dr. Badham pronounces undoubtedly right, and Nauck admits. Kirchhoff has φόνω. There is more difficulty in ὅστις, sc. σταλαγμῶν, in the unusual sense, 'of the two, that which dropped from the jugular vein at the killing.' The MS. Flor. has a variant φόνω with ου written above. But Hermann's conjecture has little to commend it, κοίλης μὲν δὲ πρὸς φλεβὸς ἀπέσταξεν φόνου. If the vulgate text be right, we must suppose all or any blood-drops are first described, and then a division is implied into two kinds.

1015. τῶν Γοργόνος is Dobree's restoration. The old reading τῶν Γοργόνων is a curious instance of the *assimilation* of cases. In the next verse Musgrave records the emendation of Snape for κραθὲν ταὐτὸν ἰχώρ' εἰσφορεῖς.

1017. οὐ συμμίγνυται, i. e. διχοστατεῖ, like the oil and vinegar in Agam. 314. They will not blend, or keep company together, for the one would destroy or

- ΠΑ. ὦ φιλτάτη παῖ, πάντ' ἔχεις ὅσων σε δεῖ.
 ΚΡ. τούτῳ θανέϊται παῖς· σὺ δ' ὁ κτείνων ἔσει.
 ΠΑ. ποῦ καὶ τί δράσας; σὸν λέγειν, τολμᾶν δ' ἐμόν. 1020
 ΚΡ. ἐν ταῖς Ἀθήναις, δῶμ' ὅταν τοῦμόν μὸλη.
 ΠΑ. οὐκ εὖ τόδ' εἶπας· καὶ σὺ γὰρ τοῦμόν ψέγεις.
 ΚΡ. πῶς; ἄρ' ὑπείδου τοῦθ' ὁ καμ' εἰσέρχεται;
 ΠΑ. σὺν παῖδα δόξεις διολέσαι, κεῖ μὴ κτενεῖς.
 ΚΡ. ὀρθῶς· φθονεῖν γάρ φασι μητρὶα τέκνοις. 1025
 ΠΑ. αὐτοῦ νυν αὐτὸν κτείν', ἵν' ἀρνήσῃ φόνοιν.
 ΚΡ. προλάζυμαι γοῦν τῷ χρόνῳ τῆς ἡδονῆς.
 ΠΑ. καὶ σὺν γε λήσεις πόσω ἂν σε σπεύδει λαθεῖν.
 ΚΡ. οἶσθ' οὖν ὁ δρᾶσον; χειρὸς ἐξ ἐμῆς λαβὼν
 χρύσωμ' Ἀθάνας τόδε, παλαιὸν ὄργανον, 1030
 ἐλθὼν ἵν' ἡμῖν βουθυτεῖ λάθρα πόσις,
 δείπνων ὅταν λήγωσι καὶ σπονδὰς θεοῖς
 μέλλωσι λείβειν, ἐν πέπλοις ἔχων τόδε,
 κάθες βαλὼν ἐς πῶμα τῷ νεανίᾳ

neutralize the other. But besides the physical notion, there is an allusion to the doctrine that good things and bad things, joy and grief, &c., are to be kept separate, *χωρὶς ἡ τιμὴ θεῶν*, Agam. 620. See above, v. 246.

1021. *ταῖς Ἀθήναις*. For the article see v. 577.

1022. *ψέγεις*, disparage, think lightly of. He means the schemes proposed to her in v. 974 and 978.

1026. *ἀρνήσει* Nauck, i. e. 'where you will be able to deny the murder.'

1027. *τῆς ἡδονῆς*, scil. *μέρος τι*. 'Why certainly in respect of the *time* I have an advantage,—in the sooner getting the pleasure of revenge.' The old man then suggests a still further advantage; 'your husband will not know *your* secret (your seduction by Apollo), just as he wishes you not to know *his*,' viz. the having a bastard son whom he has long been bringing up (826). The meaning seems to be, that if Ion gets to Athens, Xuthus will soon hear from him what Creusa had said about her amour with Apollo. Or perhaps, 'Xuthus will never know that you have discovered his secret,' viz. that Ion is his son, and so there will be no cause of quarrel between you.—*λαθεῖν* H. Stephens for *λαβεῖν*.

1030. *χρύσωμα τόδε*, the bracelet or small casket described in v. 1007—9.—*Ἀθάνας*, see v. 1001.

1031. *λάθρα*, see sup. 806. Creusa had been informed of the stealthy intent of Xuthus by the chorus. Perhaps we should read and construe *ἡμῶν*—*λάθρα*.

1034. *κάθες*, drop the contents (viz. the separate portion of it that is deadly) into the young man's cup. Cf. *δρόσον καθήσω* v. 436. Hel. 1061, *δοῦναι κελεύσω πορθμῖδ', ἥ καθήσομεν κόσμον τάφῳ σῇ πελαγίας ἐς ἀγκάλας*.—In the next line *τι* was added by Wakefield. Dindorf gives *μὴ πᾶσι* as the reading of the Palatine MS., and adds that this may be a corruption for *μὴ γ' ἅπασιν*. It is more likely that it was the attempt of a grammarian to fill up a spurious verse. L. Dindorf compares Trach. 383, *ἔλαιντο μὴ τι πάντες οἱ κακοί*. Cf. sup. v. 719. But the line is suspicious in other respects; first, on account of *δέ*, used for *μέντοι*, without a finite verb; secondly, because the clauses are rather involved, *ἰδίᾳ χωρίσας ποτὶν, μὴ τι πᾶσι δούς*. And thirdly, because the answer of the old man contains *nine* verses, corresponding to the speech of Creusa, if this one be ejected.

- [ιδία δὲ, μή τι πᾶσι, χωρίσας ποτὸν] 1035
 τῷ τῶν ἐμῶν μέλλοντι δεσπόζειν δόμων.
 κἄνπερ διέλθῃ λαιμὸν, οὐποθ' ἵζεται
 κλεινὰς Ἀθήνας, καθανὼν δ' αὐτοῦ μενεῖ.
 ΠΑ. σὺ μὲν νῦν εἶσω προξένων μέθες πόδα·
 ἡμεῖς δ' ἐφ' ᾧ τετάγμεθ' ἐκπονήσομεν. 1040
 ἄγ', ᾧ γεραιὲ πούς, νεανίας γενοῦ
 ἔργοισι, κεῖ μὴ τῷ χρόνῳ πάρεστί σοι.
 ἐχθρὸν δ' ἐπ' ἄνδρα στείχε δεσποτῶν μέτα,
 καὶ συμφόνευσεν καὶ συνεξαίρει δόμων.
 τὴν δ' εὐσέβειαν εὐτυχοῦσι μὲν καλὸν 1045
 τιμᾶν, ὅταν δὲ πολεμίους δρᾶσαι κακῶς
 θέλῃ τις, οὐδεὶς ἐμποδὼν κεῖται νόμος.
 ΧΟ. Εἰνὸδία, θύγατερ Δάματρος, ἂ τῶν στρ. α'.

1039. εἶσω προξένων, into the house of the public entertainers, whose duty it was to find a lodging for strangers at Delphi. Without doubt the Athenian θεωροὶ were regularly provided for by an officer appointed at the public cost.

1043. δεσποτῶν μέτα, with the concurrence of Creusa. He says this to remove the odium which would fall on himself exclusively; and he uses the plural, instead of δεσποίνης, for the same reason, not to implicate her alone in the charge of being an accomplice. Hence also the σὺν in the next verse. Cf. Tro. 21, "Ἦρας Ἀθάνας θ', αἱ ξυνεξέειλον Φρύγας. Hippol. 18, κυσὶν ταχείαις θῆρας ἐξαιρεῖ χθονός.

1045—7. Quoted by Stobaeus, Flor. liv. 22, with the variant ὅπου θέλει for ὅταν θέλῃ. This is a passage which might, though unjustly, be adduced as evidence against the moral principles of Euripides. At first sight, it is a startling sentiment enough, "It is all very well for the prosperous to hold righteousness in honour; there is no law to prevent us doing harm to our enemies." Euripides however consistently puts this doctrine into the mouth of a bad man. So he makes Eteocles say in Phoen. 524, that if one must do wrong, it should be τυραννίδος πέρι. His own views we are justified in assuming to be the converse of all this, at least as to εὐσέβεια, which, as elsewhere remarked, means the upright and honourable dealing of one man towards another.

See on Hel. 901. "Certe hoc," says Barnes, "neque Christianis, neque hominibus philosophis, prudentibusque et piis fuit usquequaque comprobatum; quicquid poetae nobiles, qui Naturam imitantur, nonnullis personis pro characteris illorum ratione aliquando affigere placuerunt." See on this subject the remarks in the Preface to Vol. i. p. xliii seqq.

1048. Hecate is invoked, as the goddess presiding over drugs and baleful poisons (like Circe, Hes. Theog. 356, 957), to direct to a favourable issue this stealthy attempt on Ion's life. The chorus wish this, because, as the handmaids of Creusa, they are alike interested in resisting the intrusion of a stranger into the family of the Erechtheidae. If, they say, Creusa should fail in her design, she will certainly commit suicide, for she will never endure to see a stranger lord of her house. They are ashamed for the far-famed gods, Bacchus and Demeter, if the son of a slave shall be admitted, as ruler of Athens, to witness the sacred mysteries. Let poets henceforth cease to sing of the wickedness of women. After this daring act of Xuthus, let men be rather the subject of their reproaches. He has been faithless to his wife in that he has raised up a son to succeed him begotten from another woman.

Ibid. Hecate is called daughter of Demeter because she was identified with Cora, just as by the Romans Diana, Proserpina, and Trivia, were either connected

νυκτιπόλων ἐφόδων ἀνάσσεις,
 καὶ μεθαμερίων ὄδωσον δυσθανάτων 1050
 κρατήρων πληρώματ', ἐφ' οἷσι πέμπει
 πότνια πότνι' ἐμὰ χθονίας
 Γοργοὺς λαιμοτόμων ἀπὸ σταλαγμῶν 1055
 τῷ τῶν Ἐρεχθεϊδᾶν
 δόμων ἐφαπτομένῳ
 μηδέ ποτ' ἄλλος ἄλλων ἀπ' οἴκων
 πόλεως ἀνάσσοι
 πλὴν τῶν εὐγενετᾶν Ἐρεχθειδᾶν. 1060
 εἰ δ' ἀτελὴς θάνατος σπουδαί τε δεσποί- ἀντ. α'.
 νας, ὃ τε καιρὸς ἄπεισι τόλμας,
 ᾧ τε νῦν φέρετ' ἐλπὶς, ἣ θηκτὸν ξίφος ἦ

or confused with each other. See on Med. 396. To Hecate was attributed the power of sending apparitions; hence Hel. 570, οὐ νυκτίφαντον πρόπολον Εἰνοδίας μ' ὄρας. By ἐφοδοί all such sudden and alarming visions appear to be meant. So of the Furies, in Aesch. Eum. 353, ἀμετέραις ἐφόδοις μελανέμοσιν. And Hecate is said ἀνάσσειν ἐφόδων in the same sense, as will be noticed on Hel. 1040. Here perhaps 'aggressive attempts,' 'stealthy assaults,' are meant.

1050. καὶ μεθαμερίων. As you command apparitions by night, so in this instance direct the contents of a fatal cup for a deed to be done in the light of day. Hermann and others construe νυκτιπόλων ἐφόδων καὶ μεθαμερίων, but this does not afford the antithesis which seems to be intended.—ἐφ' οἷσι πέμπει is variously interpreted. Hermann understands, ὄδωσον κρατήρας πληρωθέντας οἶνω ἐπὶ τοῦτοις τοῖς φαρμάκοις ἃ πέμπει ἡ δέσποινα τῷ Ἰωνί. But in his Preface, p. xvii, he says, "verissime Seidlerus, ἐφ' οἷσι pro ἐπὶ τοῦτοις, ἐφ' οἷς, i. e. ἐπὶ θανάτῳ." Dr. Badham translates, "for the purposes for which," but inclines to read ἐφ' ᾧ σφε πέμπει. Matthiae appears to understand, 'for which (cup-filling) Creusa is sending the old man,' but he adds another, which Dindorf approves, and which is adopted by Dr. Badham. Probably the poet's meaning is this, ὄδωσον πληρώματα κρατήρων ἐπὶ ἐκείνοις, ἐφ' οἷς πέμπει πότνι' ἐμὰ, (τοῦτέστι) τῷ τῶν κ.τ.λ., 'direct the filling up of the fatal bowl against those, for whom my mis-

tress is sending it (viz. the drug, implied in πληρώματα), taken from the drops trickling from the wounded throat of the earth-born Gorgon, namely, for him who is aspiring to the house of the Erechthidae.'

1061. εἰ δ' ἀτελὴς κ.τ.λ. 'But if his death should fail to be accomplished, and the anxious desires of our mistress, and the opportunity for the daring deed shall pass away, and the hope (should be vain, ἀτελὴς) by which she is now sustained; then she will either (take) a sharpened sword, or will tie a noose fast to her throat around her neck; and so finishing one suffering by another, she will descend to another kind of life' (viz. that in Hades). Here there is little to detain the reader. The crasis, or rather, the elision, of φέρεται may be defended by Trach. 216, αἶρομ' οὐδ' ἀπάσσομαι τὸν αὐλόν. Prom. 851, ἡ Διὸς κλεινὴ δάμαρ μέλλονσ' ἔσεσθαι, εἰ τῶνδε προσσάινει σέ τι. Iph. T. 679, δόξω—προδοῦς σε σώζεσθαι αὐτὸς εἰς οἶκους μόνος. For φέρεσθαι ἐλπιδι see on Rhcs. 15, τί φέρεθι θορύβῳ; Hel. 1642, ἐπίσχεσ ὀργὰς, αἷσιν οὐκ ὀρθῶς φέρει. This confirms Hermann's correction ἄτε for ἄτε (ὡ MS. Pal.). Dr. Badham proposes ᾧ νυν (meaning perhaps νῦν, the enclitic being here a solecism, but Nauck partly follows him in reading οὐ νυν) ἐλπὶς ἐφαίνετ', ἡ θηκτὸν κ.τ.λ. Bothe too wrongly understands ᾧ τε νῦν ἐφέρετο ἐλπὶς, quaeque modo spes afferebatur.—With ξίφος we may supply λήψεται, just as in Soph. El. 435, ἡ προαἰσιν (μέθες) ἡ βαθυσκαφεὶ κόνη κρύψον νιν.

λαιμῶν ἐξάψει βρόχον ἀμφὶ δειρῇν, 1065
 πάθεσι πάθεα δ' ἐξανύτουσ'
 εἰς ἄλλας βίотου κάτεισι μορφάς.
 οὐ γὰρ δόμων γ' ἐτέρους
 ἄρχοντας ἄλλοδαποὺς 1070
 ζῶσά ποτ' ὁμμάτων ἐν φαενναῖς
 ἀνέχοιτ' ἂν αὐγαῖς
 ἃ τῶν εὐπατριδῶν γεγῶσ' οἴκων.
 αἰσχύνομαι τὸν πολύμυνον στρ. β'.
 θεὸν, εἰ παρὰ Καλλιχόροισι παγαῖς 1075
 λαμπάδα θεωρὸν εἰκάδων
 ὄψεται ἐννύχιος ἄϋπνος ὦν,
 ὅτε καὶ Διὸς ἄστερωπὸς

1064. *δ δαίμων* MS. Pal., whence Kirchhoff proposes *ὥσει λαιμῶν*. But the genitive can hardly be defended without *διά*.

1067. *ἄλλας μορφάς*. Another form or phase of life, viz. that in Hades. Compare Med. 1039, *ἐς ἄλλο σχῆμ' ἀποστάntες βίου*. The MSS. give *μορφάς κάτεισι*, corrected by Hermann.

1074. *τὸν π. θεόν*. Bacchus, who was escorted with a solemn torch-procession from Athens to Eleusis on the twentieth day of the month Boedromion. He was worshipped there together with Demeter, these two, *Liber et alma Ceres*, as Virgil calls them conjointly, being, according to one form of mythology, the sun and the moon, whence also the *λαμπάδες* and the *παννυχίδες* in their honour. See Ar. Ran. 340 seqq. Soph. Antig. 1120 &c. Barnes has a long and learned note on this passage, in which he proves from Plutarch and others that the *εἰκάδες* was a name given to the nine days' festival of the *τὰ μεγάλα μυστήρια*. For Callichorus, a spring near Eleusis, see Suppl. 392. It was so called from the cyclic dances there first instituted in honour of Demeter.

1077. *ὄψεται*, i. e. if Ion shall be allowed to see the mysteries on that sacred day, and to take a part in the vigils, *σεμνῶν ἐς ὄψιν καὶ τέλη μυστηρίων*, Hipp. 25, and the torch-light processions of *θεωροί*. As the supposed son of a slave, and not a *γνήσιος πολίτης*, the chorus apprehends that Ion would bring a disgrace on the god if allowed to join in his worship. Bothe thinks the nominative to be supplied is not Ion, but Bacchus,

as if we should say, 'I am ashamed for him, if he shall dare to show his face,' &c. But Hermann appears more correctly to judge, "apertum est Ionem hic intelligi etiam nullo nomine appellatum;" and he sums up the purport of a long note thus, "Itaque hoc pudendum dicit chorus, si adolescens ex serva natus et semibarbarus ad sanctissima sacra admittatur." In fact, the nominative is really *δ Φοίβειος ἄλδρας* in 1089, the intermediate verses being an expansion of *λαμπάδα θεωρὸν εἰκάδων*, where the vigils called *παννυχίδες* are described. There seems no necessity to read, with Hermann, *ἐννύχιος ὄψετ' ἄϋπνος ὦν*, which he calls an iambic verse. The *α* in *ἀθεμίτους*, v. 1093, appears to be made long by an epic licence, as in *ἀπαράμυθον* Prom. 192. The verse however is of a very anomalous scansion, and to use Hermann's words, "omni numero caret."

1078. *ὅτε καὶ κ.τ.λ.* When the starry ether of Zeus, the Moon and the sea, join in the worship of the dread deities. The awfulness of their power is finely expressed by the idea, that the very elements unite with mortals in the service of Demeter and Cora. The construction appears to be, *ὅτε χορεύει Ξελάνα τὰν χρ. Κόραν*. See Iph. A. 1057. But some irregularities of the strophic metres give grounds for suspicions as to the integrity of the text. Hermann's alteration is rather bold, *Νηρέος ὄσαι τε πόντον | κατ' ἀενάων τε ποταμῶν | δίναν, χορευομένην | κ.τ.λ.* Thus *χορεύειν* actively and *χορεύεσθαι* passively agree

ἀνεχόρευσεν αἰθῆρ,
 χορεύει δὲ Σελάνα 1080
 καὶ πεντήκοντα κόραι
 Νηρέος, αἱ κατὰ πόντον
 ἀενάων τε ποταμῶν
 δίνας χορευόμεναι,
 τὰν χρυσοστέφανον κόραν 1085
 καὶ ματέρα σεμνάν'
 ἔν' ἐλπίζει βασιλεύσειν,
 ἄλλων πόνον εἰσπεσῶν,
 ὁ Φοῖβειος ἀλάτας.
 ὁρᾷθ' ὅσοι δυσκελάδοισιν ἀντ. β'. 1090
 κατὰ μούσαν ἰόντες αἶειδεθ' ὕμνοις
 ἀμέτερα λέχεα καὶ γάμους
 Κύπριδος ἀθεμίτους ἀνοσίους
 ὅσον εὐσεβία κρατοῦμεν
 ἄδικον ἄροτον ἀνδρῶν. 1095

pretty well with the use in v. 463, *παρὰ χορευομένην τρίποδι*. "Significatur nymphaus illas choreis celebrare Cererem et Proserpinam eodem tempore, quo iisdem deabus a populo Atheniensi choreae instituantur." W. Dindorf's conjecture, that the true reading *εἰλισσόμεναι* has given place to a gloss *χορευόμεναι*, derives some support from Tro. 2, *ἐνθα Νηρήδων χοροὶ Κάλλιστον ἴχνος ἐξελίσσουσιν ποδός*. Dr. Badham suggests *πορευόμεναι*.

1087. *ἴνα*. This refers back to *Καλλιχόροισι παγαῖς*, 'for there,' viz. at Athens, 'this homeless foster-child of Phoebus hopes to reign, having intruded himself into the property of others.' The old reading *ἄλλον πόνον τ' εἰσπεσεῖν* was corrected by Heath and others. For the use of *πόνος* in the sense of *τὸ ἐκπονηθῆν*, compare Aesch. Cho. 130, *ἐν τοῖσι σοῖς πόνοισι χλίουσιν μέγα*. Xen. Anab. vii. 6, 9, *ὁ δὲ τοὺς ἡμετέρους πόνους ἔχει*, 'the fruits of our labours.' Barnes correctly explains it, "quasi nihil agendo incidere in laeeditatem, quam aliorum labores auxerunt in immensum." Nauck needlessly proposes *δόμον*.

1090. *ὁρᾷθ' ὅσοι κ.τ.λ.* 'See, ye who, pursuing the course of song, celebrate with ill-sounding strains the marriage-

beds of us women, and the unlawful unholy alliances brought about by Cyprus, how much we surpass in moral rectitude the unrighteous race of men.' Compare the chorus in Aesch. Cho. 576, and Med. 417, *οὐκέτι δυσκέλαδος φάμα γυναῖκας ἔξει*. What they are told to *see*, is the supposed flagitiousness of Xuthus. Difficulty has been found in *κατὰ μούσαν ἰόντες*, which Hermann and others alter to *ιέντες*, 'letting down the Muse to unworthy subjects,'—a very forced sense of *καθιέναι*. Matthiae avows that he cannot adduce another instance of the phrase. It is, however, the same as in Tro. 103, *πλεῖ κατὰ πορθμὸν, πλεῖ κατὰ δαίμονα*, where other examples are given in the note. Bothe rightly explains, *illi, qui cantionem seu carmen venantur*. Cf. Plat. Phaedr. p. 253 B, *οἱ δὲ Ἀπόλλωνός τε καὶ ἐκάστου τῶν θεῶν οὕτω κατὰ τὴν θεὸν ἰόντες ζητοῦσι τὸν σφέτερον παῖδα πεφυκέναι*. Symp. p. 205 D, *οἱ δὲ κατὰ ἔν τι εἶδος ἰόντες τε καὶ ἐσπουδακότες τὸ τοῦ ὕλου ὄνομα ἴσχουσιν*.

1093. *ἀθεμίτους* is the reading of the Palatine MS. for *ἀθεμίτας*. Perhaps *ἀθεμίτου*, which better suits the metre of 1077.—*ἄροτον, a race*, for *ἄροτρον*, is due to Barnes. The word occurs in this sense in Med. 1281.

παλίμφαμος αἰοιδὰ
καὶ μοῦσ' εἰς ἄνδρας ἵτω
δυσκέλαδος ἀμφὶ λέκτρων.

δείκνυσι γὰρ ὁ Διὸς ἐκ
παίδων ἀμνημοσύναν,

1100

οὐ κοινὰν τεκέων τύχαν
οἴκοισι φυτεύσας
δεσποίνᾳ· πρὸς δ' Ἀφροδίταν
ἄλλαν θέμενος χάριν
νόθου παιδὸς ἔκυρσεν.

1105

ΘΕΡΑΠΩΝ.

ξέναι γυναῖκες, ποῦ κόρην Ἐρεχθέως
δέσποιναν εὖρω ; πανταχῇ γὰρ ἄστεως
ζητῶν νιν ἐξέπλησα, κούκ ἔχω λαβεῖν.

ΧΟ. τί δ' ἔστιν, ὦ ξύνδουλε ; τίς προθυμία
ποδῶν ἔχει σε, καὶ λόγους τίνας φέρεις ;

1110

1096. παλίμφαμος, a synonym of δόσφημος. The old reading παλίμφαμος was corrected by Brodaeus. So in Aesch. Theb. 247, παλινστομεῖς is rightly explained by the Schol. δόσφημεις. Most commentators take πάλιν here to have its ordinary sense, 'a song, the converse of what it was before.' Photius has παλὺμψμα· δόσφημα· κακὰ· ἐναντία. Somewhat similar are παλίγκοτος, cross-tempered, παλιντράπελος, 'taking a wrong turn,' Pind. Ol. ii. 37. It appears therefore that either of the above interpretations is justifiable. For ἀμφὶ we should perhaps read περὶ, to suit the metre of v. 1082. For the sentiment compare Med. 417, ἐρχεται τιμὰ γυναικείῳ γένει· οὐκέτι δυσκέλαδος φάμα γυναῖκας ἔξει.

1099. ὁ Διὸς ἐκ παίδων, namely, Xuthus, who was Αἰόλου τοῦ Διὸς γηγώς Ἀχαιὸς, v. 63. The metre of this verse does not suit with v. 1083. Hermann reads δείκνυσι γὰρ οὖν, Dr. Badham δείκνυσιν γὰρ ὁ Διὸς, omitting ἐκ. But the preposition could not possibly be omitted unless the sense were δείκνυσιν παίδων ἀμνημοσύναν, whereas the meaning is ἀμνημοσύναν δεσποίνας.

1101. οὐ κοινὰν κ.τ.λ. is a mere periphrasis for χωρὶς ἀλόχου φυτεύσας παῖδα. —θέμενος χάριν is 'making himself agree-

able,' literally, 'laying in store for himself an obligation,' πρὸς ἄλλαν Ἀφρ., i. e. γυναῖκα, or ἄλλαν χάριν, for ἄλλης γυναῖκος, πρὸς Ἀφρ. Cf. Iph. T. 602. Sup. 895, Κύπριδι χάριν πρᾶσσω.

1106. ξέναι. The MSS. and old edd. agree in the strange reading κλειναί. This is of course inapplicable to slaves, of which the chorus was composed; and there appears to be no example of such a ὑποκόρισμα in the known colloquy of σύνδουλοι. Elmsley suggests φίλαι, Dobree ξέναι, which is adopted by Dr. Badham and W. Dindorf. The reading ξέναι might easily have passed into κλειναί. Kirchhoff and Nauck, with Hermann and Bothe, follow Reiske, κλεινὴν, γυναῖκες, ποῦ κόρην κ.τ.λ., but this is very unlike the style of Euripides.

1108. ἐξέπλησα, 'I have gone over every part of it,' τὸ ἄστυ. Construe, πανταχῇ ἄστεως. As remarked on Rhcs. 987, the proper sense is not so much 'to fill,' as 'to occupy vacancy,' i. e. the notion of *repletion* does not necessarily attach to πληροῦν, πιμπλάναι, &c. See Orest. 54, λιμένα δὲ Ναυπλείου ἐκπληρῶν πλάτη, and Porson's note. Hel. 1570, πλήσασα κλιμακτῆρας εὐσφύρου ποδός, 'treading all the rounds of the ladder in succession.'

- ΘΕ. θηρώμεθ'· ἀρχαὶ δ' ἀπιχώριοι χθονὸς
ζητοῦσιν αὐτήν, ὡς θάνῃ πετρουμένη.
- ΧΟ. οἴμοι, τί λέξεις ; οὐ τί που λελήμεθα
κρυφαῖον ἐς παῖδ' ἐκπορίζουσαι φόνον ;
- ΘΕ. ἔγνωσ'· μεθέξεις δ' οὐκ ἐν ὑστάτοις κακοῦ. 1115
- ΧΟ. ὦφθῃ δὲ πῶς τὰ κρυπτὰ μηχανήματα ;
- ΘΕ. τὸ μὴ δίκαιον τῆς δίκης ἡσσωμένον
ἐξηῦρεν ὁ θεὸς, οὐ μιανθῆναι θέλων.
- ΧΟ. πῶς : ἀντιάζω σ' ἱκέτις ἐξειπεῖν τάδε.
πεπυσμέναι γὰρ εἰ θανεῖν ἡμᾶς χρεῶν, 1120
ἡδιδον ἂν θάνοιμεν, εἴθ' ὄραν φάος.
- ΘΕ. ἐπεὶ θεοῦ μαντεῖον ὥχρετ' ἐκλιπὼν
πόσις Κρεούσης, παῖδα τὸν καινὸν λαβὼν
πρὸς δαίπνα θυσίας θ' ἅς θεοῖς ὠπλίζετο,
Ἡοῦθος μὲν ὥχρετ' ἔνθα πῦρ πηδᾷ θεοῦ 1125
βακχεῖον, ὡς σφαγαῖσι Διονύσου πέτρας
δεύσειε δισσὰς παιδὸς ἀντ' ὀπηρίων,

1113. *λελήμεθα*. For this Ionic form see Rhes. 74.

1115. *μεθέξεις δ'*. The *δ'* was added by Hermann. The restoration of the verse was made by Porson, who perceived that a mere misconception of the order of the letters gave rise to the reading in the MSS., *ἐγνώσμεθ' ἐξ ἴσου κὰν ὑστάτοις κακοῖς*. The conjecture, in itself certain, is confirmed by the reading of the Palatine MS. *κέν* for *κάν*. Compare a similar corruption in v. 1016.

1117. *τὸ μὴ δίκαιον κ.τ.λ.* 'The god, not choosing to be defiled (by murder committed on his sacred ground), discovered the unrighteous act, just as it was being defeated by justice,' i. e. by the arrest of the guilty party. Or thus: 'injustice proved no match for justice, but was made manifest by the god who refused to be defiled,' i. e. as *Φοῖβος*, the pure god. The discovery is attributed to Apollo, because it was made in a miraculous manner by the doves that built their nests in his temple, v. 1197.

1121. *ἡδιδον*, because the torture and anxiety of uncertainty would at least be wanting.

1122—1228. The servant gives a graphic account of the preparations made by Xuthus for the banquet in

honour of his newly-found son; of the plot against Ion's life, its failure, the arrest of the guilty accomplice, and his confession. This is one of the finest and most elaborate of the narrations in Euripides; and he generally exerts his best powers on that important part of an Attic tragedy.

1124. *θυσίας*, see v. 653.

1125. *Ἡοῦθος*. The name is given after the description (*πόσις Κρ.*), as inf.

1144. The two peaks of Parnassus were sacred to Bacchus, and in a later mythology, to Apollo. On one of them lights were seen, either really or in fancy, which were attributed to the torch-light dances of Bacchus with the nymphs. See Bacch. 306, *ἔτ' αὐτὸν ὄψει κἀπὶ Δελφίσι πετρῶν πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα*, where Elmsley refers also to Phoen. 226. Antig. 1126. See above, v. 716.

1127. *ἀντ' ὀπηρίων*. As the *ὀπτήρια* (which appear to have included both thanksgivings to the gods and presents to the friends on showing them the child on the eighth or ninth day after birth) had not been celebrated in the case of the infant Ion, the present sacrifice was intended by the father as an equivalent for it. Callim. H. Dian. 71, *Ἡφαιστου καλέσαντος ὕπως ὀπτήρια δοίη*.

λέξας, σὺ μὲν νυν, τέκνον, ἀμφήρεις μένων
 σκηναὺς ἀνίστη τεκτόνων μοχθήμασιν.
 θύσας δὲ γενέταις θεοῖσιν ἦν μακρὸν χρόνον 1130
 μένω, παροῦσι δαῖτες ἔστωσαν φίλοις.
 λαβὼν δὲ μόσχους ὥχῃθ'. ὁ δὲ νεανίας
 σεμνῶς ἀτοίχους περιβολὰς σκηνωμάτων
 ὀρθοστάταις ἰδρύεθ', ἡλίου φλογὸς
 καλῶς φυλάξας οὔτε πρὸς μέσας βολὰς, 1135

1128. σὺ μὲν κ.τ.λ., 'do you, my son, stay here and set up a spacious booth of carpenters' work,' lit. 'by the aid of (poles or boards) made by carpenters.' This seems a more probable sense than 'by the aid (or toil) of carpenters.'—*ἀμφήρης* may be compared with *ἀμφιλαφής*, used of spreading trees, and with *κατήρης*, Suppl. 110, where see the note. The root is, perhaps, *ἀρ* to fit (*ἔρω*), but the principal force lies in *ἀμφι*, which implies something double-sided, and therefore, by implication, spacious. So *ἀντήρης* Phoen. 754, *δήρης* *ibid.* 90. But in Cycl. 15, *ἀμφήρης δόρυ* points rather to *ἐρέσσειν*. Possibly *ήρης* is only an adjectival termination, as in *ξιφήρης*, *τυμβήρης*, &c., to be compared with *ηρὸς* in *οἰνηρὸς* &c., though the latter termination is generally confined to words implying the use to which things are put (inf. 1179). Hermann compares *ἀμφήρη ξύλα* in Herc. F. 213, which merely means wood piled up or fitted on every side of an altar.

1130. *γενέταις θεοῖς*, the gods who preside over birth and family connexion. See Aesch. Suppl. 73. Apollo is here principally meant; but Bacchus is doubtless included, whose phallic worship indicates that he presided over the generative powers of Nature. Besides, the *δισσαὶ πέτραι* were to receive the sprinkling of the victims' blood, v. 1126, where especial mention is made of Dionysus. Translate: 'and if, after sacrificing to the gods who give offspring, I should stay long, let the banquet be (served) to the friends present.'

1133. *σεμνῶς, rite*, in due form, with all prescribed ceremonies. This is much better than Dobree's correction *σεμνῶν*. Certain prayers and libations were probably offered, after the practice which is still continued on laying the first stone of any important building. Com-

pare Hel. 866, *θεοὺ δὲ σεμνὸν θεσμὸν αἰέρος μυχόν*.—*ὀρθοστάταις*, 'with up-rights,' i. e. poles, or props, which at once marked the limits and formed the skeleton frame of the tent. See Hel. 547. Herc. F. 980. The middle *ἰδρύετο* has reference to Ion's getting the work done for himself by the aid of others.

1133—5. Several rather bold alterations have been introduced into this passage, *φλόγα* (Bothe), *θεοῦ* for *βίον* (Hermann), and lastly, the transposition of *θεοῦ* and *βολὰς* (Dindorf), so that the text in the last-named edition stands thus,

ἡλίου φλόγα
 καλῶς φυλάξας, οὔτε πρὸς μέσας θεοῦ
 ἀκτῖνας οὐτ' αὖ πρὸς τελευτώσας βολὰς.

This, of course, is all very well, if we could feel any degree of confidence that Euripides so wrote it. Both Kirchhoff and Nauck consider *βολὰς* and *βίον* as corrupt or out of place. But no change in the text is imperatively called for. The evening rays of the sun may be said *τελευτᾶν βίον* just as, by a converse figure of speech, one about to die is said to have his sun setting, Theocr. i. 102, Agam. 1092. So *τελευταίαν φλόγα* inf. 1148. The construction is, *καλῶς φυλάξας, ὥστε ἰδρύεσθαι οὔτε πρὸς μέσας βολὰς ἡλίου φλογὸς, οὐτ' αὖ πρὸς ἀκτῖνας κ.τ.λ.* It has been supposed that the poet had in view the usual position of Theatres, viz. so that the square described from the lines of the proscenium stands intermediate between the cardinal points. The stage of the theatre at Athens in fact faced N.N.W. The supposed reference to the proportions of the Parthenon has been shown by Hermann to be erroneous. But Dr. Wordsworth, *Athens and Attica*, p. 121, draws a probable inference from v. 1141, that the cella of the Parthenon was *hypæthral*, or unroofed, but pro-

ἀκτῖνας οὐτ' αὖ πρὸς τελευτώσας βίον,
 πλέθρου σταθμήσας μῆκος εἰς εὐγώνιον,
 [μέτρημ' ἔχουσαν τοὺν μέσῳ γε μυρίων
 ποδῶν ἀριθμὸν, ὡς λέγουσιν οἱ σοφοί,]
 ὡς πάντα Δελφῶν λαὸν ἐς θοίνην καλῶν. 1140
 λαβὼν δ' ὑφάσμαθ' ἱερὰ θησαυρῶν πάρα
 κατεσκίαζε, θαύματ' ἀνθρώποις ὄραν.
 πρῶτον μὲν ὀρόφῳ πτέρυγα περιβάλλει πέπλων,
 ἀνάθημα Δίου παιδὸς, οὓς Ἡρακλῆς
 Ἀμαζόνων σκυλεύματ' ἤνεγκεν θεῶ. 1145
 ἐνὴν δ' ὑφάνται γράμμασιν τοιαῖδ' ὑφαί:

ected by an extended awning or *relarium*, worked with embroidery. The ancient custom of painting church ceilings and vaults with stars, fantastic animals, and quaint patterns intermixed, perhaps took its origin from these *relaria*.

1137. *σταθμήσας*, having first measured the ground, *εἰς εὐγώνιον μῆκος πλέθρου*, to a rectangle of 100 feet, which of course includes an area of 10,000 square feet. It is quite needless to read *εὐγωνίαν* with Elmsley, in order to supply a substantive with which *ἔχουσαν* in the next verse may agree. Indeed, such a substantive as *εὐγωνία* by the side of *γωνία* seems contrary to analogy. It is probable that *ἔχουσαν* was meant to agree with *τὴν σκηνήν*, the supposed object of *μετρήσας*. Nor is Hermann's *ἐχούσας* any better, which he appears to refer back to *περιβολὰς* in v. 1133. These two verses are undoubtedly spurious. The γε is alone a sufficient proof of this. The Athenians were not so ignorant of arithmetic as to require to be told that $100 \times 100 = 10,000$, and Euripides was not the man to call those who could perform that feat in multiplication *οἱ σοφοί*.

1140. ὡς πάντα κ.τ.λ., i.e. making it of ample size, as intending to invite *all* the Delphian people to the feast.

1141. *παρὰ θησαυρῶν*, for *ἐκ* or *ἀπὸ*, is rare. There is an example in Rhes. 366, Ἀτρεΐδῃν οἰχομένων Ἰλιάδος παρ' ἀκτῶς. The epithet *ἱερὰ* of course implies that these embroidered cloths were borrowed from the sacred stores of the temple, over which Ion himself presided as *ταμίας πάντων πιστὸς*, v. 55.—*κατεσκίαζε*, 'he hung down as a screen.' But *συσκιάζειν* is used in Bacch. 1052 intransitively.

1143. *πτέρυγα*, a fold or tuck of peplos,—"ducta metaphora," says Barnes, "ab avibus foetus suos alis et plumis operientibus." An awning laid across the ridge and falling upon the slanting roof on either side, would appropriately be called *πτέρυξ*, as resembling the drooping pinions of a bird. Perhaps however we should read, *πρῶτον μὲν ὀρόφου πτέρυγι περιβάλλει πέπλον*, 'first, he throws a peplos (embroidered shawl) over the ridge of the roof.' For *πτέρυξ* and *πτερύγιον* bear this sense, as will be seen in the Lexicons.

1145. Hermann thinks that in the following account the poet is describing some of the eastern vestments consecrated at Delphi from the victory over the Persians. And the allusion to the battle of Salamis in v. 1160 seems very clear.—*Ἀμαζόνων*, see Herc. F. 408. *Ibid.* 415, *ζωστήρος ὀλεθρίους ἄγρας*, i.e. the belt of Hippolyte, queen of the Amazons. It was on this occasion that Hercules slew many of the Amazons, and carried off their fine Indian shawls as spoils to be consecrated at Delphi.

1146. *ἐνὴν*. This usage (*schema Pin-daricum*), where a verb, placed before a substantive in the plural masculine or feminine, is itself in the singular number, is rare in Attic Greek. Compare Pers. 49, *στεύται δ' ἱεροῦ τμῶλου πελάται Ζυγὸν ἀμφιβαλεῖν δούλιον Ἑλλάδι*. Soph. Trach. 520, *ἦν δ' ἀμφίπλεκτοι κλίμακες, ἦν δὲ μετώπων ὀλόεντα πλῆγματα*. Lucian, Ἐρωτες, p. 410, *ἦν δ' ὑπὸ ταῖς ἄγαν παλινσκόις ὕλαις ἱλαρὰ κλισίαι τοῖς ἐνστυλίσθαι θέλουσιν*. Bacch. 1350, *αἶαί, δέδοκται, πρέσβι, τλήμονες φυγαί*. Hel. 1358, *μέγα σου δύνата νεβρώσι παμπού-*

Οὐρανὸς ἀθροίζων ἄστρ' ἐν αἰθέρος κύκλῳ·
ἵππους μὲν ἤλαυν' ἐς τελευταίαν φλόγα
Ἥλιος, ἐφέλκων λαμπρὸν Ἑσπέρου φάος.
μελάμπεπλος δὲ Νύξ ἀσεύρωτον ζυγοῖς 1150
ὄχημ' ἔπαλλεν ἄστρα δ' ὠμάρτει θεᾶ.
Πλειὰς μὲν ἦει μεσοπόρου δι' αἰθέρος,
ὃ τε ξιφήρης Ὠρίων· ὑπερθε δὲ
Ἄρκτος στρέφουσ' οὐραία χρυσήρει πόλῳ.
κύκλος δὲ πανσέληνος ἡκόντιζ' ἄνω 1155
μηνὸς διχήρης, Ἱάδες τε ναυτίλοις

κίλοι στολίδες. Photius, ἦν ἀντὶ τοῦ ἦσαν. This perhaps refers to the epic use, as Hes. Theog. 321 and 825, ἐκ δὲ οἱ ὤμων ἦν ἑκατὸν κεφαλὰὶ ὄφις, δεινοῖο δράκοντος. Eur. Phoen. 349, ἀνὰ δὲ Θηβαίων πόλιν ἐστιγάθη σᾶς ἔσοδοι νύμφας. Kirchhoff thinks the present verse "vix sanus." For γράμμασιν, i.e. γραφαῖς, 'patterns,' 'devices,' Dr. Badham conjectures βράμμασιν, 'patches.'

1147. The device appears to have been as follows. The circle of heaven (πόλος) had enthroned in some conspicuous position a symbolical figure (Οὐρανὸς) marshalling the stars around him in a procession, or as exarch in a κύκλιος χορός. The sun was seen retiring from the margin of the circle, and bringing on in its train (cf. Androm. 200) the evening star (Φωσφόρος or Ἑσπερος, the planet Venus). At the opposite point, Night, attended by a train of stars, was driving her car upon the area which the sun had left. The constellations distinguished either by their position or their symbolical form were the Pleiads, nearest the centre of the circle (μεσόπορος), Orion, the great Bear turning round its tail-stars on the enclosing circle or πόλος, the full Moon shooting upwards as the sun went down, the Hyades, and lastly, perhaps just seen on another part of or without the circle, Aurora chasing away the stars of night. This astronomical device accords with the known studies of the Chaldaean and Babylonian people by whom such embroideries were especially made (Martial calls them *Babylonica* and *Semiramia quae variantur aeu*, lib. viii. 28). At the same time the poet indulges his fondness for this science by expatiating somewhat largely on the subject.

1148. ἤλαυνε. As usual in narratives of this kind, the imperfect tense is used where the duration of any action is expressed; but in the latter half of the βῆσις, where the sudden acts of the old man and of Ion are described, the aorist occurs with nearly equal uniformity.

1150. ἀσεύρωτον. Without side (or trace) horses to the yoke-horses, ζυγοῖς. Translate, 'the sable-garbed Night was speeding her bounding car, and stars were following the goddess in her train.' For so the car of night was commonly represented, while that of the sun was τέθριππον.

1152. μεσοπόρου. The compound (in which μέσος alone gives an important sense) is to be compared with ἐπιτάποροι Πλειάδες Iph. A. 7, Rhes. 529, and with similar examples there quoted in the note.—The εἰ in Ὠρίων is made short also in Cycl. 213.

1154. στρέφουσ' οὐραία, 'turning its tail stars round (lit. by) the axle of the spangled sky.' Whatever may be the exact sense, it cannot mean, as Dr. Badham supposes, 'turning tailwise to the golden pole.' For στρέφειν is always to twist or spin round on an axis, which axis seems here to be called πόλος, and thus the dative is either that of the instrument by which it was turned, or that of place, as in Hel. 375, 1201. With οὐραία it is best to supply ἄστρα, though it may stand for οὐράν, as εὐκταία for εὐχαί in Aesch. Suppl. 625, εὐναία for εὐνή sup. 172.—χρυσήρει Kirchhoff, with the MSS.

1156. μηνὸς διχήρης, dividing the month. The full moon of course fell on the middle of a lunar month. The adjective διχήρης may be compared with ἀμφήρης, which see on v. 1128. Pindar has διχόμηνις μήνα, Ol. iii. 20.

σαφέστατον σημείον, ἣ τε φωσφόρος
 Ἔως διώκουσ' ἄστρα. τοίχοισιν δ' ἔπι
 ἤμπισχεν ἄλλα βαρβάρων ὑφάσματα,
 εὐηρέτους ναῦς ἀντίας Ἑλληνίσιν, 1160
 καὶ μιξόθηρας φῶτας ἱππείας τ' ἄγρας,
 ἐλάφων λεόντων τ' ἀγρίων θηράματα,
 κατ' εἰσόδους δὲ Κέκροπα θυγατέρων πέλας
 σπείραις συνειλίσσοντ', Ἀθηναίων τινὸς
 ἀνάθημα· χρυσεύς τ' ἐν μέσῳ συσσιτίῳ 1165
 κρατῆρας ἔστησ'· ἐν δ' ἄκροισι βὰς ποσὶ
 κῆρυξ ἀνείπε τὸν θέλοντ' ἐγχωρίων
 ἐς δαῖτα χωρεῖν. ὥς δ' ἐπληρώθη στέγη,
 στεφάνοισι κοσμηθέντες εὐόχθου βορᾶς
 ψυχὴν ἐπλήρου. ὥς δ' ἀνείσαν ἡδονήν, 1170

1158. τοίχοισιν. Properly speaking, the building was without walls, *ἄτοιχος*, v. 1133. But the placing of the embroideries on the open framework, so as of themselves to form a wall, is meant; though we need not, with Bothe, render it *eo consilio ut ista vela essent pro lateribus*.—*ἤμπισχεν*, for *περιβαλὼν ἐτίθει*. More properly, *ἤμπισχεν τοίχους ὑφάσμασιν*. Cf. v. 1522, *περικαλύψαι τοῖσι πράγμασι σκότον*. 'He draped the sides of the booth with other embroideries of eastern hands,' i. e. other than the astronomical devices that were specially suited to the roof. There is no reason why *βαρβάρων ὑφάσματα* should be taken to mean "textae imagines barbarorum" (Dind. after Bothe), rather than *ὑφάσματα, ἔργα βαρβάρων*. Of course, there is a portentous anachronism in the allusion to the battle of Salamis; but this is quite in the fashion of the Tragic writers; see Suppl. 406. It has been thought that there may be a reference to the meeting of the Argonauts with the ships of Aetes, as described in Diodor. Sic. iv. 56.

1161. *ἱππείας ἄγρας*. Probably the steeds of the Thracian Diomed, Alcest. 483 seqq. For it is clear that the Centaurs, the Nemean lion, and the brazen-hoofed stag, other labours of Hercules, are here described. Whether these were part of the *σκυλεύματα* presented by Hercules, sup. 1145, we need not inquire.—*ἐλάφων*, i. e. *θηράματα ἐλάφων*

λεόντων τε, κατ' εἰσόδους δὲ (τε?) Κέκροπα κ.τ.λ.

1161. *σπείραις*. This has been explained on v. 22. As this monster-hero was peculiarly Athenian, the embroidered picture of it is appropriately attributed to a donor belonging to that state, and not less appropriately it is set up over the entrance, rather than on the roof; where it would be less conspicuously seen. Hermann, followed by Dindorf, Kirchhoff, and Nauck, reads *σπείραισιν εἰλίσσονται*. The change is small; but it does not appear that *συνειλίσσειν* is an inappropriate word for the doubling and coiling of a serpent's tail, as Bothe also appears to think.

1165. *συσσιτίῳ*. In the very centre of the part of the tent designed for the feasting, he set wassail-bowls of gold. This is according to the heroic custom of the epic poets.

1169. *εὐόχθου* is explained 'abundant,' or 'joyful.' It is an obscure word, perhaps connected with the root of *ὀχθεῖν* and *ἄχθος*. Hesiod has a similar participle, Opp. 475, *εὐοχθέων δ' ἕξει πολὺν ἔαρ, οὐδὲ πρὸς ἄλλους ἀυγάσσει*. Photius, *εὐόχουον, πλήρη ἀπὸ τῶν ποταμῶν μετῆκται*. It is clear that Θ must here be written for the penultimate Ο. He supposed the word to come from *ὕχθη*, 'a bank,' and hence explained it as a metaphor from rivers.

1170. *ἀνείσαν ἡδονήν*, from the Homeric *ἐπεὶ πόσις καὶ ἐδητύς ἐξ ἔρον*

* * παρελθὼν πρέσβυς ἐς μέσον πέδον
 ἔσθη, γέλων δ' ἔθηκε συνδείπνοις πολὺν
 πρόθυμα πρᾶσσω· ἔκ τε γὰρ κρωσσῶν ὕδωρ
 χεροῖν ἔπεμπε νίπτρα, κᾶζεθυμία
 σμύρνης ἰδρώτα, χρυσέων τ' ἐκπωμάτων 1175
 ἦρχ', αὐτὸς αὐτῷ τόνδε προστάξας πόνον.
 ἐπεὶ δ' ἐς αὐλοὺς ἦκον ἐς κρατῆρά τε
 κοινὸν, γέρων ἔλεξ', ἀφαρπαῖζειν χρεὼν
 οἶνηρά τεύχη σμικρὰ, μεγάλα δ' εἰσφέρειν,
 ὡς θᾶσσον ἔλθωσ' οἷδ' ἐς ἡδονὰς φρενῶν. 1180
 ἦν δὴ φερόντων μόχθος ἀργυρηλάτους
 χρυσέας τε φιάλας· ὁ δὲ λαβὼν ἐξαίρετον,

ἔντο. The word lost at the beginning of the next verse has been variously supplied by conjecture. Perhaps *euthis* is more probable than any that has been proposed. Kirchhoff suspects *πέδον* at the end of the verse.

1172. *γέλων*. The old man, unused to the duty, and undertaking it now only to find a better opportunity for executing his purpose, made himself ridiculous by several blunders. (1) He sent round the water from the water-pots intended for mixing the wine (S. John ii. 6. Eur. Cycl. 89. Oed. Col. 478) as water for washing the hands, *χέρνυψ*. (2) He wasted in the burning of the incense which should have been used for fumigation. (3) He interfered with the office of the wine-server.

1173. *πρόθυμα πρᾶσσω*, *πολυπραγμονῶν*, showing zeal in matters that did not properly fall to his province.

1174. *ἐξεθυμία*. Herod. vi. 97, *λιβανωτοῦ τριηκόσια τάλαντα κατανήσας ἐπὶ τοῦ βωμοῦ ἐθυμίησε*.

1175. *ἐκπωμάτων ἦρχ'*. He undertook the management of the vessels from which the libations were made. So this word is applied in Thuc. vi. 32, where the army on embarking for Sicily is described as *κρατῆράς τε κεράσαντες παρ' ἅπαν τὸ στράτευμα καὶ ἐκπώμασι χρυσοῖς τε καὶ ἀργυροῖς οἷ τε ἐπιβάται καὶ οἱ ἔρχοντες σπένδοντες*. Similar instances of officiousness in serving at banquets are mentioned by Theophrastus, in his characteristics of *περιεργία*. *Καὶ πλείω δὲ ἐπαναγκάσαι τὸν παῖδα κεράσαι ἢ ὅσα δύνανται οἱ παρόντες ἐκπιεῖν, &c.*

1177. *ἐς αὐλοὺς*, viz. to the introduction of the flute-players and female singers, Aesch. Ag. 235, when after the banquet the paean was to be sung and the triple libation poured out. The *κοινὸς κρατῆρ* is the bowl used for mixing the wine and water for the company generally; but from v. 1195 it appears that the libation was taken out of a different bowl, *κρατῆρ ἱερός*. The *σμικρὰ τεύχη* appear to be the smaller wine-cups used during the consumption of the viauds. The bringing in of larger goblets was a common expedient at feasts: see Hor. Sat. ii. 8, 35, 'et calices poscit majores.' Cic. Verr. Act. ii. 1, 26, 'poscunt majoribus poculis.' Plat. Symp. 213 E, where Alcibiades exclaims, *ἀλλὰ φερέτω Ἀγάθων, εἴ τι ἔστιν ἐκπώμα μέγα· μᾶλλον δὲ οὐδὲν δεῖ, ἀλλὰ φέρε, παῖ, φάναι, τὸν ψυκτῆρα ἐκείνον, ἰδόντα αὐτὸν πλέον ἢ ὅκτω κοτύλας χωροῦντα*.—ἦκον Dobree for *ἦκεν*.

1178. The old reading *καινὸν* was corrected by Musgrave, and in the next verse *σκεύη* by Porson.—οἷε, 'the company here,' for the messenger quotes the very words which the old man had used.

1182. *ἐξαίρετον* agrees with *τεύχος*, but he means, apparently, a choice and precious *φιάλη* (circular flat vessel used for libations), by way of paying a compliment to Ion. It was the custom for the parties who made the libation also to taste of the same wine. The whole contents of the first *κρατῆρ*, or mixer, were thrown away (v. 1192) from the accident of an evil omen. That in the hands of Ion proved fatal to the doves

ὡς τῷ νέῳ δὴ δεσπότη χάριν φέρων,
 ἔδωκε πλήρες τεύχος, εἰς οἶνον βαλὼν
 ὃ φασι δοῦναι φάρμακον δραστηρίον 1185
 δέσποιναν, ὡς παῖς ὁ νέος ἐκλίποι φάος·
 κοῦδεῖς τὰδ' ἦδεν· ἐν χερσὶν ἔχοντι δὲ
 σπονδὰς μετ' ἄλλων παιδὶ τῷ πεφηνότι
 βλασφημίαν τις οἰκετῶν ἐφθέγγατο·
 ὁ δ', ὡς ἐν ἱερῷ μάντεσιν τ' ἐσθλοῖς τραφεῖς, 1190
 οἰωνὸν ἔθετο, κάκελευσ' ἄλλον νέον
 κρατῆρα πληροῦν· τὰς δὲ πρὶν σπονδὰς θεοῦ
 δίδωσι γαῖα, πᾶσί τ' ἐκσπένδειν λέγει.
 σιγῇ δ' ὑπῆλθεν. ἐκ δ' ἐπίμπλαμεν δρόσου
 κρατῆρας ἱεροὺς Βυβλίνου τε πώματος. 1195
 κὰν τῷδε μόχθῳ πτηνὸς εἰσπίπτει †δόμοις

which tasted it on the ground; and it would seem that, though the *φιάλη* was altogether distinct from the drinking cup, each party sipped of the contents either before or after pouring the *λοιβή*.

1184. *βαλὼν*. Cf. Od. ii. 329, ὅφρ' ἔνθεν θυμοφθόρα φάρμακ' ἐνείκη, ἐν δὲ βάλη κρητῆρι καὶ ἡμέας πάντας ὀλέσσει. 'He first put into the wine a potent drug, which, they now say, was given him by the lady that *that new-found boy*' (her expression) 'might no more see the light.'

1187. ἦδεν. For this third person see Suppl. 650. The metre is of course in this passage conclusive; but the grammarians thought ἦδεν (not ἦδη) was properly the first person; and hence the MSS. here give ἦδεν. Photius, ἦδη, ἀντὶ τοῦ ἦδεν.—τάδε, viz. the real meaning of these various acts of the old man. To refer τάδε to the poison alone would be too evident a truism.

1188. *πεφηνότι* is a rare form (inf. 978). This verse may be an interpolation, intended to show (what is clear enough from the context) that ἔχοντι refers to *παιδὶ* and not to *γέροντι*. The phrase ἔχεν σπονδὰς is also obscure.

1189. *βλασφημίαν*. 'An unlucky word;' for it can hardly mean 'an evil wish,' ἀρά. The etymology of this compound is rather obscure; it has been derived from *βλαψ*- or *βλαψί-φημος*, like *βλαψί-φρων*. It was to avoid the chance of any such unlucky expressions, and the

troublesome consequences which they involved, that the people were bid *εἰ-φμα φωνεῖν* at a sacrifice or other religious ceremony. See v. 98. Theophrast. Char. 11, *βδελυρία*; καὶ εἰς ὀρνιθοσκόπου τῆς μητρὸς ἐξελεθούσης βλασφημήσαι.

1191. ἔθετο, 'esteemed it,' 'reckoned it an omen.' So τίθεσθαι Eur. frag. 319 &c. Musgrave infers, from the words *δίδωσι γαῖα*, that libations were regularly and properly poured on the table. And Bothe appositely quotes Aen. i. 736, 'Dixit, et in mensam laticum libavit honorem.' Perhaps however no such contrast is here meant, but simply that the guests threw their intended (or first prepared) libations away.

1194. *δρόσου*, i. e. ὕδατος.

1195. *Βυβλίνου*. On this Thracian wine see Blomf. Gloss. ad Prom. 836. Theocr. xiv. 15, ἀνῆξα δὲ Βύβλινον αὐτοῖς, εὐώδη, τετόρων ἐτέων σχεδόν, ὡς ἀπὸ λανῶ. Hesiod, Opp. 589, εἴη πετραῖη τε σκῆ καὶ Βύβλινος οἶνος. There is considerable doubt as to the place from which this famous wine came. Probably after the custom of the poets, a particular sort is put for the thing generally.

1196. ἐν τῷδε μόχθῳ, *dum haec geruntur*. See Hel. 1537. Phoen. 1396.—*δόμοις* seems wrongly copied from the next verse. Perhaps *στέγγην*, or *μολών*. Or possibly *Δολίου—ναίου* was interpolated to account for the tameness of the birds. The sudden inroad of a party of *κωμᾶσαι* (as in the Symposium of Plato,

κῶμος πελειῶν· Λοξίου γὰρ ἐν δόμοις
 ἄτρεστα ναίουσ'. ὥς δ' ἀπέσπεισαν μέθυ,
 εἰς αὐτὸ χεῖλη πώματος κεχρημέναι
 καθήκαν, εἶλκον δ' εὐπτέρους εἰς αὐχένας. 1200
 καὶ ταῖς μὲν ἄλλαις ἄνοσος ἦν λοιβὴ θεοῦ·
 ἧ δ' ἕξετ' ἐνθ' ὁ καινὸς ἔσπεισεν γόνος,
 ποτοῦ τ' ἐγεύσατ', εὐθύς εὐπτερον δέμας
 ἔσεισε καβάκχευσεν, ἐκ δ' ἔκλαγξ' ὅπα
 ἀξύνετον αἰάζουσα· θάμβησεν δὲ πᾶς 1205
 θοινατόρων ὄμιλος ὄρνιθος πόνους·
 θνήσκει δ' ἀπασπαίρουσα, φοινικοσκελεῖς
 χηλὰς παρείσα. γυμνὰ δ' ἐκ πέπλων μέλη
 ὑπὲρ τραπέζης ἦχ' ὁ μαντευτὸς γόνος,
 βοᾷ δὲ, τίς μ' ἔμελλεν ἀνθρώπων κτανεῖν ; 1210
 σήμαινε, πρέσβυ· σὴ γὰρ ἡ προθυμία,
 καὶ πῶμα χειρὸς σῆς ἐδεξάμην πάρα.

ad fin.) was expressed by ἐπεισχωμάζειν, ἐπεισπηδᾶν, ἐπεισιπτεῖν. Compare Androm. 603, ἐξεκώμασε νεανίου μετ' ἀνδρὸς εἰς ἄλλην χθόνα, and see Aesch. Agam. 1160. Hipp. 55.

1198. ἀπέσπεισαν, when the company had poured out the contents of their φιάλαι. Nauck suggests ἀπεσπείσθη.

1199. The difficulty which existed in this passage is removed by the reading of the Palatine MS. εἰς αὐτὸ for κείς αὐτά. 'When they had poured away the wine, the doves, wanting drink, dipped their beaks into it, and drew it into their feathered throats.' The form καθήκαν, more commonly used in the second aorist, καθείσαν, may be compared with παρέδωκαν Med. 630, ἔθηκαν Herc. F. 590, Bacch. 129, ἀνῆκαν Bacch. 448. Neither Aeschylus nor Sophocles uses this form.

1201. ἄνοσος, in allusion, perhaps, to Apollo as παῖαν, ἡγήτηρ, &c. None of the birds were hurt by a libation intended for the god, save the one which tasted the poisoned wine that had been poured on the ground by Ion.

1205. ἀξύνετον, strange, unintelligible; a bad omen in itself. So Antig. 1001, ἀγνῶτ' ἀκούω φθόγγον ὀρνίθων.—αἰάζουσα, 'uttering cries of distress.'—θάμβησεν. The augment is occasionally

omitted in the ῥήσεις of messengers (e.g. Oed. R. 1249. Oed. Col. 1621. Bacch. 767, 1084, 1134), so that we need not follow Heath in reading ἐθάμβησεν with the elision of the preceding α.

1207. ἀπασπαίρουσα, 'dying in convulsions.'

1208. παρείσα, relaxing in death. Alcest. 204, παρειμένη χειρὸς ἔθλιον βάρος.—γυμνὰ ἐκ πέπλων, 'he flung (or darted) across the table his arms bared of his mantle,' i. e. he threw back his ἱμάτιον in the action. Hermann, after Matthiae, compares Iph. T. 1404, γυμνὰς ἐκβαλόντες ὠλένας, and for ἰέναι used of the hands or arms, Electr. 799, πρὸς ἔργον πάντες ἔσαν χέρας. Bothe has an absurd idea that Ion threw himself prostrate on the table, and he adds, "Dicit haec (βοᾷ δὲ κ.τ.λ.) postquam paulisper acquievit, respiravitque, jam relevans e mensa corpus, et inter medios convivas consistens." It is quite evident that βοᾷ δὲ &c. is meant to describe his energetic conduct on the first impulse of the moment; and he seems to have extended his arms in order to point to the old man.

1211. σὴ γὰρ κ.τ.λ., 'it was you who showed such unwonted zeal' (πρόθυμα πράσσαν, sup. 1173), and it was from your hand that I took the cup.'

εὐθύς δ' ἐρευνᾷ γραῖαν ὠλένην λαβὼν,
 ἐπ' αὐτοφώρῳ πρέσβυν ὡς ἔχονθ' ἔλοι.
 ὦφθη δὲ καὶ κατεῖπ' ἀναγκασθεὶς μόγισ 1215
 τόλμας Κρεούσης πώματός τε μηχανάς.
 θεὶ δ' εὐθύς ἔξω συλλαβὼν θοινάτορας
 ὁ πυθόχρηστος Λοξίου νεανίας,
 κὰν κοιράνοισι Πυθικοῖς σταθεὶς λέγει,
 ὦ γαῖα σεμνῇ, τῆς Ἐρεχθέως ὕπο 1220
 ξένης γυναικὸς φαρμάκοισι θνήσκομεν.
 Δελφῶν δ' ἄνακτες ὤρισαν πετρορριφῇ
 θανεῖν ἐμὴν δέσποιναν οὐ ψήφῳ μιᾷ,
 τὸν ἱερὸν ὡς κτείνουσιν ἐν τ' ἀνακτόροις
 φόνον τιθείσαν. πᾶσα δὲ ζητεῖ πόλις 1225
 τὴν ἀθλίως σπύσασαν ἀθλίαν ὁδὸν
 παίδων γὰρ ἐλθοῦς' εἰς ἔρον Φοίβου πάρα
 τὸ σῶμα κοινῇ τοῖς τέκνοις ἀπώλεσεν.

ΧΟ. οὐκ ἔστ' οὐκ ἔστιν θανάτου

1213. ἐρευνᾷ, he searches him (lit. dives into the folds of his mantle), to find the poison actually in his possession (ἔχοντα τὸ φάρμακον). Kirchhoff suggests ὡς ἄλόντ' ἔχοι. See sup. 1033, ἐν πέπλοις ἔχων τότε.

1215. ὦφθη, manifestus fit, cf. 1116. —κατεῖπε, see Hcl. 898; 'he was constrained at last to confess the daring deeds of Creusa in this plan for poisoning the cup.'

1222. Δελφῶν ἄνακτες. The same, perhaps, as the Δελφῶν ἀριστῆς in v. 416. They appear to have constituted a tribunal of justice in case of violence or disputes arising between the visitors to the shrine.—πετρορριφῇ, by being hurled from a rock; cf. 1268. From v. 1236, it might seem that being stoned to death is meant. But the chorus appear to use the latter term in an improper sense to imply the former. As Hermann observes on the latter verse, "πέτρωμα est, sive quis obruitur lapidibus, sive de rupe in saxa praecipitatur."—For οὐ ψήφῳ μιᾷ he might have said μιᾷ ψήφῳ, by a unanimous vote. So Aesch. Suppl. 919, τοιάδε δημόπρακτος ἐκ πόλεως μία ψήφος κέκρανται. The negative implies, 'not merely by one vote, but by many.' Nauck reads ἐν ψήφῳ μιᾷ with Reisk.

1224. ἐν τ' ἀνακτόροις. The leaving a dead body, or suffering a death to take place, in the temple of the bright god, was in itself a crime. See Androni. 1157. Thuc. iii. 101. Callim. H. Del. 277, οὐδέ σ' Ἐλευθῶ, οὐδ' Αἰδῆς, οὐδ' ἵπποι ἐπιστεῖβουσιν Ἄρηος.

1226. ἀθλίαν ὁδὸν, the route from Athens to Delphi. There may also be an allusion to the path of daring, i. e. of murder, as in Med. 1067, ἀλλ', εἰμι γὰρ δὴ τλημονεστάτην ὁδὸν, παῖδας προσεπείν βούλομαι, where there is a like ambiguity.

1227. Φοίβου Matthiae for Φοῖβον. It was to ask children from Phoebus that she came, rather than to Phoebus εἰς ἔρον παίδων, which should have been δι' ἔρωτα.

1228. κοινῇ τοῖς τέκνοις. The meaning is rather, ἅμα τῷ σώματι, sc. τῷ βίῳ, ἀπώλεσεν ἐλπίδα τέκνων.

1229. The preceding narration has filled the chorus with alarm. They see no way of escape either for themselves or their mistress. To sink below the earth, to soar aloft on wings, to fly by sea or on a chariot,—all is vain, unless the god will lend his aid to conceal them. They fear that the stern law of requital, δρᾶσαντι παθεῖν, has now to take its course against them.

παρατροπὰ μελέα μοι· 1230
 φανερά φανερά γὰρ τάδ' ἤδη
 σπονδᾶς ἐκ Διονύσου
 βοτρυῶν θοᾶς ἐχίδνας
 σταγόσιν μιγνυμένας φόνω·
 φανερά θύματα νερτέρων, 1235
 συμφοραὶ μὲν ἐμῷ βίῳ,
 λεύσιμοι δὲ καταφθοραὶ δεσποίνα.
 τίνα φυγὰν πτερόεσσιν ἦ
 χθονὸς ὑπὸ σκοτίῳν μυχῶν
 πορευθῶ θανάτου λεύσιμον ἄταν 1240
 ἀποφεύγουσα, τεθρίππων
 ὠκίσταν χαλὰν ἐπιβᾶσ',
 ἦ πρύμνας ἐπὶ ναῶν ;
 οὐκ ἔστι λαθεῖν, ὅτε μὴ χρήζων
 θεὸς ἐκκλέπτει. 1245
 τί ποτ', ὦ μελέα δέσποινα, μένει
 ψυχῇ σε παθεῖν ; ἄρα θέλουσαι
 δρᾶσαί τι κακὸν τοὺς πέλας αὐταὶ
 πεισόμεθ', ὥσπερ τὸ δίκαιον ;

ΚΡ. πρόσπολοι, διωκόμεσθα θανασίμους ἐπὶ σφαγὰς,

1231. *φανερά γὰρ* for *γὰρ φανερά* is Nauck's very probable transposition.

1232. *σπονδᾶς* Herm. and Dobree for *σπονδᾶς*. The construction is, *φανερά φόνω σπονδᾶς—μιγνυμένας σταγόσιν ἐχίδνας*. 'All these schemes of ours have been detected by the deadly effect of the libation made from the Bacchic grape and mixed with the venom-drops of the viper' (of the Gorgon, v. 1015). Or, if this should seem too involved, *φανερά τάδε ἐκ Διονύσου βοτρυῶν σπονδῆς, μιγνυμένης φόνω, σταγόσιν θοῆς ἐχίδνης.—θοᾶς*, quickly-acting, speedy in its effects. Dobree would read *θοᾶς*.

1235. *θύματα νερτέρων*, the victim offered to the gods below,—the attempted murder of Ion.

1238. On this favourite alternative of escape, by flying above or sinking below the earth, see Med. 1296. The more common construction, when *motion under* is expressed, would be *ὑπὸ χθονίους μυχοῦς*. Still it is needless to take *φυγὴν*

χθονὸς for *χθονίαν*, with Hermann; for *φυγὴν ὑπὸ χθονὸς μυχῶν* means a flight by which one may be concealed beneath the earth.

1242. Perhaps *ὠκιστῶν χηλῶν*.

1244. *λαθεῖν* Stephens for *λαβεῖν*.—*ὅτε μὴ κ.τ.λ.*, a general proposition; 'a man cannot escape unless when the god, desiring it, gets him out of harm's way.'—*μένει* Portus for *μέλει*.

1249. *ὥσπερ τὸ δίκαιον*, as is the established law of justice or retribution, as above, v. 1229.

1250. Creusa rushes in wild consternation upon the stage. The trochaic metre expresses the hurry and alarm of the guilty parties. She has just escaped with her life from the pursuit of justice. Scarcely has she time to take refuge at the altar, when Ion, followed by a band of armed Delphians, comes on, probably from the opposite side of the stage, to drag her to condign punishment. On the plural verb followed by the singular par-

- Πυθία ψήφω κρατηθείς, ἔκδοτος δὲ γίγνομαι. 1251
- ΧΟ. ἴσμεν, ὦ τάλαινα, τὰς σὰς συμφορὰς, ἵν' εἴ τύχης.
- ΚΡ. ποῖ φύγω δῆτ'; ἐκ γὰρ οἴκων προύλαβον μόγισ πόδα
μὴ θανεῖν· κλοπῇ δ' ἀφίγμαι διαφυγοῦσα πολεμίους.
- ΧΟ. ποῖ δ' ἂν ἄλλοσ' ἢ πὶ βωμόν; 1255
- ΚΡ. καὶ τί μοι πλεόν τόδε;
- ΧΟ. ἰκέτιν οὐ θέμις φονεύειν.
- ΚΡ. τῷ νόμῳ δέ γ' ὄλλυμαι.
- ΧΟ. χειρία γ' ἀλούσα.
- ΚΡ. καὶ μὴν οἶδ' ἀγωνισταὶ πικροὶ
δεῦρ' ἐπείγονται ξιφῆρεις.
- ΧΟ. ἔζε νυν πυρᾶς ἔπι.
κὰν θάνης γὰρ ἐνθάδ' οὔσα, τοῖς ἀποκτείνασί σε
προστρόπαιον αἶμα θήσεις· οἰστέον δὲ τὴν τύχην.
- ΙΩ. ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρὸς, 1261

ticiples, see v. 549. Herc. Fur. 858, *ἡλίφ μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι*. *Ibid.* 1206, *ἰκετεύομεν—προσπύτων*.

1252. *ἵν' εἴ τύχης* is Scaliger's ingenious emendation for *ἵν' εὐτυχίς*. Hermann gives *ἵν' εὐτύχεις*, 'where you were before fortunate,' i. e. we know the sad reverse which you have experienced. But this is by no means so satisfactory as the slight alteration of *εὐ* into *εἴ*.

1253. *προύλαβον*, viz. *ἔφθασα πόδα ὑπεξάγουσα*, ὥστε μὴ θανεῖν. 'I only just got my foot out of the house to avoid death.' So *μόλις φθάει θρόνοισιν ἐμπεσούσα μὴ χαμαὶ πεσεῖν*, Med. 1170.—*κλοπῇ κ.τ.λ.*, 'tis only by stealth that I have come here at all, namely, by eluding my enemies.

1256. *τῷ νόμῳ δέ γ'*. 'Yes, but the law says I must die.' The law of the Delphians is the law of religion, which here supersedes the law that offers asylum to other offenders.

1257. *χειρία γε*. 'Yes, provided they get you into their power, but not otherwise.' Hesych. *ἀλούσα· ληφθεῖσα, χειρωθεῖσα*. Cf. Androm. 411, 628.

1258. *πυρᾶς ἔπι, πρὸς βωμῷ*, close at the altar, lit. *upon* it, as suppliant boughs were laid on the altar, and the suppliant attached to them by a woollen fillet.

1260. *προστρόπαιον*, that calls for ven-

geance; that entails a curse on the perpetrator. Those deceased persons seem to have been called *προστρόπαιοι*, who appealed in Hades to their friends on earth to avenge them. They were said *προστρέπεσθαι*, to supplicate. Hence *προστρόπαιον αἶμα* meant *ἄγος* or *μίασμα*, as Photius explains it. The notions of *ἀλάστωρ* and *μιάστωρ* were closely connected with this; see Med. 1371. Indeed, Photius has *προστρόπαιος, δαίμων τις ἐπὶ τῶν ἐναγῶν*, though he wrongly derives it from *τρόπαιον*. (Cf. Herc. F. 1161, 1259. See on Heracl. 1014.—*οἰστέον*, i. e. the rest must be committed to fortune.

1261. Arrived upon the stage, Ion finds himself disappointed of his victim, who has already taken refuge at the altar. He assures her that even this shall not save her, and congratulates himself on his narrow escape from falling into the hands of such a woman. The enthusiasm of religion is well depicted, and the fury of a youth against one whom he little suspected to be his own mother.—*Κηφισοῦ πατρὸς*, of Cephissus the father (i. e. ancestor) of Creusa. Apollodor. iii. 15, 1, *γῆμας δὲ Ἐρεχθεὺς Πραξιδέαν τὴν Φρασίμου καὶ Διογενείας τῆς Κηφισοῦ, ἔσχεν παῖδας Κέκροπα, Πάνδαρον, Μητίονα, θυγατέρας δὲ, Πρόκριν, Κρέουσαν, Χθονίαν,*

οἶαν ἔχιδναν τήνδ' ἔφυσας, ἥ πυρὸς
 δράκοντ' ἀναβλέποντα φοινίαν φλόγα,
 ἧ τόλμα πᾶσ' ἔνεστιν, οὐδ' ἦσσαν ἔφν
 Γοργοῦς σταλαγμῶν, οἷς ἔμελλέ με κτανεῖν. 1265
 λάζυσθ', ἵν' αὐτῆς τοὺς ἀκηράτους πλόκους
 κόμης καταξήνωσι Παρνασοῦ πλάκες,
 ὅθεν πετραῖον ἄλμα δισκευθήσεται.
 ἐσθλοῦ δ' ἔκυρσα δαίμονος, πρὶν ἐς πόλιν
 μολεῖν Ἀθηνῶν χυτὸ μητρυιὰν πεσεῖν. 1270
 ἐν συμμάχοις γὰρ ἀνεμετρησάμην φρένας
 τὰς σὰς, ὅσον μοι πῆμα δυσμενὲς τ' ἔφυσ'
 εἶσω γὰρ ἂν με περιβαλοῦσα δωμάτων
 ἄρδην ἂν ἐξέπεμψας εἰς Ἄιδου δόμους.
 ἀλλ' οὔτε βωμὸς οὔτ' Ἀπόλλωνος δόμος 1275
 σώσει σ', ὁ δ' οἶκτος ὁ σὸς ἐμοὶ κρείσσων πάρα

᾽Ωρεῖθιαν, ἣν ἤρπασε Βορέας. The custom of representing river-gods as *tauriform* is well known from Soph. Trach. 11, Hor. Carm. iv. 14. 25, and other passages. So the Alpheus is *σῆμα ταυρόπουν ὄραν*, Iph. A. 276.

1266. τοὺς ἀκ. πλόκους, 'those unsultried locks of hers,'—meaning thereby, 'which shall soon be disfigured by her fatal fall.'—*δισκευθήσεται*, cf. Tro. 1121, where Astyanax is called *πύργων δίσκημα πικρόν*. Kirchhoff and Nauck read *δισκηθήσεται*, which is the reading of the two MSS. with *εν* superscribed.—*καταξάινειν*, a favourite word with Euripides.

Ibid. Kirchhoff supposes, and Nauck approves of the suggestion, that the verses in this part of the speech should be read in this order; after 1265 he places 1269—1274, then the three last lines, 1279—81, then 1275—7, and lastly, 1266—8.

1269. ἐσθλοῦ κ.τ.λ. 'Truly, 'twas a good fortune that I met with before I went to the city of Athens and fell into the hands of a step-mother; for among those who have befriended me I reckon your feelings towards me, so far as you were a bane to me and evilly-disposed; for if once you had gotten me within the enclosure of your own house, you would have sent me entirely out of sight to the abodes of Hades.' He seems to mean, 'I thank you for your hostility, for it has

been the means of saving me,' i. e. from going to Athens. Dr. Badham gives the sense thus, 'I counted as much on your friendship as I have discovered your malice;' and so Hermann appears to understand the passage, for he explains *συμμάχοις*, "inter eos qui mihi opem laturi erant." But the γὰρ seems directly to connect *συμμάχοις* with ἐσθλοῦ δαίμονος, of which words it is an *epexegetis*. Possibly it might mean *ἔτι ἐν φίλοις ὦν*, sc. Δελφοῖς. Cf. sup. 250. Nauck suggests *ἐν συμφόρῳ*.—*πεσεῖν ὑπὸ*, as Heracl. 230, *ἅπαντα γὰρ ταῦτ' ἐστὶ κρείσσω πλὴν ὑπ' Ἀργείοις πεσεῖν*.

1273. δωμάτων. Dobree proposed *δικτύων*. The word *περιβαλεῖν* is constantly used in metaphors from hunting, where there is no express mention of the net. Cf. Suppl. 500, of the chariot of Amphiaras, *οὐδ' ἤρπασεν Χάρυβδις οἰωνοσκόπον, τέθριππον ἄρμα περιβαλοῦσα χάσματι*. Aesch. Cho. 576, *ποδώκει περιβαλὼν χαλκείωματι*.

1276. οἶκτος ὁ σός. 'The feeling of pity for you (or, this appeal of yours for pity from me) is stronger for myself and my mother,' i. e. my sense of justice to us prevails over my compassion for you. Cf. Prom. 396, *μὴ γὰρ σε θρήνησ οὐμὸς εἰς ἔχθραν βάλη*. He adds *καὶ μητρὶ τῇ ἐμῇ*, because the object foremost in his mind was the discovery of his mother, who had so nearly been deprived of a son,

καὶ μητρὶ τήμῃ· καὶ γὰρ εἰ τὸ σῶμά μοι
ἄπεστιν αὐτῆς, τοῦνομ' οὐκ ἄπεστί πω.

ἴδεσθε τὴν πανοῦργον, ἐκ τέχνης τέχνην

οἶαν ἔπλεξε· βωμὸν ἔπηξεν θεοῦ,

1280

ὥς οὐ δίκην δώσουσα τῶν εἰργασμένων.

ΚΡ. ἀπεννέπω σε μὴ κατακτείνειν ἐμέ

ὑπὲρ τ' ἐμαυτῆς τοῦ θεοῦ θ', ἵν' ἔσταμεν.

ΙΩ. τί δ' ἐστὶ Φοίβω σοί τε κοινὸν ἐν μέσῳ ;

ΚΡ. ἱερὸν τὸ σῶμα τῷ θεῷ δίδωμ' ἔχειν.

1285

ΙΩ. κάπειτ' ἔκαινες φαρμάκοις τὸν τοῦ θεοῦ ;

ΚΡ. ἀλλ' οὐκέτ' ἦσθα Δοξίου, πατρὸς δὲ σοῦ.

ΙΩ. ἀλλ' ἐγενόμεσθα, πατρὸς ἀπουσίαν λέγω.

and because the spectators are thus led forcibly to contemplate the unconscious matricide that he is now intending. 'She and I urge the same plea for compassion as you do, and *she* the more strongly, in proportion as she is absent, and cannot plead for herself.' Dr. Badham's change of καὶ into τῇ appears unwarrantable in itself, and to be no improvement on the sense. Bothe takes οἶκτος ὁ σὸς to mean, 'all this lamentation about yourself is stronger with me and my mother,' i. e. for ourselves.

1278. οὐκ ἄπεστί πω. "Adhuc eam appellare possum, ut qui nondum abs te sin interemptus." Bothe. Perhaps Ion merely means, that he has not yet forgotten his mother.

1279. ἐκ τέχνης τέχνην. The first scheme was the attempt to kill him, the second, the attempt to evade justice by taking asylum. Before βωμὸν the MSS. add οὐ, which Hermann and Elmsley rightly omit. Dobrec, followed by Dr. Badham and W. Dindorf, gives ἡ βωμὸν &c. But οὐ is a word that is often both added and omitted according to the grammarians' misapprehension of the meaning. Examples of its intrusion are, Aesch. Theb. 468, 1011; of its omission, Med. 708, Rhes. 115, Tro. 982. Thus, here they supposed the meaning to be, that Creusa was not restrained by fear of the sacredness of the place from attempting to commit murder. As a mere corruption, it is unlikely that ἡ should accidentally have been written οὐ. The accusative is unusual, but ἔπηξεν implies φυγεῖν ἐς βωμὸν or λαβεῖν βωμὸν. Cf. Herc. F. 974, ἄλλος δὲ βωμὸν, ὕρρις ὦς,

ἔπηξ' ὑπο. We may compare δυσοίξειν θάμνον in Agam. 1256.

1282. The interest of the play has now reached its crisis. A son is standing ready to drag to a cruel death his own mother, not only ignorant that she is such, but believing that he is about to perform a just and even a religious act. Such however is the sanctity of the altar where she has taken refuge, that he fears to act. The delay has saved her life; for the intervention of the aged priestess of the temple gives a new turn to the scene.

1284. κοινὸν, a tragic irony in allusion to the συνουσία, like ἦσθα Δοξίου below.

1286. ἔκαινες. So Heath for ἔκτανες. Dindorf gives the bolder alteration proposed by Musgrave, κᾶτ' ἔκτανές με φαρμάκοις κ.τ.λ. Nauck reads κᾶτ' ἔκτανες σὺ κ.τ.λ., which could only mean, 'and are *you* then the person who slew' &c. Better, perhaps, would be σοῖς φαρμάκοις. But the imperfect is more suited to express the attempt. The verb itself occurs in Cho. 872, τὸν ζῶντα καίνειν τοὺς τεθνηκότας λέγω. Compare however inf. v. 1291.

1287. πατρὸς δὲ σοῦ, i. e. and therefore in the position of any ordinary citizen, not ὁ τοῦ θεοῦ.

1288. πατρὸς ἀπουσίαν Seidler for πατρὸς δ' οὐσίαν. The Δ perhaps represents the first letter Α, and thus π only remains to be supplied. The sense is, 'But I *was* Apollo's, I mean, in the absence of my real father.' Creusa's reply is, 'Certainly you were so (i. e. Apollo's) *then*; but now I am his (viz. his suppliant), and you no longer belong to him.' Thus she artfully turns his own argument against

- ΚΡ. οὐκοῦν τότ' ἦσθα· νῦν δ' ἐγὼ, σὺ δ' οὐκέτ' εἶ.
 ΙΩ. οὐκ εὖσεβής γε, τὰμὰ δ' εὖσεβῇ τότ' ἦν. 1290
 ΚΡ. ἔκτεινα δ' ὄντα πολέμιον δόμοις ἐμοῖς.
 ΙΩ. οὗτοι σὺν ὅπλοις ἦλθον ἐς τὴν σὴν χθόνα.
 ΚΡ. μάλιστα· ἀπίμπρας γ' Ἐρεχθέως δόμους.
 ΙΩ. ποίοισι πανοῖς ἢ πυρὸς ποία φλογί ;
 ΚΡ. ἔμελλες οἰκεῖν τὰμ', ἐμοῦ βία λαβών. 1295
 ΙΩ. πατρός γε γῆν διδόντος ἦν ἐκτήσατο.
 ΚΡ. τοῖς Αἰόλου δὲ πῶς μετῆν τῆς Παλλάδος ;
 ΙΩ. ὅπλοισιν αὐτὴν οὐ λόγοις ἐρρύσατο.
 ΚΡ. ἐπίκουρος οἰκῆτωρ γ' ἂν οὐκ εἴη χθονός.
 ΙΩ. κάπειτα τοῦ μέλλειν μ' ἀπέκτεινες φόβω ; 1300
 ΚΡ. ὥς μὴ θάνοιμί γ', εἰ σὺ μὴ μέλλων τύχους.

himself, that one sacred to the god cannot be lawfully slain. Kirchhoff (who with Nauck retains the corrupt vulgate) would prefer *πατὺρ ἀποῦσις λόγῳ*.

1289. Dobree would read *οὐκέτι*.
 1290. *εὖσεβης* for *εὖσεβῇ* or *-εἰς* L. Dindorf. 'If you are under the protection of the god as a suppliant, you are one who has acted impiously towards him, whereas my attempt to kill you then (when not in asylum) was lawful,' which, he implies, makes all the difference between our respective positions.

1291. *ἔκτεινα δ'*. 'And therefore (as being no longer Apollo's, whether *εὖσεβης* or not) I killed you, because you were an enemy,' &c. Hermann seems rightly to reject Wakefield's *ἔκτεινά σ'*, which both Kirchhoff and Nauck admit. The sense is continued from v. 1287, *ἔκτεινα μὲν σε οὐκέτι ὄντα Λοξίου, ἔκτεινα δὲ ὄντα πολέμιον ἐμοῖς δόμοις*.

1293. *ἐπίμπρας*, a rather unusual imperfect. 'Yes, and you tried to set the house of Erechtheus in a blaze,' i. e. to embroil it by domestic jealousies. Aeschylus uses the same figure, Choeph. 618, *τίω δ' ἀθέρμαντον ἐστὶαν δόμων*. Orest. 621, *ἔως ὑφῆψε δῶμ' ἀνηφαίστω πυρί*. Compare the phrase *διὰ πυρὸς ἐλθεῖν τινί*.

1296. *ἐκτήσατο*, sup. 60—3. We must suppose that, with the land of Creusa, some *κλήρος* or possessions in land were given to Xuthus ; cf. 1304.

1298. *οὐ λόγοις*, not by mere promises and professions. This looks like a political allusion to some events of the time. Hermann thinks Cleon may be meant,

who died B.C. 422.

1299. *οἰκῆτωρ*. An original settler or occupant of the land. *So* *λαὸς οἰκῆτωρ θεοῦ* of the Delphians, Andr. 1089. The extraordinary jealousy which all Greek citizens felt towards aliens is well shown in this dialogue.

1300. *τοῦ μέλλειν*. In reference to v. 1295. Nauck, whom Kirchhoff follows, makes this and the next three verses follow *ἔμελλες κ.τ.λ.* in 1295. One can hardly see any logical necessity for this; indeed, *πατὺρ γε* &c. in 1295 comes better as an answer to *ἐμοῦ βία λαβών*, than to *ἀναρπάσεις δόμους* in 1303. The meaning of *κάπειτα* in 1300 is, 'well, if it was so,' &c.

1301. 'There are several ways of explaining this rather obscure verse. Hermann, Matthiae, Dindorf, and Bothe take it thus:—'That I might escape death, if you were not destined to inhabit my house.' Dr. Badham, who says Matthiae has misunderstood the latter clause, thinks there is a play on *μέλλειν*, 'Aye, lest I should die if you happened not to tarry.' But the interpreters too often fail to notice the necessary emphasis on the nominative of the personal pronoun. The third and old way of explaining the verse appears to be the only correct one, 'yes, that I might not die, (which I should do) unless you died first,'—*τίνα μὴ θάνοιμι, ὃ ἐγένετο ἂν, εἰ μὴ σὺ ἐθάνες*. We might read, *εἰ σὺ μὴ μ' ἐλὼν τύχους*, 'if you did not succeed in killing me.' Cf. 1291.

- ΙΩ. φθονεῖς, ἅπαις οὖς, εἰ πατὴρ ἐξηνρέ με ;
 ΚΡ. σὺ τῶν ἀτέκνων δῆτ' ἀναρπάσεις δόμους ;
 ΙΩ. † ἡμῖν δέ γ' ἀλλὰ πατρικῆς οὐκ ἦν μέρος ;
 ΚΡ. ὅς' ἀσπὶς ἐγγχος θ'. ἦδε σοι παμπησιᾶ. 1305
 ΙΩ. ἔκλειπε βωμὸν καὶ θεηλάτους ἔδρας.
 ΚΡ. τὴν σὴν ὅπου σοι μητέρ' ἐστὶ νουθέτει.
 ΙΩ. σὺ δ' οὐχ ὑφέξεις ζημίαν, κτείνουσ' ἐμέ ;
 ΚΡ. ἦν γ' ἐντὸς ἀδύτων τῶνδ' ἐμε σφάξαι θέλῃς.
 ΙΩ. τίς ἡδονή σοι θεοῦ θανέειν ἐν στέμμασι ; 1310
 ΚΡ. λυπήσομέν τιν' ὦν λελυπήμεσθ' ὕπο.
 ΙΩ. φεῦ.
 δεινὸν γε, θνητοῖς τοὺς νόμους ὡς οὐ καλῶς
 ἔθηκεν ὁ θεὸς οὐδ' ἀπὸ γνώμης σοφῆς·
 τοὺς μὲν γὰρ ἀδίκους βωμὸν οὐχ ἵζειν ἐχρῆν,
 ἀλλ' ἐξελαύνειν· οὐδὲ γὰρ ψαύειν καλὸν 1315
 θεῶν πονηρὰν χεῖρα, τοῖσι δ' ἐνδίκους

1303. τῶν ἀτέκνων. Because I have no family, is it therefore right that you should take possession of my house, like some robber?

1304. ἀλλὰ πατρικῆς. At least of my father's land, if not of yours. Either γῆς or οὐσίας may be supplied. She regards Ion simply as an invader of her home; but he reminds her that Xuthus had some possessions in his own right. But this use of πατρικῆ is extremely doubtful, and the MSS. give πατρὶ γῆς, which has the appearance of being genuine. Perhaps ἡμῖν μὲν, ἀλλὰ πατρὶ γῆς οὐκ ἦν μέρος; 'Do you mean to say that I had, but my father had not, any share in the land?' i. e. on what claims could I have returned, except as my father's heir?

1306. θεηλάτους, here simply for θείας, as inf. 1392 (unless indeed in irony), for Ion was not likely to mean εἰς ἅς θεία τύχη ἡγαγέ σε. Matthiae explains 'divinely built,' because Apollo himself chose Delphi for his shrine. Aesch. Ag. 1297, πῶς θεηλάτου βοδὸς δίκην πρὸς βωμὸν εὐτόλμως πατεῖς; This seems one of those numerous words, where the second part of the compound is almost otiose.

1307. νουθέτει. This is ambiguously said. The spectators, who know that Creusa is really the mother, are to under-

stand, 'Bid your own mother to leave the altar, and so be her murderess.' But Creusa herself throws a taunt on Ion's parentage, by saying, 'go and give your advice to your mother, wherever she is,' i. e. alive or dead, who knows? So ὅπου πέρ ἐστι is used of one in Hades, Alcest. 1092. Heracl. 946. The hyperbaton of μητέρα is remarkable. It is to be explained on the principle noticed on Rhés. 719, that the two clauses are considered as one integral proposition. Mr. Shilleto (on Dem. de Fals. Leg. p. 404) cites this passage as if the poet had said τὴν σὴν ὅπου σοι μήτηρ ἐστὶ, which seems a different idiom.

1310. στέμμασι. See v. 224, 422. Probably she had grasped the sacred wreaths which decked the altar, as if they had been suppliant boughs; see on Suppl. 32.

1311. ὦν. She means Phoebus in particular; but, as Ion yet knows nothing of her seduction by the god, she uses the plural, as Hermann observes, with an intentional ambiguity, to include both Ion and Xuthus.

1313. ἀπὸ γνώμης, 'with judgment.' Aesch. Eum. 674, ἥδη κελεύω τοῦσδ' ἀπὸ γνώμης φέρειν ψῆφον δίκαιαν.

1314. οὐχ ἵζειν ἐχρῆν. See on Hippol. 507. As the subject to ἐξελαύνειν we may supply τοὺς θεούς.

ιερὰκαθίζειν, ὅστις ἡδικεῖτ', ἐχρῆν,
καὶ μὴ 'πὶ ταὐτὸ τοῦτ' ἰόντ' ἔχειν ἴσον
τόν τ' ἐσθλὸν ὄντα τόν τε μὴ θεῶν πάρα.

ΠΤΘΙΑ.

ἐπίσχες, ὦ παῖ· τρίποδα γὰρ χρηστήριον 1320
λιπούσα θριγκοῦ τοῦδ' ὑπερβάλλω ποδὶ
Φοίβου προφήτις, τρίποδος ἀρχαῖον νόμον
σώζουσα, πασῶν Δελφίδων ἐξαίρετος.

ΙΩ. χαῖρ', ὦ φίλη μοι μήτερ, οὐ τεκοῦσά περ.

ΠΤ. ἀλλ' οὖν ἐλεγόμεθ' ἡ φάτις δ' οὐ μοι πικρά. 1325

ΙΩ. ἤκουσας ὥς μ' ἔκτεινεν ἦδε μηχαναῖς ;

ΠΤ. ἤκουσα· καὶ σύ γ' ὦμὸς ὦν ἀμαρτάνεις.

1317. ὅστις ἡδικεῖτο. Not ὁ ἀδικῶν, he says, but ὁ ἀδικούμενος, ought to be allowed to take refuge in a sanctuary. Euripides appears to have regarded these asylums, as indeed they have ever been found to be, as great abuses. Compare Heracl. 259, δεῦρ', ὡς εἰκε, τοῖς κακοῖσι φευκτέον. Frag. 871, ed. Dind.,

ἐγὼ γὰρ, ὅστις μὴ δίκαιος ὦν ἀνὴρ
βωμὸν προσίξει, τὸν νόμον χαίρειν ἔων
πρὸς τὴν δίκην ἄγοιμ' ἂν οὐ τρέσας θεούς.
κακὸν γὰρ ἄνδρα χρὴ κακῶς πράσσειν ἀέι.

For τοῖσι δ' ἐνδίκαις Dobree would read τοὺς δέ γ' ἐνδίκους. It is not easy to defend the construction of χρὴ with a dative. A passage of the *Eumenides*, v. 680, where it occurred, seems rightly to have been altered to the accusative. Antig. 736, ἄλλω γὰρ ἢ 'μὲν χρὴ γε τῆσδ' ἀρχειν χθονός; where Dirjlliar^e edits χρὴ με. More probably we require to supply νόμοις from 1312; 'by laws none but the wronged should be allowed to take asylum in temples,' we search

1320. In this fine scene the priestess of the temple, who had reared Ion in his infancy, sup. 41—9, comes forward to intercede for Creusa. She exercises a kind of maternal authority over her foster-child, who lends a ready ear to her instructions how to act in the emergency.

1321. θριγκοῦ τοῦδε. According to Hermann, who construes τρίποδα θριγκοῦ τοῦδε λιπούσα ὑπερβάλλω αὐτὸν, the word is used in the singular for a low wall or

stone ledge (κρητὶς) which protected the adytum of the temple. And this indeed is recognized by Photius, who has θριγκὸς, τὸ περίφραγμα, στεφάνη, μικρὸν τειχίον, περίβολον. From within this adytum, where the tripod stood, the priestess now appears, stepping over the enclosure. If this be true, Dobree's conjecture θριγκοῦς τοῦσδε, would have quite a different meaning; compare Tro. 489, and Iph. T. 47 with 129. The poet, of course, might have written θριγκὸν τόνδε, as in Alcest. 795, τάσδ' ὑπερβαλὼν πύλας. Of course also he might have written πόδα, as Dr. Badham gives in his text, and so Nauck. Both these alterations are uncertain; they are mere probabilities. Matthiae compares v. 220, θέμις γυνάων ὑπερβῆναι λευκῷ ποδὶ, but there some word is wanting on which γυνάων perhaps depended. The genitive here may be governed by the sense of ἐξελθοῦσα.

1323. ἐξαίρετος. Chosen out of all the Delphian women according to the ancient custom of the tripod. Seidler seems wrong in saying, "referendum fortasse est ad ipsum praegressum Φοίβου προφήτις," as if it were αἰρεθείσα προφήτις. Hermann, in a learned note, gives grounds for supposing that the Pythoness "non gentem aut natales, sed integritatem vitae praedicat, quum se πασῶν Δελφίδων ἐξαίρετον dicit."

1325. ἐλεγόμεθ' Dr. Badham. ἐλεγόμεσθ' Nauck. Elmsley λεγόμεθα γ'. The old reading was λεγόμεσθ'. See v. 49.

- ΙΩ. οὐ χρή με τοὺς κτείνοντας ἀνταπολλύναι ;
 ΠΤ. προγόνους δάμαρτες δυσμενεῖς αἰεὶ ποτε.
 ΙΩ. ἡμεῖς δὲ μητρυιαῖς γε πάσχοντες κακῶς. 1330
 ΠΤ. μὴ ταῦτα· λείπων ἱερὰ καὶ στείχων πάτραν
 ΙΩ. τί δή με δρᾶσαι νουθετούμενον χρεῶν ;
 ΠΤ. καθαρῶς Ἀθήνας ἔλθ' ὑπ' οἰωνῶν καλῶν.
 ΙΩ. καθαρὸς ἅπας τοι πολεμίους ὅς ἂν κτάνῃ.
 ΠΤ. μὴ σύ γε· παρ' ἡμῶν δ' ἔκλαβ' οὖς ἔχω λόγους. 1335
 ΙΩ. λέγοις ἄν· εὖνους δ' οὖς' ἐρεῖς ὅς' ἂν λέγῃς.
 ΠΤ. ὁρᾷς τόδ' ἄγγος χερὸς ὑπαγκάλισμ' ἐμῆς ;
 ΙΩ. ὁρῶ παλαιὰν ἀντίπηγ' ἐν στέμμασιν.
 ΠΤ. ἐν τῇδὲ σ' ἔλαβον νεόγονον βρέφος ποτέ.
 ΙΩ. τί φῆς ; ὁ μῦθος εἰσενήνκεται νέος. 1340
 ΠΤ. σιγῇ γὰρ εἶχον αὐτὰ, νῦν δὲ δείκνυμεν.
 ΙΩ. πῶς οὖν ἔκρυπτες τότε λαβοῦς' ἡμᾶς πάλαι ;
 ΠΤ. ὁ θεὸς σ' ἐβούλετ' ἐν δόμοις ἔχειν λάτρην.
 ΙΩ. νῦν δ' οὐχὶ χρήζει ; τῷ τόδε γνῶναί με χρή ;
 ΠΤ. πατέρα κατειπὼν τῇσδὲ σ' ἐκπέμπει χθονός. 1345
 ΙΩ. σὺ δ' ἐκ κελευσμῶν, ἧ πόθεν, σῴζεις τάδε ;
 ΠΤ. ἐνθύμιόν μοι τότε τίθησι Λοξίας

1329. προγόνους, to those born before, viz. to step-sons. Lucian, Ἀποκηρυττόμενος, vol. ii. p. 185, ὁρᾷς ὡς οἴονται πάντες εἶναι τι μῖσος πρὸς τοὺς προγόνους πάσαις μητρυιαῖς, κἂν ὅσι χρησταί. Nauck reads προγονοῖς. But it seems the same word as πρόγονοι, 'early-born lambs,' in Od. ix. 221.

1331. μὴ δῆτα is Nauck's conjecture.

1333. καθαρῶς. καθαρὸς Porson, Nauck; but the sense is surely the same, 'without the pollution of blood.'—ὑπ' οἰωνῶν, 'attended by good omens.' See on Hipp. 1299. The reply to this shows, as has been elsewhere remarked, that the Greeks thought revenge on an enemy a positive duty, and wholly free from guilt.

1337. ὑπαγκάλισμ' ἐμῆς, the conjecture of Elmsley for ὅτ' ἀγκάλαις ἐμαῖς, though rejected by Hermann, Matthiae, and the later editors, appears to be rightly admitted by Dr. Badham. For it is one thing to say 'the embrace of my hand,' another to say 'the arms of my hand.' Nor is ἄγγος χερὸς, 'a hand-casket,' a likely expression.

1338. ἀντίπηγα, a box or basket; see v. 40. Hesych. ἀντίπηγα· κίστην, Εὐριπίδης Ἰωνί. ἡγουν ἀγγείον.—ἐν στέμμασιν, dressed with chaplets, or fillets, probably of wool or some equally durable material.

1340. ὁ μῦθος κ.τ.λ. For νέος ἐστὶν ὁ μῦθος ὅς εἰσενήνκεται, i. e. οὐδέποτε ταῦτά σου ἤκουσα.

1342. τότ' Hermann for τότε. The order is, τέμνουσ' αἱ ἐκρυπτες ἡμᾶς, τότε λαβοῦσ' ἐμᾶς; see v. 1307. Perhaps how she had given wrote πῶς οὖν ἐκρυπτες ἡμᾶς πάλαι; 'how was it when supplied long escaped my notice in doing this?'

1343. θεὸς may be a monosyllable, as Dindorf suggests; for initial anapaests should be of one word; but perhaps we should read ὁ θεὸς ἐβούλετ' ἐν δόμοις σ' ἔχειν λάτρην, or even omit the unnecessary σε.

1345. κατειπὼν, μηνύσας. The gloss of Hesychius, κατειπὼν, διαβαλὼν, can hardly refer to this passage, as some have thought.

1347. ἐνθύμιον, i. e. he put it into my

- ΙΩ. τί χρήμα δράσειν ; λέγε, πέραινε σους λόγους.
 ΠΤ. σῶσαι τόδ' εὐρημ' ἐς τὸν ὄντα νῦν χρόνον.
 ΙΩ. ἔχει δέ μοι τί κέρδος ἢ τίνα βλάβην ; 1350
 ΠΤ. ἐνθάδε κέκρυπται σπάργαν' οἷς ἐνῆσθα σύ.
 ΙΩ. μητρὸς τὰδ' ἡμῖν ἐκφέρεις ζητήματα.
 ΠΤ. ἐπεὶ γ' ὁ δαίμων βούλεται, πάροιθε δ' οὔ.
 ΙΩ. ὦ μακαρίων μοι φασμάτων ἦδ' ἡμέρα.
 ΠΤ. λαβὼν νυν αὐτὰ τὴν τεκοῦσαν ἐκπόνει. 1355
 πᾶσαν δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὅρους
 γνῶσει τὰδ' αὐτός. τοῦ θεοῦ δ' ἑκατί σε
 ἔθρεψά τ', ὦ παῖ, καὶ τὰδ' ἀποδιδωμί σοι,
 ᾧ κείνος ἀκέλευστόν μ' ἐβουλήθη λαβεῖν
 σῶσαί θ'. ὅπου δ' ἐβούλετ' οὐκ ἔχω λέγειν. 1360

mind as a suggestion. Bothe cites Herod. vii. 54, εἶτε καὶ ἐνθύμιον οἱ ἐγένετο ἐμ-
 πρήσαντι τὸ ἰδόν.

1348. δράσειν. Dindorf, Elmsley, Kirchhoff, and Nauck adopt Musgrave's reading δράσαι. Hermann, who supplies from v. 1346, ἐνθύμιόν σοι τίθησι σώζειν τάδε, supposes the future to bear this sense, 'to do what with it at some future time?' and the answer to be, 'to keep it safe till now,' so that ἐς τὸν ὄντα νῦν χρόνον contains an allusion to the then future. The aorist σῶσαι is thus correctly used, because it has reference to a former intention now realized and completed. But, if δράσειν be right, it will depend directly on ἐνθύμιον, 'the idea that you should do *what*?'

1351. οἷς ἐνῆσθα is Reiske's emendation for σπαργάνοισιν οἶσθα σύ. The confusion of η and οι is familiar to all who have paid attention to various readings. See on v. 253.

1352. ἐκφέρεις, you reveal, disclose, tokens which will be of avail in the search for my mother. For hitherto she had kept the matter secret, v. 1361. For this use of ἐκφέρειν, see Hippol. 649. Or perhaps, 'these things which you now produce will help me to find my mother.' Nauck reads the verse interrogatively. The contents of the box are called σπάρ-
 γανα generally; but it is clear from 1413 seqq. that it included such ornaments as Creusa had been able to affix to the child, with a view to its recognition if it should chance to be saved. See v. 955 seqq.

1354. μακαρίων. Hermann remarks that μακαρία would give a more usual construction; and it is very probable that such is the true reading.

1356. ἐπελθὼν, visiting, i. e. in the search after your mother. The allusion is to the Ionian colonies of Asia Minor. By γνῶσει τὰδ' αὐτός, which Dr. Badham is unable to explain, she seems to mean, 'you shall personally make yourself acquainted with the matter now before you,' viz. not by mere vicarious inquiry, but by going about the continent yourself, and bearing with you these credentials, you shall find out who is your mother. But Kirchhoff reads πᾶσαν γ' κ.τ.λ., 'Aye, that I will, if I have to go over all Asia and to the furthest bounds of Europe,' and he gives the verse to Ion. So also Nauck, but retaining δὲ he reads the verse with a question. In either case γνῶσει τὰδ' αὐτός will mean, 'that you must decide for yourself.'

1357. τοῦ θεοῦ δ' κ.τ.λ. 'As I brought you up on account of the god (i. e. by his providential interposition in your behalf), so now I restore to you these tokens, which he willed that I should take and keep, though he did not command me to do it' (sup. 1346).

1360. ὅπου δ' ἔβ' οὐνεκ' is the conjecture of Mr. Shilleto on Dem. de Fals. Leg. p. 443. Aldus gives ὅπου δ' ἐβού-
 λεθ' οὐνεκ', but the MS. Pal. omits the last word. It is a question whether οὐνεκα or ἐβούλετο was a marginal gloss. The reading may have been ὅπου δ' ἐβού-

- ἦδαι δὲ θνητῶν οὔτις ἀνθρώπων τάδε
 ἔχοντας ἡμᾶς, οὐδ' ἔν' ἦν κεκρυμμένα.
 καὶ χαῖρ'· ἴσον γάρ σ' ὥς τεκοῦς' ἀσπάζομαι.
 ἄρξαι δ' ὅθεν σὴν μητέρα ζητεῖν σε χρή
 πρῶτον μὲν εἴ τις Δελφίδων τεκοῦσά σε 1365
 ἐς τούσδε ναοὺς ἐξέθηκε παρθένος,
 ἔπειτα δ' εἴ τις Ἑλλάς. ἐξ' ἡμῶν δ' ἔχεις
 ἅπαντα Φοῖβον θ'. ὅς μετέσχε τῆς τύχης.
 ΙΩ. φεῦ φεῦ· κατ' ὅσσων ὡς ὕγρον βάλλω δάκρυ,
 ἐκείσε τὸν νοῦν δοὺς ὅθ' ἡ τεκοῦσά με 1370
 κρυφαῖα νυμφευθεῖς' ἀπημπόλα λάθρα,
 καὶ μαστὸν οὐχ ὑπέσχε· ἀλλ' ἀνώνυμος
 ἐν θεοῦ μελάθροις εἶχον οἰκέτην βίον.
 τὰ τοῦ θεοῦ μὲν χρηστὰ, τοῦ δὲ δαίμονος
 βαρέα· χρόνον γάρ ὃν μ' ἐχρῆν ἐν ἀγκάλαις 1375
 μητρὸς τρυφῆσαι καὶ τι τερφθῆναι βίον,
 ἀπεστερήθην φιλάτης μητρὸς τροφῆς.
 τλήμων δὲ χῆ τεκοῦσά μ', ὡς ταυτὸν πάθος
 πέπονθε, παιδὸς ἀπολέσασα χαρμονάς.
 καὶ νῦν λαβὼν τήνδ' ἀντίπηγ' οἶσω θεῷ 1380

λεθ' οὐνεκ' οὐ λέγω. The priestess, perhaps, really knew the birth of Ion from Apollo, though she will not say it. For the genitive see Alc. 5.

1364. ἄρξαι ὅθεν is an instance of attraction for ἄρξαι ἐκεῖθεν, οὐ κ.τ.λ. For the Greeks regularly say ἐκ τινὸς ἀρχεσθαι. Compare a very similar passage, Hippol. 991, πρῶτα δ' ἄρξομαι λέγειν 'Ὅθεν μ' ὑπῆλθε πρῶτον. The sense is, 'Begin on the spot where you ought to commence the inquiry,' viz. at Delphi itself. Hermann seems to be wrong in supposing the poet should have used ἐξευρεῖν for ζητεῖν. The sense is, ἄρξαι ζητεῖν ὅθεν (or οὗ) χρή σε ἀρχεσθαι ζητεῖν. Both, in making ὅθεν ask a question, forgets that this would be πόθεν. See on Hel. 461.

1365. εἴ τις Δελφίδων. See sup. 44.

1367. The construction Ἑλλάς παρθένος need not cause surprise. The word is always an adjective, though γῆ is commonly left to be supplied. The same may

be said of οἰκέτης βίος, v. 1373, νύμφη τύραννος, Med. 1066.—μετέσχε, cf. v. 47, καὶ θεὸς Συνεργὸς ἦν τῷ παιδί μὴ ῥέπειν δόμων.

1371. ἀπημπόλα, 'sold me away,' i.e. got rid of me (Phoen. 1228, Iph. T. 1360), a common metaphor, derived from dealing in the offspring of slaves, whose infants were occasionally purchased as supposititious children, Alcest. 639. Dem. Mid. p. 563 Cf. Choeph. 125, πεπραμένοι γὰρ νῦν γέ πως ἀλώμεθα πρὸς τῆς τεκούσης. Ar. Thesm. 502, ἐτέραν δ' ἐγῶ δ' ἡ φάσκεν ὠδίνειν γυνὴ δέχ' ἡμέρας, ἕως ἐπρίστω παιδίον.—For ὑπέσχε·ν Dobree proposes ἐπέσχε·ν.

1371. The antithesis between θεὸς and δαίμων, Luck, and also the aorist τρυφῆσαι used of duration of time, are deserving of attention. Perhaps χρόνῳ γὰρ ᾧ κ.τ.λ.

1378. ὡς may be taken in the sense of ἐπειδὴ, or as an exclamation, 'how similar her fate to mine! She too has lost pleasures in her child.'

ἀνάθημ', ἵν' εὖρω μηδὲν ὦν οὐ βούλομαι.

εἰ γάρ με δούλη τυγχάνει τεκοῦσά τις,

εὐρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἔαν.

ὦ Φοῖβε, ναοῖς ἀνατίθημι τήνδε σοῖς.

καίτοι τί πάσχω ; τοῦ θεοῦ προθυμία 1385

πολεμῶ, τὰ μητρὸς σύμβολ' ὃς σέσωκέ μοι.

ἀνοικτέον τὰδ' ἐστὶ καὶ τολμητέον.

τὰ γὰρ πεπρωμέν' οὐδ' ὑπερβαίην ποτ' ἄν.

ὦ στέμμαθ' ἱρὰ, τί ποτέ μοι κεκεύθατε,

καὶ σύνδεθ'. οἷσι τὰμ' ἐφρουρήθη φίλα ; 1390

ἰδοὺ περίπτυγμ' ἀντίπηγος εὐκύκλου

ὥς οὐ γεγήρακ' ἔκ τινος θεηλάτου,

εὐρώς τ' ἄπεστι πλεγμάτων· ὁ δ' ἐν μέσῳ

χρόνος πολὺς δὴ τοῖσδε θησαυρίσμασιν.

ΚΡ. τί δῆτα φάσμα τῶν ἀνελπίστων ὄρῳ ; 1395

ΙΩ. σίγα· πολεμία καὶ πάροιθεν ἦσθά μοι.

1381. ἵν' εὖρω μηδὲν, for ἵνα μὴ εὖρω τι τῶν τοιούτων & οὐ βούλομαι, viz. that he may not discover that he is the son of some slave.

1383. εὐρεῖν κάκιον κ.τ.λ. A Greek way of saying, ἀμείνον σιγᾶν ἢ εὐρεῖν. Compare Phoen. 731, ἅπαν κάκιον τοῦ φυλάσσεσθαι καλῶς, 'Nothing so good as to be well guarded.' Androm. 726, μηδενὸς βελτίονος for ἀπάντων χείρους.

1386. σέσωκε Dobree for ἔσωσε. It is a rare form however in the earlier Attic. Others read ὅς γ' after H. Stephens. We might also read ὥς ἔσωσε, 'the good will of the god in my behalf, (shown by the fact) that he preserved,' &c.—ἀνοικτέον κ.τ.λ., 'I must open this casket, and make the venture' (i. e. even though it should lead to the discovery which I dread) ; 'for what is fated I am not likely ever to escape from.' The metaphor is from a hunting-net, which the animal enclosed was sometimes able to leap over, ὑπερτελέσαι. See Aesch. Pers. 94. The old reading ὑπερβαίην was corrected by Barnes, but W. Dindorf believes the MSS. give ὑπερβαίην. It is best to regard οὐδέ—ποτε as separated by *tnesis*. Nauck reads οὐχ.

1390. σύνδετα, the tie or fastening of the chest.—τὰμὰ φίλα, the clothes, ornaments, playthings &c., dear to him in

infancy. For στέμματα see v. 1338. The box or casket was enwrapped in some outer envelope, on opening which he exclaims ἰδοὺ κ.τ.λ.

1392. θεηλάτου, θείου, see sup. 1306.—εὐρώς, situs, mould and decay from damp.—ὁ δέ, et tamen &c. Compare with this scene the opening of the casket in Plaut. Rudens 1140.

1396. This verse was first given to Ion instead of the chorus by Heath. The common reading is undoubtedly corrupt, σιγᾶν σὺν πολλὰ καὶ πάροιθεν οἶσθά μοι. Bothe, who retains the person of the chorus, interprets it *multa tu et antea tacere scisti*, which he calls "perspicua et apta Chori personae sententia." Both Hermann and L. Dindorf read σίγα for σιγᾶν, but this scarcely satisfies the sense, especially as the σὺν is redundant where no emphasis is conveyed. That the verse belongs to Ion is clear from the reply of Creusa, that she will not be silenced. Besides, the chorus takes no part whatever through the whole of this scene. Hermann thinks the latter part of the verse genuine, and explains πολλὰ οἶσθα of Creusa's crafty attempt to defend her murderous intent, v. 1287 seqq. This explanation however fails to remove the main difficulty, the present οἶσθα with the adverb of past time, πάροιθεν. We have

- ΚΡ. οὐκ ἐν σιωπῇ τὰμά· μή με νουθέτει.
 ὀρῶ γὰρ ἄγγος οὐ 'ξέθηκ' ἐγώ ποτε
 σέ γ' ὦ τέκνον μοι βρέφος ἔτ' ὄντα νήπιον
 Κέκροπος ἐς ἄντρα καὶ Μακρὰς πετρηρεφέϊς. 1400
 λείψω δὲ βωμὸν τόνδε, κεῖ θανεῖν με χρή.
- ΙΩ. λάζυσθε τήνδε· θεομανὴς γὰρ ἦλατο
 βωμοῦ λιπούσα ξόανα· δεῖτε δ' ὠλένας.
- ΚΡ. σφάζοντες οὐ λήγοιτ' ἄν· ὡς ἀνθέξομαι
 καὶ τῆσδε καὶ σοῦ τῶν τ' ἔσω κεκρυμμένων. 1405
- ΙΩ. τὰδ' οὐχὶ δεινά ; ῥυσιάζομαι λόγῳ.
- ΚΡ. οὐκ, ἀλλὰ σοῖς φίλοιςιν εὐρίσκει φίλος.

indeed in Bacch. 2, Διόνυσος δν τίκτει ποθ' ἡ Κάδμου κόρη, where the *praesens historicum* is rather harsh with the specific adjunct *ποτέ*. W. Dindorf proposes to read *σίγα* *σύ* πολλὰ καὶ πάροιθ' ἥδησθά μοι, and accepts Hermann's somewhat forced interpretation. Nauck, after Hartung, *σίγα* *σύ* πολλή καὶ πάροιθεν ἥσθά μοι, 'you were too much for me before.' Dr. Badham acquiesces in *σίγα* *σύ*, but can make nothing of the rest. I have ventured to restore

σίγα· πολεμία καὶ πάροιθεν ἥσθά μοι.

When πολεμία had been corrupted to πολλὰ (by the loss of the middle syllable, as remarked on v. 189), the offending σὶ was added as a metrical makeshift. For the change of ἥσθα into οἶσθα see v. 1351. It is true that ἐχθρὰ is a more correct word than πολεμία for Creusa's hostile attempt on his life; still the latter may have been used by a kind of *catachresis*. Cf. v. 1291. El. 833. Inf. 1553, οὐ γὰρ πολεμίαν με φεύγετε. Hec. 711, δούλην πολεμίαν θ' ἠγοῦμενος. Or. 718, μητέρος δὲ μηδ' ἰδοιμὴ μνήμα. ΠΤ. πολεμία γὰρ ἦν.

1399. σέ γ' ὦ τέκνον. She addresses Ion, whom she now first knows to be her son, and identical with the infant whom she supposed that she had lost.—οὐ, 'where,' i. e. in which. So Lenting and Dobree for οὐξέθηκ'.

1400. Κέκροπος ἄντρα. This can only mean the cave of Aglauros, daughter of Cecrops; see on v. 492. The two grottos were quite distinct, the *Paneum* being some sixty yards to the west of the former. How to reconcile this with v. 17, where Creusa is said to have exposed the infant

in the same cave where she was seduced by the god, and with v. 938, where that cave is distinctly specified as the *Paneum*, is by no means clear. Perhaps this is a spurious verse. It is quite unnecessary to the context.

1402. θεομανὴς. It was by a sudden frenzy inspired by the god, jealous of his own rights, that she made a bound from the altar.

1404. οὐ λήγοιτ' ἄν, 'then go on to kill me if you will:' οὐκ ἂν φθάνοιτε σφάζοντες. She seems to mean, 'if you think to bind me, you must kill me first.' Hermann, and Dindorf after Boissonade, read οὐν for οὐ, 'then you shall end the matter by killing me.' But the old reading is clearly right, for the following words show that she dares them to violate those pledges which her excited feelings cause her to regard as not less sacred than the altar itself.

1405. τῶν τ' ἔσω Tyrwhitt for τῶν τε σῶν, which Hermann does not successfully defend, by objecting to Tyrwhitt's correction, "si sic loqueretur, arcum potissimum videretur in mente habere. At filius est, quo invento gaudet." Kirchhoff and Nauck, however, retain the vulgate.—καὶ τῆσδε, scil. ἀντίπηγος.

1406. ρυσιάζομαι, I am being dragged off on a mere pretext. See on v. 523. *Ficta vindicatione corripior*, Hermann. Perhaps οὐ λόγῳ (by crasis), 'in very deed.' Creusa draws him to her and clasps him in her arms.—εὐρίσκειν is a word used in contrast with βιάσκειν, the τὸ δικάως with the τὸ ἀδίκως. So Aesch. Suppl. 895, τὰπολωλόθ' εὐρίσκων ἐγώ —ἔγοιμ' ἂν, εἰ τις τάσδε μὴ 'ξαρήσεται.

- ΙΩ. ἐγὼ φίλος σός ; κᾶτά μ' ἔκτεινες λάθρα ;
 ΚΡ. παῖς γ', εἰ τόδ' ἐστὶ τοῖς τεκοῦσι φίλτατον.
 ΙΩ. παῦσαι πλέκουσα· λήψομαί σ' ἐγὼ καλῶς. 1410
 ΚΡ. ἐς τοῦθ' ἰκοίμην, τοῦδε τοξεύω, τέκνον.
 ΙΩ. κενὸν τόδ' ἄγγος, ἧ στέγει πλήρωμά τι ;
 ΚΡ. σά γ' ἐνδύθ'. οἷσί σ' ἐξέθηκ' ἐγὼ ποτε.
 ΙΩ. καὶ τοῦνομ' αὐτῶν ἐξερεῖς, πρὶν εἰσδεῖν ;
 ΚΡ. κἂν μὴ φράσω γε, κατθανεῖν ὑφίσταμαι. 1415
 ΙΩ. λέγ'. ὥς ἔχει τι δεινὸν ἧ γε τόλμα σου.
 ΚΡ. σκέψασθ' ὃ παῖς ποτ' οὐσ' ὕφασμ' ὕφην' ἐγώ.
 ΙΩ. ποῖόν τι ; πολλὰ παρθένων ὑφάσματα.
 ΚΡ. οὐ τέλεον, οἶον δ' ἐκδίδαγμα κερκίδος.
 ΙΩ. μορφὴν ἔχον τίν' ; ὥς με μὴ ταύτῃ λάβης. 1420
 ΚΡ. Γοργῶ μὲν ἐν μέσοισιν ἡτρίοις πέπλων.
 ΙΩ. ὦ Ζεῦ, τίς ἡμᾶς ἐκκυνηγετεῖ πότμος ;
 ΚΡ. κεκρασπέδωται δ' ὄφεσιν αἰγίδος τρόπον.
 ΙΩ. ἰδοῦ.

1410. σ' for δ' Tyrwhitt. Ion still thinks the whole affair is a plot (λόγῳ, 1406), and bids her to cease her pretended claims, for he shall convict her effectually of falsehood and fraud, by questioning her about the contents of the box. Cf. 1420. She, pretending not to understand his meaning, replies, 'That is the very point I am aiming at,' viz. τὸ λεγθῆναι ὑπὸ σοῦ, the being taken and accepted by you as your true mother. In the other sense, there is a metaphor from the wrestling school, where καλῶς λαβέσθαι meant to get a good grasp of the antagonist. The verse has been wrongly explained to mean, that Creusa is anxious to get possession of the chest and its contents.—For the genitive after τοξεύειν see Bacch. 1099. Soph. Aj. 154, μεγάλων ψυχῶν ἰεῖς.

1416. ἧ γε τόλμα σου Herm. for ἡ τόλμα γέ σου. L. Dindorf and Dr. Badham read ἥδε τόλμα σου, W. Dindorf and Nauck ἡ τόλμη γέ σου, quoting Phrynichus in Bekk. Anecd. i. p. 66, τόλμη καὶ τόλμα, πρῶμνη καὶ πρῶμνα, to which might be added, δίψη καὶ δίψα (Aesch. Cho. 743). The γε however, in which Dr. Badham can see no force, has no merely imaginary emphasis, 'your confidence, at least, has something serious

in it.' Ion is astonished and perplexed by the unexpected assertion, that she is willing to be slain if she is mistaken in the contents of the box, which he is still holding out of her reach.

1417. σκέψασθε, 'look for,' as if she had added, εἰ ἐνταῦθα ἔνεστι &c.

1419. οὐ τέλεον κ.τ.λ., 'Not finished, but such as one might call a first lesson at weaving.' — οἶον, scil. ἂν εἴη. Dindorf proposes οἶον, 'only,' but this is hardly a tragic word. She describes much such a piece of work as children now call "a sampler" (exemplar).

1420. λάβης. See v. 1410. 'That you may not catch me in this' means, 'that you may not deceive me by a successful guess,' i. e. where a guess might easily be made.

1421. ἡτρίοις Musgrave for ἡτρίων. Properly, ἡτρίον is the warp (*trama*) in a web of cloth ; whence it seems to have meant any fine texture not densely interlaced with the woof. Photius, ἡτρίον, ἐνδυμα ὑμενῶδες. Theocr. xviii. 33, οὐτ' ἐνὶ δαιδαλέῳ πυκνότερον ἡτρίον ἰστῶ Κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεόντων. Cf. Plat. Phaedr. p. 268.

1423. αἰγίδος. See v. 990 seqq.

τόδ' ἔσθ' ὕφασμα, θέσφαθ' ὡς εὐρίσκομεν.

KP. ὦ χρόνιον ἰστῶν παρθένευμα τῶν ἑμῶν. 1425

ΙΩ. ἔστιν τι πρὸς τῷδ', ἢ μόνῳ τῷδ' εὐτυχεῖς ;

KP. †δράκοντες ἀρχαῖον τι παγχρύσῳ γέννι.

ΙΩ. δώρημ' Ἀθάνας, †ἢ τέκν' ἐντρέφειν λέγει ;

KP. Ἐριχθονίου γε τοῦ πάλαι μιμήματα.

ΙΩ. τί δρᾶν, τί χρῆσθαι, φράζε μοι, χρυσώματι ; 1430

KP. δέραια παιδὶ νεογόνῳ φέρειν, τέκνον.

ΙΩ. ἔνεισιν οἶδε· τὸ δὲ τρίτον ποθῶ μαθεῖν.

KP. στέφανον ἐλαίας ἀμφέθηκά σοι τότε,

1424. The stop formerly placed after *θέσφαθ'*, was transposed by Hermann, who explains, "nam invenimus significata ab oraculo," i. e. as we are now beginning to discover the meaning of Apollo's oracle, which told me I was the son of Xuthus, but did not mention my mother. It seems better to acquiesce in this, than with Dindorf and others to read *δεσμά θ'*, after Musgrave, who quotes from Hesychius *σπάργανα· δεσμά*. (So also Photius explains *σπαργανώματα* by *δεσμοί*.) But Hermann truly observes that *ὡς εὐρίσκομεν* is a frigid addition in this case. We should rather have looked for *ὡς ἔλεξας*. Kirchhoff suggests, *ἰδοὺ, τόδ' ἔσθ' ὕφασμ' ὃ σὺν εὐρίσκομεν, saluum invenimus*.

1425. *ὦ χρόνιος ἰστὸς παρθενευμάτων ἑμῶν*, Dr. Badham. Kirchhoff and Nauck retain the vulgate ; and perhaps *παρθένευμα* may fairly mean 'maiden employment.' Cf. Phoen. 1265, *οὐκ ἐν χορείαις οὐδὲ παρθεύεσσι*.

1426. *εὐτυχεῖς*; are you lucky in your guess? Piercion's *εὐστοχεῖς* is but another word for expressing exactly the same thing. Cf. *ἐπικάσας τύχῳ* Choeph. 12.

1427. *δράκοντε μαρμαίροντε*, Porson's ingenious emendation for *δράκοντες ἀρχαῖον τι*, is far from being certain. In favour of the dual is *δισσῷ δράκοντε* sup. 23. It is adopted by Nauck, rejected by Kirchhoff and Hermann, who gives *δράκοντες, ἀρχαῖον τι, πᾶγχρυσον γέννι*, after Toup. This however is hardly satisfactory. Dr. Badham's correction *σαρκάζοντε* fails to carry conviction with it. The word itself is by no means tragic; it is used in AR. POC. 482, of the grimaces of the half-starved Megarians, *γλισχροτάτα σαρκάζοντες ὡς περ κυνῖδια*. Hesychius and Photius,

σαρκάζων, μετὰ πικρίας καὶ θυμοῦ γελῶν. The appropriateness of such a word in this place may well be questioned. On the other hand, *ἀρχαῖον τι* is certainly very proper in itself, were the construction a natural one. Possibly we should read *ἀρχαῖον τι πᾶγχρυσον γάνος*. So Aeschylus uses *ἀρχαῖον γάνος* of bright armour, Agam. 562.

1428. The old reading, *ἢ τέκν' ἐντρέφειν λέγει*, has been retained by Hermann and Kirchhoff. Aldus has *ἢ κ.τ.λ.* The sense is, 'do you mean a gift of Athena's, who enjoined (Athenian) children to be reared with these ornaments upon them?' And her answer is, 'Yes, in imitation of what she did to Erichthonius of old.' In saying this, Ion has regard to the narrative of Creusa in v. 269 seqq. One might suggest, with some probability, *ἢν—λόγος* for *λέγει* (sup. 21). Dobree's reading is approved by Dr. Badham and Nauck, *ἢ τέκν' ἐντρέφειν; λέγε*. Whatever may be the true reading, it is evident that the poet dwells particularly on the fact, because it pleased the vanity of the Athenians.

1430. *χρυσώματι* Hermann, *χρυσώμασι* L. Dindorf, for *χρυσώμια*. This is another proof that this part of the play had been very carelessly or very illegibly written in the archetypus MS.

1431. Hesych. *δέραια· περιτραχήλια, παίγνια*.—For *φέρειν* we might easily read *φορεῖν*.

1433. *ἐλαίας*. Hence, as it would seem, and not (as Wordsworth thinks, *Athens and Attica*, p. 138) from its general propagation, the olive is called *παιδοτρόφος* in Oed. Col. 701. It was probably a custom of the Athenians to place an olive wreath on the head of

ἦν πρῶτ' Ἀθᾶνα σκόπελον εἰσηνέγκατο
 ὅς, εἴπερ ἔστιν, οὔποτ' ἐκλείπει χλόην, 1435
 θάλλει δ' ἐλαίας ἐξ ἀκηράτου γεγώς.

ION. ὦ φιλτάτῃ μοι μήτηρ, ἄσμενός σ' ἰδὼν
 πρὸς ἄσμενας πέπτωκα σὰς παρηίδας.

KP. ὦ τέκνον, ὦ φῶς μητρὶ κρεῖσσον ἡλίου,
 συγγνώσεται γὰρ ὁ θεός, ἐν χερσὶν σ' ἔχω, 1440
 ἄελπτον εὐρῆμ', ὃν κατὰ γᾶς ἐνέρω

newly-born children, because this would supply a motive to the poet for attributing it to their remote ancestor Ion.

1431. Ἀθᾶνα for -ας is Matthiae's correction, approved by Hermann. Dr. Badham and Nauck prefer the reading of Stephens and Scaliger, Ἀθᾶνας σκόπελος ἐξηνέγκατο, because Pallas did not, according to one legend, bring or introduce it from without to her acropolis, but made it grow spontaneously therefrom. Euripides however is fond of varying the ancient accounts both of persons and events. Besides, the middle voice seems more suited to the act of the goddess. The earth is said ἐκφέρειν rather than ἐκφέρεισθαι. The acropolis is called ἐλαιοφόρος ὄχθος in Herc. F. 1178. Inf. 1480, τὸν ἐλαιοφυῆ πάγον.

1436. ἀκηράτου, the pure and original tree, not from a stock subsequently reared. Dr. Badham gives ἀγηράτου, which is (as he says) obvious as a conjecture; but it is not so obviously an improvement on the old reading. For the unfading quality of the leaves is here supposed to be a miraculous proof of its having been taken from the very tree which Pallas planted; or rather, perhaps, it is called ἀκήρατος because, like all the Morian olives, it was sacred, and not touched with the knife. So a sacred meadow is ἀκήρατος λειμὼν in Hipp. 73, where neither flocks had been fed nor the scythe had been used. Both Kirchhoff and Nauck adopt ἀγηράτου.

1440. ὁ θεός, the sun will pardon the presumptuous comparison. Dr. Badham and Bothe explain ὁ θεός of Apollo. The identity of these two divinities is not very clearly to be made out, though to a certain extent it without doubt existed, in the earlier ages of the Attic religion.

1441. ἐνέρω. This depends on the μετὰ following. Perhaps ὄν—ναίειν should be scanned as a single dactylic verse ter-

minated by a dochmius. The dialogue of two actors, one or both of whom use the choric metres (technically called τὰ ἀπὸ σκηνῆς), is usually indicative of feelings too excited for expression by the staid and deliberatetragic senarius. Hermann's note here is so good, that a translation of it is given at length:—"This lyric passage is composed with singular art, and is excellently adapted to express the varied emotions of Creusa's mind. She had come to Delphi for the purpose of seeking the son whom she supposed to be lost. She had imagined that her hopes had been frustrated by a wicked design. She had been in danger of her life in consequence of the plot she had engaged in against Ion; and now, finding that no other than the very person she had attempted to destroy is her long-lost son, she is suddenly raised to the highest pitch of delight; but this emotion is as suddenly checked by the sense of shame at being forced to confess the frailty of her early life, and by grief at the illegitimate birth of her son. Taking however consolation from the reflection that a god is his father, she next turns her thoughts to the fate of her child, formerly exposed by her to perish, and now again all but slain by a wicked design upon his life. She thinks of these strange vicissitudes, and perceives a glimmering of hope that henceforth all will be well. The mind of Ion is very differently affected. So contented had he been with his lot, that he did not care to change it, even when he might have done so, for a better. He is of course rejoiced to find that she whom he had wished to put to death is his own mother; yet, since one who had never known a mother could hardly regret the loss of one, he is much less moved than Creusa, besides that the mind of a man has more firmness and self-control than that of a woman. Hence it is that the

- χθόνιον μετὰ Περσεφόνας τ' ἐδόκουν ναίειν.
ΙΩ. ἀλλ', ὦ φίλη μοι μήτηρ, ἐν χερσὶν σέθεν
ὁ κατθανὼν τε κοῦ θανὼν φαντάζομαι.
ΚΡ. ἰὼ ἰὼ λαμπρᾶς αἰθέρος ἀμπτυχαί, 1445
τὶν' αὐδὰν αὔσω, βοάσω ; πόθεν μοι
συνέκυρσ' ἀδόκητος ἄδονά ; πόθεν
ἐλάβομεν χαράν ;
ΙΩ. ἐμοὶ γενέσθαι πάντα μᾶλλον ἄν ποτε,
μήτηρ, παρέστη τῶνδ', ὅπως σός εἰμ' ἐγώ. 1450
ΚΡ. ἔτι φόβω τρέμω.
ΙΩ. μῶν οὐκ ἔχειν μ' ἔχουσα ;
ΚΡ. τὰς γὰρ ἐλπίδας
ἀπέβαλον πρόσω.
ἰὼ γύναι, πόθεν πόθεν ἔλαβες ἐμὸν
βρέφος ἐς ἀγκάλας ;
τὶν' ἀνὰ χέρα δόμους ἔβα Λοξίου ; 1455
ΙΩ. θεῖον τόδ'· ἀλλὰ τὰπίλοιπα τῆς τύχης
εὐδαιμονοῖμεν, ὥς τὰ πρόσθε δυστυχῇ.
ΚΡ. οὐκ ἀδάκρυτος ἐκλοχεύει, τέκνον,
γούois δὲ ματρὸς ἐκ χερῶν ὀρίζει·
νῦν δὲ γενειάσιν παρὰ σέθεν πνέω, 1460
μακαριωτάτας τυχοῦσ' ἄδονᾶς.

poet has so arranged the dialogue, that Ion always uses the staid iambic verse, while Creusa gives vent to her feelings principally in the dochmiac measure, with other energetic metres occasionally interposed." Hermann should have compared the precisely similar composition of a passage in the *Helena*, v. 646 seqq., and also in *Androm.* 825 seqq.

1446. *βοάσω*. Not the future, which is *βοήσομαι*, but the deliberative conjunctive, as in *Pers.* 640 (according to the reading of the old copies). This verse is bacchiac. The intransitive use of *συνέκυρσε* for *συνέβη* in the next is deserving of notice. So Sophocles uses *κύρω* for *κυρῶ* in *Oed. Col.* 1159, and Homer (*Il.* iii. 23) *ἐπικύρσας* for *ἐντυχῶν*. The metre of this verse, which can only be called *asynartete*, may be compared with v. 1466.

1449. *ἐμοὶ κ.τ.λ.* 'To me indeed any-

thing in the world would have occurred rather than this, that I am your son, my mother.'

1453. *ἀπέβαλον*, 'I had cast away my hopes far from me;' *omnem spem abjeceram*. It was *ἀδόκητος ἡδονή*, v. 1447, for she had despaired of her own life, and therefore, of ever seeing her son.—*γύναι, κ.τ.λ.*, she appeals to the priestess (who however is not present on the stage) to know from whom she had received the infant, thus strangely transported from Athens to Delphi (v. 31—3).

1455. *τὶν' ἀνὰ χέρα*, 'transmitted through what hand.' Cf. sup. 37.

1457. *δυστυχῇ*. Bothe reads *ἐδυστύχει*.

1458. By transposing *τέκνον* from the beginning to the end of this line, a dochmiac is given for a wholly unmetrical verse, the second α of *ἀδάκρυτος* being short.

- ΙΩ. τοῦμόν λέγουσα καὶ τὸ σὸν κοινῶς λέγεις.
 ΚΡ. ἄπαιδες οὐκέτ' ἐσμέν οὐδ' ἄτεκνον·
 δῶμ' ἐστιοῦται, γὰρ δ' ἔχει τυράννου·
 ἀνηβᾷ δ' Ἐρεχθεὺς, 1465
 ὃ τε γηγενέτας δόμος οὐκέτι νύκτα δέρκεται,
 ἀελίου δ' ἀναβλέπει λαμπάσιν.
 ΙΩ. μῆτερ, παρὼν μοι καὶ πατὴρ μετασχέτω
 τῆς ἡδονῆς τῆσδ' ἧς ἔδωχ' ὑμῖν ἐγώ. 1469
 ΚΡ. ὦ τέκνον, *τέκνον, τί φῆς ; οἶον οἶον ἀνελέγχομαι.
 ΙΩ. πῶς εἶπας ;
 ΚΡ. ἄλλοθεν γέγονας, ἄλλοθεν.
 ΙΩ. ὦμον νόθον με παρθένευσ' ἔτικτε σόν ;
 ΚΡ. οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων
 ὑμέναιος ἐμδς, 1475
 τέκνον, ἔτικτε σὸν κάρα.
 ΙΩ. αἰαῖ· πέφυκα δυσγενῆς, μῆτερ, ποθέν ;
 ΚΡ. ἴστω Γοργοφόνα,
 ΙΩ. τί τοῦτ' ἔλεξας ;
 ΚΡ. ἂ σκοπέλοις ἐπ' ἐμοῖς
 τὸν ἐλαιοφυῆ πάγον θάσσει. 1480
 ΙΩ. λέγεις *λέγεις μοι δόλια κοῦ σαφῇ τάδε.

1462. τοῦμόν κ.τ.λ. In describing my case, sorrow at first and then happiness, you describe your own;—what is true of one is true of the other. Kirchhoff thinks that a verse has dropped out after this, as Ion uses the distich before and after (1456, 1468).

1464. γὰρ δ' Reiske for τάδε δ'. When γὰρ δὲ was written (as was sometimes done) without the elision, the next transcriber mistook Γ for Τ, and added δ' on account of the hiatus.—ἐστιοῦται, ἐστὶαν ἔχει, for a house without an heir is regarded as a deserted mansion. Similarly a person is said δωματοῦσθαι, to be housed, or to have a house built for him, in Aesch. Suppl. 935.

1465. Hesych. ἀνηβᾷ· ἐκ δευτέρου ἀνθεῖ, νεάσει.

1466. γηγενέτας. See v. 269.—ἀναβλέπει, 'looks up with (or to) the light of the sun.' An exactly parallel simile occurs in Aesch. Cho. 794, εἰ δὲς ἀνιδεῖν δόμον ἀνδρός | φίλοις δμμασι λαμπρῶς | ἐκ

δνοφερᾶς καλύπτρας. This latter verse (1467) is a good dochmiac: the preceding should probably be read thus: ὁ δὲ γε γηγενέτας οὐκέτι νῦν δόμος νύχια δέρκεται. As it stands, it is anapaestic + iamb. dipodia, as v. 1482 &c., or they may be regarded as a form of hypercatalectic glyconeau. See on v. 1496.

1470. τέκνον was doubled by Hermann, by which a trimeter dochmiac is made up.

1477. ποθέν; Commonly, πόθεν; But the sense seems to be, 'Am I the son of some slave?'

1478. Γοργοφόνα. 'I call to witness Pallas, the slayer of the Gorgon, who has her seat on the olive-bearing hill, the acropolis of my city.' See v. 1436.

1480. ἐλαιοφυῆ, 'olive-growing.' Sup. 1434. Herc. F. 1178, ὦ τὸν ἐλαιοφόρον ὄχθον ἔχων ἄναξ.

1481. λέγεις was doubled by Bothe. This is better than Hermann's arrangement, of making θάσσει from the pre-

- ΚΡ. παρ' ἀηδόνιον πέτραν Φοίβῳ
 ΙΩ. τί Φοίβον αὐδᾶς ;
 ΚΡ. κρυπτόμενον λέχος ἡνιάσθην.
 ΙΩ. λέγ'· ὡς ἔρείς τι κεδνὸν εὐτυχές τέ μοι. 1485
 ΚΡ. δεκάτῳ δέ σε μηνὸς ἐν κύκλῳ
 κρύφιον ὠδὴν ἔτεκον Φοίβῳ.
 ΙΩ. ὦ φίλτατ' εἰποῦς, εἰ λέγεις ἐτήτυμα.
 ΚΡ. παρθένια δὲ σᾶς ματέρος
 †σπάργαν' ἀμφίβολά σοι τάδ' ἀν- 1490
 ἦψα, κερκίδος ἐμᾶς πλάνους.
 γάλακτι δ' οὐκ ἐπέσχον, οὐδὲ μαστῶ
 τροφεία ματρὸς, οὐδὲ λουτρὰ χειρῶν,
 ἀνὰ δ' ἄντρον ἔρημον οἰωνῶν
 γαμφηλαῖς φόνευμα θοίναμά τ' εἰς 1495
 Ἄιδαν ἐκβάλλει.
 ΙΩ. ὦ δεινὰ τλᾶσα μήτηρ.
 ΚΡ. φόβῳ καταθεθεῖσα *τὰν σὰν ψυχὰν

ceding verse commence the senarius.—
 δόλια καὶ σαφῆ, this, which you say, is
 some trick, and not sure, not certainly to
 be relied on.

1482. ἀηδόνιον, frequented by nightin-
 gales. Whether this peculiarity of the
 northern side of the acropolis (v. 937) is
 elsewhere mentioned, the commentators
 say not. But cf. Oed. Col. 672.

1489. The common reading is δ' ἐμᾶς,
 which should apparently be altered either
 to δ' ἐμοῦ or to δὲ σᾶς. The former was
 suggested by Barnes. Hermann explains,
virgineum velamen u. matre mea, viz.
 which Creusa, when a girl, had received
 from her mother for the purpose of em-
 broidering it. But, comparing v. 1425,
 ὦ χρόνιον ἰσθῶν παρθένευμα τῶν ἐμῶν, we
 may be sure the sense intended was no
 other than this, 'You had for your
 swathing bands the handiwork of your
 mother, made when she was a virgin.'
 Hence παρθένια ματέρος σπάργανα must
 stand for σπάργανα, παρθένου ἔργα, ἢ
 μήτηρ σου ἐγένετο. (Compare Aesch.
 Cho. 231, ἰδοὺ δ' ὕφασμα τοῦτο σῆς ἔργον
 χερσός.) Hermann omits σπάργανα as a
 gloss, and to complete the dochmiac
 gives ἀπ' ἐμᾶς κ.τ.λ. Perhaps the true
 reading is παρθενίου δὲ σᾶς ματέρος ἀμφί-

βολα | σοὶ τάδ' ἀνῆψα, κερκίδος ἐμᾶς
 πλάνους. That something is wrong is
 clear from the faulty metre of the vul-
 gate. W. Dindorf, with questionable
 judgment, reads ἀνῆψα, i. e. ἀ ἐνῆψα, the
 MSS. having ἐνῆψα. The usual verb
 however is ἀνάπτειν.—πλάνους, the blun-
 ders of my shuttle; for it was only
 ἐκδιδαγμα κερκίδος, v. 1419. So Mus-
 grave understands it; but Hermann
 may be right in taking it simply for
 πόνους. "Quod radius pererrat orbem,"
 Matth.

1493. τροφεία, here for τροφήν. 'Nei-
 ther with milk nor at the breast did I
 offer a mother's nurture.' Cf. Oed. Col.
 341, τάξω βίον τροφεία πορσύνουσ' αἰέ.

1496. ἐκβάλλει for ἐξεβάλλον, you were
 exposed, cast out, in a lonely grot, a prey
 to the talons of birds. This verse (1494)
 may be scanned like 1466, 1480—2, 1486.

1498. The old reading again was
 wholly unmetrical, ἐν φόβῳ καταθεθεῖσα
 σὰν | ψυχὰν ἀπέβαλον, τέκνον. The
 double dochmiac is easily restored by
 omitting the superfluous ἐν, and adding
 τὰν before σὰν. Or better, perhaps, φόβῳ
 καταθεθεῖσα σὰν ἀπέβαλον ψυχὰν, iamb.
 dim. + dochmius. An equally satisfac-
 tory result is obtained in v. 1502 by re-

- ἀπέβαλον, τέκνον'
 ἔκτεινά σ' ἄκουσ'. 1500
- ΙΩ. ἐξ ἐμοῦ τ' οὐχ ὅσι' ἔθνησκες.
 ΚΡ. ἰὼ ἰὼ δειναὶ μὲν αἱ τότε τύχαι,
 δεινὰ δὲ καὶ τὰδ'· ἐλίσσόμεσθ' ἐκείθεν
 ἐνθάδε δυστυχίαισιν 1505
 εὐτυχίαις τε πάλιν,
 μεθίσταται δὲ πνεύματα.
 μενέτω· τὰ πάροιθεν ἄλλης κακά· νῦν δ'
 ἐγένετο τις οὔρος ἐκ κακῶν, ᾧ παῖ.
- ΧΟ. μηδεὶς δοκέτω μηδὲν ἀνθρώπων ποτὲ 1510
 ἄελπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.
- ΙΩ. ᾧ μεταβαλοῦσα μυρίους ἤδη βροτῶν
 καὶ δυστυχήσαι καὺθις αὖ πράξαι καλῶς,
 Τύχη, παρ' οἷαν ἤλθομεν στάθμην βίου,

peating *ἰὼ*. 'Twas through fear and shame that I cast away thy life, my child; 'twas against my better feelings that I slew thee.' The confession is followed by a similar one on the part of Ion, that the attempt to kill her was an unholy one. The student should here observe, that even an *attempt* is sometimes expressed by an aorist, instead of an imperfect, where that attempt in itself constitutes an act which was complete (for even one that has failed of its end may be complete in so far as it was carried into effect), and not extending in point of time beyond the moment of its execution. Thus Soph. Aj. 1126, *δίκαια γὰρ τόνδ' εὐτυχεῖν, κτείναντά με*; Iph T. 992, *οὐχὶ τῷ κτανόντι με θυμουμένη*.

1504. *δεινὰ* Barnes for *δειλία*. Scalliger proposed *δείλαια*, but Barnes rightly remarks that the preceding *δειναὶ* μὲν clearly requires *δεινὰ* δὲ here. The metre now passes from dochmiac to dactylic. Probably this verse should be read thus: *δεινὰ δὲ καὶ τὰδ'· ἐλίσσόμεθ' αὖθις ἐκείθεν*. The sense is, 'We are tossed to and fro, hither and thither, by a succession' of events, first unhappy, then fortunate.'—*πνεύματα*, the gales of Fortune,—a common metaphor.

1508. *μενέτω*, 'let them now remain constant; the past evils have been enough; but now a breeze has sprung up to waft us out of our troubles, my son.' A

similar passage is Aesch. Theb. 703, as emended by Prof. Conington; *δαίμων | λήματος αὖ τροπαία χρονία μεταλ' | λακτὸς ἴσως ἂν ἔλθοι θελεμωτέρῳ | πνεύματι· νῦν δ' ἔτι ζεῖ*. The metre of the last verse is defective. Perhaps, *ἐγένετ' οὔρος ἐκ κακῶν τις, τέκνον*.

1510. *ἀνθρώπων*. W. Dindorf admits the unnecessary alteration of Dobree, *ἀνθρώποις*. Nauck has *ἀνθρώπων*.—*πρὸς κ.τ.λ.*, scil. *βλέπων*.

1513. *αὖ* for *εὖ* Piercion. Hermann however retains the old reading.

1514. There are two senses of the phrase *παρὰ στάθμην*, 'beside (deviating from) the plumb-line,' and 'by (or true to) it.' In the former we have Agam. 1012, where upstart masters are called *ᾧμοί τε δοῦλοι πάντα καὶ παρὰ στάθμην*. In the latter, Soph. frag. 421, *ὥστε τέκτονος | παρὰ στάθμην ἰόντος ὀρθοῦται κανὼν*. Theognis 543, *χρή με παρὰ στάθμην καὶ γνώμονα τήνδε δικάσσαι, Κύρνε, δίκην*. *Ibid.* 939, *εἰμι παρὰ στάθμην ὀρθὴν δδόν*. Photius, *στάθμη· τὸ σπαρτίον* (the plumb-line). In the present passage a third sense is perceptible, derived either from the phrase *παρ' ὀλίγον ἀποφυγεῖν* &c., 'to have a narrow escape,' or from the *γραμμὴ* in a stadium, 'to what a stage (or goal) in life's career have we arrived in so nearly having killed a mother.'

μητέρα φονεύσαι καὶ παθεῖν ἀνάξια. 1515
 φεῦ·
 ἄρ' ἐν φαειναῖς ἡλίου περιπτυχαῖς
 ἔνεστι πάντα τάδε καθ' ἡμέραν μαθεῖν ;
 φίλον μὲν οὖν σ' εὖρημα, μήτηρ, ἡῦρομεν,
 καὶ τὸ γένος οὐδὲν μεμπτὸν ὡς ἡμῖν τόδε·
 τὰ δ' ἄλλα πρὸς σέ βούλομαι μόνην φράσαι. 1520
 δεῦρ' ἔλθ'. ἐς οὓς γὰρ τοὺς λόγους εἰπεῖν θέλω,
 καὶ περικαλύψαι τοῖσι πράγμασι σκότον.
 ὄρα σὺν, μήτηρ, μὴ σφαλεῖς' ἃ παρθένοις
 ἐγγίγνεται νοσήματ' ἐς κρυπτοὺς γάμους,
 ἔπειτα τῷ θεῷ προστίθης τὴν αἰτίαν, 1525
 καὶ τοῦμὸν αἰσχροὺς ἀποφυγεῖν πειρωμένη
 Φοῖβω τεκύν με φῆς, τεκοῦς' οὐκ ἐκ θεοῦ.
 ΚΡ. μὰ τὴν παρασπίζουσαν ἄρμασίν ποτε
 Νίκην Ἀθάναν Ζηνὶ γηγενεῖς ἔπι,

1516. ἄρα κ.τ.λ. 'Is it not in the power of the sun's bright rays (or course) to become acquainted with all these freaks of fortune day by day?' i. e. do not such things commonly occur?—πάντα τάδε, all kinds of changes of this sort, for good or for evil. By περιπτυχαί (Phoen. 1357) he seems to mean the circular orb; cf. v. 1445, αἰθέρος ἀμπτυχαί. Bothe, after Matthiae, explains, 'Nonne hoc videre licet quotidie?' And περιπτυχαῖς is taken by Barnes and Musgrave for 'revolutions,' περιελιγμοῖς. (See however the Preface to Vol. i. p. xxix.) True it is, we should have expected ἔξεστι rather than ἔνεστι, and something like τὰ τοιαῦτα, if the mere caprices of Fortune had been meant.

1519. ὡς ἡμῖν, 'in our judgment.' Soph. Antig. 1161, Κρέων γὰρ ἦν ζηλωτὸς, ὡς ἐμοί, ποτέ.

1522. περικαλύψαι, to throw round as a veil. Iph. T. 312, πέπλων τε προῦκαλύπτει' εὐπύρους σφάς.

1523—5. μὴ—προστίθης. 'Consider whether you are not laying the blame on the god.' Vide ne Phœbum culpes. This use of μὴ with an indicative, past or present, is not uncommon. Hel. 119, σκοπεῖτε μὴ δόκησιν εἶχετ' ἐκ θεοῦ. Orest. 208, ὅρα—μὴ καθανών σε σύγγονος ἀλέηθ' ὀδε. Troad. 179. Theocr.

12. 36, χρυσὸν ὀποῖη πεύθονται, μὴ φαῦλος. ἐτήτυμον ἀργυραμοιβοί, i. e. μὴ φαῦλος ἐστί. Phoen. 92. Heracl. 482, &c. —σφαλεῖς' ἃ παρθένοις is Musgrave's correction for σφαλεῖσα παρθένος. For this peculiar sense of σφαλεῖναι, a sort of euphemism for yielding to the passion of love, see Hippol. 6. Iph. A. 384. Frag. 508,

ἀλγιστόν ἐστι θῆλυ μισηθὲν γένος· αἱ γὰρ σφαλεῖσαι ταῖσιν οὐκ ἐσφαλμέναις αἰσχος γυναιξί, καὶ κεκοίνωνται ψόγον.

On the same principle νόσος, συμφορὰ, ἀφροσύνη, ἀμαρτία, &c. are often used as synonyms of ἔρως. 'Perhaps,' Ion suggests to his mother, 'you yielded to those feelings which are natural to girls in their secret attachments, and then wish to lay the blame of it on Apollo,' as your seducer. Cf. Bacch. 28.

1526. τοῦμὸν αἰσχροὺς, the discredit that would attach to me, viz. as a bastard. Ion thinks she has invented a story which would save him from the reputation of being νόθος or δυσγενής,—her motives not being selfish, but arising from affection to her son. In fact, her own case is considered in vv. 1523—5, her son's in 1526—7.

1529. Νίκην Ἀθάναν. See sup. 457. Heracl. 352. Herc. F. 1002. Ar. Equit.

- οὐκ ἔστιν ὅστις σοι πατὴρ θνητῶν, τέκνον, 1530
 ἀλλ' ὅσπερ ἐξέθρεψε Λοξίας ἀναξ.
 ΙΩ. πῶς οὖν τὸν αὐτοῦ παῖδ' ἔδωκ' ἄλλω πατρὶ,
 Ξούθου τέ φησι παῖδά μ' ἐκπεφυκέναι ;
 ΚΡ. πεφυκέναι μὲν οὐχί, δωρεῖται δέ σε
 αὐτοῦ γεγῶτα· καὶ γὰρ ἂν φίλος φίλῳ 1535
 δοίη τὸν αὐτοῦ παῖδα δεσπότην δόμων.
 ΙΩ. ὁ θεὸς ἀληθής, ἣ μάτην μαντεύεται,
 ἐμοῦ ταρασσει, μῆτερ, εἰκότως φρένα.
 ΚΡ. ἄκουε δὴ νυν ἄμ' ἐσῆλθεν, ὦ τέκνον·
 εὐεργετῶν σε Λοξίας εἰς εὐγενή 1540
 δόμον καθίζει· τοῦ θεοῦ δὲ λεγόμενος
 οὐκ ἔσχες ἂν ποτ' οὔτε παγκλήρους δόμους
 οὔτ' ὄνομα πατρός. πῶς γὰρ, οὐ γ' ἐγὼ γάμους
 ἔκρυπτον αὐτὴ καὶ σ' ἀπέκτεινον λάθρα ;
 ὁ δ' ὠφελῶν σε προστίθησ' ἄλλω πατρί. 1545
 ΙΩ. οὐχ ὧδε φαύλως αὐτ' ἐγὼ μετέρχομαι,

581—9. Soph. Phil. 134, Νίκη τ' Ἀθὰνα πολιάς, ἣ σώζει μ' αἰεί. She had, according to Photius in v., on the authority of Heliodorus, a ξόανον ἄπτερον, whereas the remains of sculpture on the ruined temple still existing on the Acropolis (Wordsworth's *Greece*, p. 73) show a winged figure. See also *Athens and Attica*, chap. xvi. The derivation of Νίκη here given, from the assistance rendered to Zeus in the Gigantomachia, is perhaps an invention of the poet's. In allusion to that event Aeschylus (Eum. 285) makes Orestes summon Athena from the Phlegraean plains, the scene of the conflict.

1531. ὅσπερ ἐξ., the very same god who brought you up and maintained you in his temple.

1533. ἐκπεφυκέναι. Xuthus had expressly said παῖδ' ἐμὸν πεφυκέναι, as assured by Apollo, sup. 536.

1535. αὐτοῦ Herm. with the old editions. αὐτοῦ, Dindorf, Bothe, and others. The antithesis is between Apollo and Xuthus, so that the reflexive pronoun is not here required. "Si ipse loqueretur Apollo, diceret δωροῦμαι σε ἐμοῦ γεγῶτα, non ἐμαντοῦ." Herm.

1536. δεσπότην, i. e. to inherit his property by adoption.

1538. ταρασσει. The nominative is not θεός, as Matthiae suggests, but the meaning is, εἴτε ἀληθής ἐστιν ὁ θεός, ἣ μάτην μ., τοῦτο ταρασσει με.—ἐμοῦ (if the true reading is not rather ἐμοί) appears to be somewhat more emphatic than ἐμήν.

1539. ἐσῆλθεν, the idea that has occurred to me as the true solution of the difficulty.

1543. ὄνομα πατρός. Without this, an Athenian citizen could not secure any political rights ; for by the name of his father, and that of the deme or parish, he was enrolled in the ληξιαρχικὸν γραμματεῖον, and it was by this process only that he became entitled to enter upon an inheritance. Of course, the name of some putative father at least was required for enrolment ; and this is the point of v. 1545.—πῶς γὰρ κ.τ.λ. 'For how could you have held the name of that father, my marriage with whom I myself wished to conceal, and was for secretly killing you? It was to benefit you that he affiliated you to another father.' He could not have had πάγκληροι δόμοι for both reasons, viz. because he had no known father, and because she would have put him to death but for Apollo's interposition in his behalf.

1546. φαύλως, in such a common-place

ἀλλ' ἱστορήσω Φοῖβον εἰσελθὼν δόμους
 εἴτ' εἰμὶ θνητοῦ πατρὸς εἴτε Λοξίου.
 ἕα· τίς οἴκων θυοδόκων ὑπερτελῆς
 ἀντήλιον πρόσωπον ἐκφαίνει θεῶν ; 1550
 φεύγωμεν, ὦ τεκοῦσα, μὴ τὰ δαιμόνων
 ὀρώμεν, εἰ μὴ καιρός ἐσθ' ἡμᾶς ὀραν.

ΑΘΗΝΑ.

μὴ φεύγετ'· οὐ γὰρ πολεμίαν με φεύγετε,
 ἀλλ' ἔν τ' Ἀθήναις κἀνθάδ' οὔσαν εὐμενῇ.
 ἐπώνυμος δὲ σῆς ἀφικόμην χθονὸς, 1555
 Παλλὰς, δρόμῳ σπεύσας· Ἀπόλλωνος πάρα,
 ὃς ἐς μὲν ὄψιν σφῶν μολεῖν οὐκ ἤξιον,
 μὴ τῶν πάροιθε μέμψις ἐς μέσον μόλη,
 ἡμᾶς δὲ πέμπει τοὺς λόγους ὑμῖν φράσαι,
 ὥς ἥδε τίκτει σ' ἐξ Ἀπόλλωνος πατρὸς, 1560
 δίδωσι δ' οἷς ἔδωκεν, οὐ φύσασί σε,
 ἀλλ' ὥς κομίζῃ σ' οἶκον εὐγενέστατον.
 ἐπεὶ δ' ἀνέψχθη πρᾶγμα μνηνυθὲν τόδε,
 θανεῖν σε δείσας μητρὸς ἐκ βουλευμάτων
 καὶ τήνδε πρὸς σοῦ, μηχαναῖς ἐρρύσατο. 1565
 ἔμελλε δ' αὐτὰ διασιωπήσας ἄναξ

way, *εὐχερῶς*. Or, 'I do not make so light a matter of inquiring into it.' So Pers. 522, of a dream, *ὕμεις δὲ φαύλως αὐτ' ἄγαν ἐκρίνατε*.—*μετέρχομαι*, sc. *τὴν τύχην*, 'endeavour to explain the mystery.' Barnes suggested *ταῦτ'* for *αὐτ'*.

1549. *θυοδόκων* Pierson for *θεοδότων*.—*ὑπερτελῆς* (*ὑπερτέλλειν*, Orest. 6), Agam. 277.—*ἀντήλιον* Blomf. on Agam. 502 for *ἀνθήλιον*. It is one of those words which retained the Ionic form, to the rejection of the aspirate. The meaning here, as in *δαίμονες ἀντήλιοι* in the *Agamemnon*, is, that the transverse rays of the rising sun (the Attic stage facing N.N.W.) imparted brightness to the countenances of the statues or persons of the gods, as seen by the audience in the theatre.

1553. *πολεμίαν*, i. e. *οὐ γὰρ πολεμία εἰμὶ ἢν φεύγετε*. Elmsley's *λέουσσετε* is in-

genious. Kirchhoff suggests *μ' ἐφείπετε*.

1555. *σῆς χθονός*. She addresses Creusa,—*Ἀθὰνα ἐπώνυμος τῶν Ἀθηνῶν*.

1561. *οὐ φύσασί σε* H. Stephens for *οὐ φασί σε*.—*κομίζῃ σ'* Lenting and Hermann, for *νομίζεις* or *-ης*. It is singular that these verbs are so often confounded in MSS. The nominative to *κομίζῃ* seems to be *Xuthus*, for Apollo would be said *κομίζεσθαι* rather than *κομίζεῖν*, to have him conveyed. Kirchhoff and Nauck retain *νομίζης*. The former would read *κομίζῃ σ' οἶκος εὐγ.* Perhaps *κομίζωσ'*.

1563. *ἐπεὶ δ' κ.τ.λ.*, supply *τᾶλλα ἐρῶ σοι*.

1566. *ἔμελλε δ' κ.τ.λ.* 'But it was the intention of the god to have kept silence on the subject, and to have made Creusa known at Athens (and not at Delphi) as your mother, and your birth from her and from Phoebus your father.' Lest

ἐν ταῖς Ἀθήναις γνωριεῖν ταύτην τε σὴν
 σέ θ'. ὡς πέφυκας τῆσδε καὶ Φοίβου πατρός.
 ἀλλ' ὡς περαίνω πρᾶγμα καὶ χρησμοὺς θεῶ,
 ἐφ' οἷσιν ἔξευξ' ἄρματ', εἰσακούσατον. 1570
 λαβούσα τόνδε παῖδα Κεκροπίαν χθόνα
 χάρει, Κρέονσα, κεῖς θρόνους τυραννικούς
 ἵδρυσον· ἐκ γὰρ τῶν Ἐρεχθέως γεγῶς
 δίκαιος ἄρχειν τῆσδ' ἐμῆς ὅδε χθονός.
 ἔσται δ' ἂν Ἑλλάδ' εὐκλεής· οἱ τοῦδε γὰρ 1575
 παῖδες γενόμενοι τέσσαρες ρίζης μιᾶς,
 ἐπάννυμοι γῆς κάπιφυλίου χθονός
 λαὼν ἔσονται, σκόπελον οἱ ναίουσ' ἐμόν.
 Τελέων μὲν ἔσται πρῶτος· εἶτα δεύτερον
 Ὀπλητες Ἀργαδῆς τ', ἐμῆς τ' ἀπ' αἰγίδος 1580
 ἐν φύλον ἔξουσ' Αἰγικορῆς. οἱ τῶνδε δ' αὖ
 παῖδες γενόμενοι σὺν χρόνῳ πεπρωμένῳ

Phoebus should seem to have been led by unexpected circumstances unwillingly to make a declaration against himself, Athena assures the spectators that he would have revealed all the circumstances at the proper time and place.

1569. θεῶν Nauck for θεῶ.

1570. ἐφ' οἷσιν ἔξευξ' Scaliger for ἐφ' οἷς ἐξέυασθ' or -αθ'. Thus Pallas in Eum. 383 appears, πάλοις ἀκαίοις τόνδ' ἐπιξέυασθ' ὅχον, where Hermann edits κῶλοις *limbs*, the present passage being strongly in favour of the MSS. reading.

1571. δίκαιος, he is a fit person; he has a right. See on Heracl. 142.

1577. ἐπάννυμοι ἔσονται, shall give names to the land and to the people who compose the four tribes of the Attic territory. It seems best thus to take λαοὶ ἐπιφυλίου χθονός, i. e. ἐς φυλὰς διαιρεθείσης, or 'the land in which the tribes have mutual intercourse.' Perhaps we should read κάπιφυλίον, 'the peoples who compose the tribes in the land.' But Dr. Badham's conjecture is worth consideration, ἐπάννυμοι τε κάπιφύλιοι χθονός. By λαοὶ οἱ ναίουσι σκόπελον Pallas means distinctively the inhabitants of the ancient city, on the acropolis or round it, who possessed Attica as their territory. The four primitive (Ionic) tribes, Τελέοντες (the tax-payers), Ὀπλητες (the fighting-men), Ἀργαδεῖς (the agriculturists), and

Αἰγικορεῖς (the goat-feeders), are here alluded to, though fanciful derivations are given to the names. Pallas seems to mean, that Ion's four sons shall respectively be called Τελέων, Ὀπλης, Ἀργαδῆς, and Αἰγικορεὺς, the last παρὰ τὴν τῆς Κόρης Αἰγίδα, from the aegis of the virgin goddess. In progress of time, these ancient titles, the true meaning of which had been wholly lost, became more or less corrupted; thus Ἀργαδεῖς was written Ἐργαδεῖς, and Τελέοντες was sometimes spelt Γελέοντες, which has been interpreted to mean 'the illustrious,' i. e. the nobles. See the dissertation of Schoemann on the Attic tribes, at the end of his 'Assemblies of the Athenians.' Hermann indeed (Praef. p. xxvi) considers the orthography Γελέοντες so clearly established on the authority of inscriptions, that little reliance is to be placed on the other. The reader who wishes to enter at length upon a much disputed and intricate question may refer, besides the modern writers Grote, Curtius, Thirlwall, and those quoted in Hermann's preface to this play, to Herod. v. 66. Thuc. i. 12. Strabo viii. p. 383. Plut. Vit. Solon. § 23.

1579. δεύτερον, i. e. φύλον ἔξουσι, as Hermann has pointed out, correcting ἐν φύλον for ἐμφύλον. But the MSS. have δεύτερος, a natural error after πρώτος. Some think a verse has dropped out.

Κυκλάδας ἐποικήσουσι νησαίαις πόλεις
 χέρσους τε παράλους, ὃ σθένος τῇμῃ χθονὶ
 δίδωσιν· ἀντίπορθμα δ' ἡπείρουν δυοῖν 1585
 πεδία κατοικήσουσιν, Ἀσιάδος τε γῆς
 Εὐρωπίας τε· τοῦδε δ' ὀνόματος χάριν
 Ἴωνες ὀνομασθέντες ἔξουσιν κλέος.
 Ξούθῳ δὲ καὶ σοὶ γίγνεται κοινὸν γένος,
 Δῶρος μὲν, ἔνθεν Δωρὶς ὑμνηθήσεται 1590
 πόλιν· κατ' αἶαν Πελοπίαν δ' ὁ δεύτερος
 Ἀχαιὸς, ὃς γῆς παραλίας Ῥίου πέλας
 τύραννος ἔσται, κάπισημανθήσεται
 κείνου κεκληῖσθαι λαὸς ὄνομ' ἐπώνυμον.
 καλῶς δ' Ἀπόλλων πάντ' ἔπραξε· πρῶτα μὲν 1595
 ἄνοσον λοχεύει σ', ὥστε μὴ γνῶναι φίλους·
 ἐπεὶ δ' ἔτικτες τόνδε παῖδα καπέθου
 ἐν σπαργάνοισιν, ἀρπάσαντ' εἰς ἀγκάλας
 Ἑρμῆν κελεύει δεῦρο πορθμεῦσαι βρέφος,
 ἔθρειπέ τ' οὐδ' εἴασεν ἐκπνεῦσαι βίον. 1600
 νῦν οὖν σιώπα παῖς ὅδ' ὡς πέφυκε σὸς,

1583. ἐποικήσουσι, shall become the ἐποικοὶ or colonists of the Cyclades, which, with the islands of Samos and Chios, were included in the original Ionian settlements in Asia Minor. The χέρσοι παράλοι are the western shores of Asia Minor, especially the twelve cities which constituted the Ionian confederacy. These are said σθένος δίδοναι as contributing to the revenues of the mother country, besides the aid which they were bound to afford as allies, and in gratitude for their deliverance by the Athenians from the Persian yoke. See Thuc. iii. 46.

1585. ἀντίπορθμα πεδία. The lands lying opposite to each other on the ford between Asia and Europe, i.e. on the Hellespont. "Nam in utraque ora coloniae conseruerunt Ionum, quae Elaeuntem, Lampsacum, aliasque urbes condiderunt." *Herm.*

1587. χάριν, in compliment to Ion's name.

1590. Δωρὶς πόλιν. The state or political settlement adjoining Locris and Phocis in upper Greece, and the country of the Dorian race properly so called.

1592. Ῥίου πέλας. The mention of

Rhium, as descriptive of the coast-line along the gulf of Corinth (Rhium being only a promontory at the entrance of it), has been supposed to allude to the victory of Phormio over the Peloponnesian fleet B.C. 429. (Thucyd. ii. 84.) That event happened, in all probability, several years before the exhibition of the *Ion*. At all events, no inference can be drawn from it as to the date of the play.

1593. ἐπισημανθήσεται, 'the people (of Achaea) shall be distinguished as being called after his name.' The common reading is ἐπώνυμος, but the syntax is harsh, ἐπισ. (τῷ) κεκληῖσθαι, or ἐπώνυμος κεκληῖσθαι. Bothe understands ὡς κεκληῖσθαι, "insignietur eo, quod ab Achaeo appellabitur." Or should we read λαὸν —ἐπώνυμον? "He (Achaeus) shall be distinguished by the people being called after his name." Kirchhoff more plausibly reads ἐπώνυμον, i.e. ὄνομα ἐπώνυμον ἐκείνου. So Aesch. *Eum.* 8, τὸ Φοίβης δ' ὄνομ' ἔχει παρώνυμον.

1597. ἀπέθου, ἐξέθηκας, put away, exposed the child.

1599. δεῦρο, to Delphi.

ἴν' ἡ δόκησις Ξοῦθον ἡδέως ἔχη,
σύ τ' αὖ τὰ σαντῆς ἀγάθ' ἔχουσ' ἵης, γύναι.
καὶ χαίρετ'· ἐκ γὰρ τῆσδ' ἀναψυχῆς πόνων
εὐδαίμον' ὑμῖν πότμον ἐξαγγέλλομαι. 1605

ΙΩ. ὦ Διὸς Παλλὰς μεγίστου θύγατερ, οὐκ ἀπιστία
σοὺς λόγους ἐνδεξόμεσθα· πείθομαι δ' εἶναι πατρὸς
Δοξίου καὶ τῆσδε· καὶ πρὶν τοῦτο δ' οὐκ ἄπιστον ἦν.

ΚΡ. τὰμά νυν ἄκουσον· αἰνῶ Φοῖβον οὐκ αἰνοῦσα πρὶν,
οὔνεχ' οὐ ποτ' ἡμέλησε παιδὸς ἀποδίδωσί μοι. 1610
αἶδε δ' εὐωποὶ πύλαι μοι καὶ θεοῦ χρηστήρια,
δυσμενῇ πάροιθεν ὄντα. νῦν δὲ καὶ ρόπτρων χέρας
ἡδέως ἐκκρημνάμεσθα καὶ προσεννέπω πύλας.

ΑΘ. ἦνεσ' οὔνεκ' εὐλογεῖς θεὸν μεταβαλούς· ἀεὶ ποτε
χρόνια μὲν τὰ τῶν θεῶν πως, ἐς τέλος δ' οὐκ
ἀσθενῇ. 1615

ΚΡ. ὦ τέκνον, στείχωμεν οἴκους.

ΑΘ. στείχεθ', ἔσσομαι δ' ἐγώ.

ΙΩ. ἀξία γ' ἡμῶν ὁδουρός.

ΚΡ. καὶ φιλοῦσά γε πτόλιν.

1603. ἵης Wakefield for εἴη or εἵης.

1605. ἐξαγγέλλομαι, 'I promise.' See Heracl. 531.

1607. ἐνδεξόμεσθα, *cum approbatione accipiemus*, Hermann, who compares Androm. 1238. Suppl. 976. Heracl. 549. Musgrave proposed ἐδεξάμεσθα.

1608. τοῦτο δ'. Although καὶ—δὲ appears to be not wholly unused by the tragic writers, yet here τοῦτό γ' is at once more natural, and more consistent with the slight irony of the passage. As Ion had never known any father but Apollo whom he served, he says, that *that* always appeared to him credible enough, viz. that he was actually the son of Apollo. There seems little probability either in Hermann's reading, καὶ πρὶν γοῦν τόδ' οὐκ ἄπιστον ἦν, or in Dobree's καὶ πρὶν τοῦτ' ἄπιστον ἦν ἐμοί.

1611. εὐωποί, sc. νῦν εἰσὶ μοι. Kirchhoff ingeniously but needlessly proposes χαίρετ' for αἶδε τ'.

1612. καὶ ρόπτρων κ.τ.λ. 'I even hang from the ring by my hands,' as if affectionately embracing the doors, ἀντέχωμαι τῆς θύρας. The word ρόπτρον is explained

by Photius, from Lysias, τὸν τῆς θύρας κρίκον. In Herod. vi. 91 it is ἐπισπαστήρ. Some take it for 'the knocker;' but perhaps one and the same appendage served for both purposes. Harpocration agrees with Photius, and cites the *Amphiaraus* of Aristophanes for an example of its use. Sir Charles Fellows found a Greek tomb at Pinara in Lycia, with the door "highly finished, representing frame and nails, and on the panels handsome *ring-knockers*, all cut in the marble rock." (p. 323.)—προσεννέπω πύλας, Aesch. Ag. 1262, i. e. I say to them χαίρετε on leaving for Athens.

1614. ποτε for πού. L. Dindorf. Perhaps ἀεὶ γέ πού, as Grotius proposed. So ἀεὶ γε δὴ in Prom. 42.

1616. It is clear that the company move off the stage in solemn procession, escorted by Pallas, who is thus made to conduct Ion in person to occupy the throne of her own ancient city. The spectacle was sure to enlist the sympathies of an Athenian audience. The Equites and the Eumenides conclude in the same way.

ΑΘ. ἐς θρόνους δ' ἵζου παλαιούς.

ΙΩ. ἄξιον τὸ κτῆμά μοι. 1620

ΧΘ. ὦ Διὸς Αἰητοῦς τ' Ἀπολλων, χαῖρ'· ὅτῳ δ' ἐλαύνεται
 συμφοραῖς οἶκος, σέβοντα δαίμονας θαρσεῖν χρεών
 ἐς τέλος γὰρ οἱ μὲν ἐσθλοὶ τυγχάνουσιν ἀξίων,
 οἱ κακοὶ δ', ὥσπερ πεφύκασ', οὔ ποτ' εὖ πράξειαν ἄν.

1618. ἵζου. This is said, of course, to Ion, who, in language complimentary to the Athenians, is made to say 'the possession is worth the having.' The persons of the dialogue were rightly restored by Hermann, v. 1617 having formerly been wholly given to Creusa, as well as the latter half of the next. The name of Ion was probably struck out by some one who fancied there were but two actors in the play.

1619—22. Besides this play, the *Oedipus Rex* is the only one that concludes with trochaics spoken by the chorus. The Agamemnon and the Phoenissae (if the three last lines appended to the latter be really spurious) end with trochaics from one of the actors. It is not often

that this metre is made the vehicle of sententious reflections, as here and in the *Oedipus*. The encouragement given in these fine verses by the poet implies a just perception of the dealings of Providence with man, and more faith in the ultimate justice of the deity than his speculative mind was always willing to express. 'Sooner or later,' he says, 'even in this life, the good are proved to be really good, and receive their deserts as such.' Of course, the observation is only generally true, if true at all,—ὥσπερ πεφύκασ', i. e. ὥσπερ κακοὶ εἰσι τὴν φύσιν, οὔτῳ καὶ κακῶς ἀεὶ πράξουσιν. On the final ι of the perfect elided, see on Troad. 350.

ΕΥΡΥΠΙΔΟΥ ΕΛΕΝΗ.

Υ Π Ο Θ Ε Σ Ι Σ.

Ἡρόδοτος ἱστορεῖ περὶ Ἑλένης καὶ φησιν ἔλθεῖν μὲν αὐτὴν εἰς Αἴγυπτον, καὶ τοῦτο φάσκειν καὶ τὸν Ὅμηρον, ποιῶντα τὴν Ἑλένην παρέχειν τῷ Τηλεμάχῳ ἐν Ὀδυσσεύῃ τὸ λαβικηδὲς φάρμακον, τό οἱ πόρε Πολυδάμνα Θόωνος παράκοιτις, οὐ μὴν δὲ οὕτως, ὥς Εὐριπίδης φησίν. οἱ μὲν γὰρ πλανωμένην φασὶν αὐτὴν μετὰ τοῦ Μενελάου μετὰ τὴν τῆς Ἰλίου πόρθησιν καὶ εἰς Αἴγυπτον παραγενέσθαι, κάκειθεν πεπορίσθαι τὰ φάρμακα· ὃ δὲ τὴν μὲν ἀληθῶς Ἑλένην φησὶ μὴδ' ὅπως οὖν ἔλθεῖν εἰς Τροίαν, τὸ εἶδωλον δὲ αὐτῆς. κλέψας γὰρ αὐτὴν ὁ Ἑρμῆς Ἦρας βουλῇ Πρωτῇ τῷ βασιλεῖ τῆς Αἰγύπτου φυλάττειν παρέδωκε. τούτου δὲ θανόντος ὁ υἱὸς αὐτοῦ Θεοκλύμενος ἐπειρᾶτο γαμεῖν αὐτήν. ἥ δὲ ἰκέτις παρεκάθητο τῷ τοῦ Πρωτέως μνημείῳ, ὅθεν αὐτῇ ἐπιφαίνεται Μενέλεως, τὺς μὲν ναὺς ἐν τῇ θαλάσῃ ἀπολέσας, ὀλίγους δὲ τινας τῶν ἐταίρων ἐν ἄντρῳ καθειργμένους σώζων. εἰς λόγους δὲ ἔλθόντες καὶ μηχανορραφήσαντες ἀπατῶσι μὲν τὸν Θεοκλύμενον, αὐτοὶ δὲ νηὶ ἐμβάντες, ὥς δὴ τῷ Μενέλεω θανόντι κατὰ θάλατταν θύσοντες, εἰς τὴν ἰδίαν διασώζονται.

HELENA.

THE subject of this romantic and eventful play was suggested by the famous *Palinodia* of Stesichorus. The story was¹, that this poet having been struck with blindness, as he conceived, for having spoken evil of Helen, afterwards recanted, and pretended that it was not really Helen, but only her semblance or *wraith* that had gone to Troy. A similar story occurs in *Iliad* v. 450, where Apollo makes a spectral or airy form of Aeneas, and in Pindar, *Pyth.* ii. 36, where Zeus substitutes a *νεφέλης ἄγαλμα* (inf. 1219) for the true Hera to deceive her lover Ixion. Euripides, however, though the plot of the play turns mainly on this extravagant fiction, has followed other writers,—probably Herodotus²,—in laying the scene of the action in Egypt. The historian had heard a story about Helen, as having been carried by adverse winds to the coast of Egypt, while on her course from Sparta to Troy in company with Paris, and there being received at the court of King Proteus, who, being a just man, and indignant at the treachery of Paris, detained her until her lawful husband could reclaim her. The righteous character of Proteus, and the idea of making his tomb an asylum from the offered violence of his son, are clearly adapted from Herodotus, who states that the attendants of Paris left him on reaching Egypt, and took sanctuary in a temple of Hercules on the shore. That Homer had already spoken of the visit of Helen to Egypt³ is noticed by Herodotus himself; though in fact Menelaus is described in the *Odyssey* as having touched there on his return from Troy, as he is made to do, with the *εἰδωλον* of Helen, in the present play. What Stesichorus did with the true Helen, i. e. whether she remained in Greece, as K. O. Müller⁴ supposes, or, as Hermann⁵ thinks, was transported to the island Leuce in the Euxine (*Pausan.* iii. 19, 11), is uncertain, and it imports little to the subject to inquire. Euripides appears to have added to the current legends this further invention of his own, that while the Greeks were

¹ Plat. *Phædr.* p. 243. *Republ.* ix. p. 586. c. *Theætet.* p. 150 n.

² *Lib.* ii. 113.

³ *Od.* iv.

⁴ *Hist. Gr. Lit.* p. 201.

⁵ *Præf.* p. ix.

fighting for the εἶδωλον of Helen at Troy, the true Helen had been conveyed by Hermes through the air, first to a small islet close to the Attic shore (Pausan. i. 35, 1), and afterwards to the land of Egypt. From the Cyclic poem of the Νόστοι he has derived several of the accessory facts, as the account of Menelaus' return from Troy and the loss of the Grecian fleet off Euboea. On the whole, the materials at his disposal have been worked up into a good play, not perhaps great as a tragedy, but very full of incident, and one in which the interest never flags, long as is the drama, from the artless prologue of Helena to the exciting narrative of the escape by sea at the end⁶. There is much of that sort of irony which rejoices in clever equivocations, and several passages partaking of a comic tone, especially in the character of the old portress in the palace of Proteus, and the speech of Menelaus, where he first appears in the masquerade of a shipwrecked mariner. The simplicity and credulity of Theoclymenus, who shows himself no match for Grecian cunning, is also well drawn, and often really amusing, as in the dialogue with Helen 1193 seqq. For these reasons the Helena has as good a claim perhaps to the title of a tragi-comedy as the *Orestes* has. Mistaken identity, and the ludicrous perplexities resulting therefrom, was an essentially comic subject, as more than one of Plautus' plays will serve to show. The affection of Helen, the dignified mien and humane character of Theonoe, are very pleasingly drawn; but Helen is too prompt in the arts of deception to suit our ideas, and her grief for the supposed death of her husband is not unmingled with something of selfish commiseration for her own lot.

There can be no doubt that Helen was a type of female beauty, a deified idea, so to say; and in later times, when she was regarded as a goddess⁷, the superstitious fear of speaking evil of her, and the penalty of blindness for doing so, appears to have had some influence in modifying her character as we now read it in Homer, in contrast with the hard names (Ἑλένης κακηγορία) that seem to have been familiar to Aeschylus.

The outline of the play is briefly as follows. Helen, who is importunately sought in marriage by Theoclymenus, the son and successor of Proteus, king of Egypt, and who is herself fully conscious that Menelaus has been fighting at Troy for her mere εἶδωλον, has taken sanctuary at the tomb of Proteus (represented on the stage, vv. 797, 961), that she may preserve her virtue inviolate for her lawful

⁶ "Haud sane optima haec tragoedia est, non quod non habet tristem exitum: nam in exitu nec vis tragoediae nec virtus posita est: sed quod nec gravis metus in ea, nec magna miseria invenitur." Hermann, Praef. p. xiv.

⁷ Herod. vi. 61.

husband, whose safe return from Troy she is constantly expecting. Teucer, who is on his voyage to Cyprus, having been expelled from Salamis by his father, visits Egypt in order to consult Theonöe, the prophetic daughter of Proteus; and meeting with Helen, whom he recognizes at once by her likeness to the εἰδωλον, informs her of the result of the Trojan war, and the reported death of Menelaus by a storm on his return. She does not however make herself known; and Teucer departs with the belief that he has merely seen a stranger bearing a striking likeness to Helen. The chorus and Helen then, in a long *commos*, bewail the fate of Menelaus. The chorus however, entertaining some doubts as to the truth of Teucer's information, advise Helen to consult Theonöe whether her lord is yet alive or really dead. While she is absent for this purpose, Menelaus himself suddenly appears. He has been shipwrecked, and has barely escaped with his supposed Helen (i. e. the εἰδωλον) and a few of his companions to the coast of Egypt. Leaving these in a cavern, he seeks admittance at the palace of Theoclymenus, but is denied entrance by the portress, who, to his utter amazement, informs him that Helen is within, and advises him to fly for his life, since her master is hostile to the Greeks. Convinced however that there must be some mistake, he resolves to seek for aid from Theoclymenus, and to throw himself upon his compassion. Helen, having now learnt from Theonöe that her lord is yet alive, and is sailing about in unknown seas, again betakes herself to the tomb of Proteus; and here she is met by Menelaus. She recognizes him and claims him as her husband; but he, naturally enough, remains incredulous, knowing that he has just left his wife in the custody of his companions by the sea-shore. At this juncture a messenger arrives, to inform him that this very wife, who has been recovered with so much toil, has suddenly disappeared and melted into air: but, seeing the true Helen at the tomb, he thinks she has suddenly come thither. Thus the recognition between husband and wife is at length effected. After mutual endearments they deliberate on the best means of escape to Sparta. Theonöe now steps on the stage attended by torch-bearers, and with the solemn pomp due to her sacred character, and informs the perplexed lovers that on her depends their common safety: that Cypris and Hera are at variance on the subject, the former desiring the destruction, the latter the preservation of Menelaus. If she informs her brother of Menelaus' arrival, they are undone. Helen then, and in turn Menelaus, supplicate Theonöe, in touching appeals to her compassion, not to betray them. She consents to aid them so far, that she will be silent respecting them to her brother. The plan then agreed upon at the suggestion of Helen is, that she should ask from Theoclymenus

a ship with the necessary crew, and supplies under the name of offerings, in order to perform certain pretended funeral rites to her husband who has perished at sea. On his return from the chase Theoclymenus is surprised to find Helen dressed in the garb of deep mourning. On learning her bereavement, so welcome to himself, as removing the only obstacle to his union with her, he readily consents to lend the ship for her use ; and Menelaus, who is pointed to as the messenger who has just brought the sad tidings, is to be the conductor of the ceremony. The pair take leave of Theoclymenus and of the chorus, with the promise, on their return to Greece, to effect the liberation of the hand-maidens. Content with this, the chorus sing an ode in which a prosperous voyage is invoked on the adventurers. A messenger then arrives and informs the king of their escape. Menelaus, by a preconcerted plan, had met his own crew on the shore, under the guise of strangers who wished to take a part in the intended rites, and all had embarked together. When out at sea, the Greeks had risen and massacred the Egyptians. He alone has escaped by swimming, to announce the issue of the pretended funeral ceremonies. Enraged at the loss of his bride, Theoclymenus threatens to kill his sister for having withheld from him the truth. But the Dioscuri, the brothers of Helen, intercede, and inform him of the counsels of the gods respecting Menelaus and Helen ; whereupon he at once forgives his sister and acquiesces in their unmolested return to Greece.

The date of the play is determined by that of the *Andromeda*, which the Scholiast on the *Thesmophoriazusae*, v. 1012, tells us was brought out together with the *Helena*. Now that comedy, in which Aristophanes parodies the present play as τὴν καινὴν Ἑλένην, appeared the year after, Ol. xcii. 1. The Scholiast on the *Ranae*, which was acted Ol. xciii. 3, states (v. 53) that the *Andromeda* had come out eight years before. Consequently the *Helena* was brought out Ol. xci. 4, B.C. 413, the very year of the disastrous termination of the Sicilian expedition. (K. O. Müller however, Hist. Gr. Lit. p. 375, makes it B.C. 412, in which case Euripides must have written it with a full knowledge of the circumstances ; see v. 1151 seqq.) By a singular misinterpretation of the words τὴν καινὴν Ἑλένην, Barnes came to the conclusion that the poet “edidit et aliam *Helenam* novam, quam alii *Helenaë* repetitionem vocant, ex qua Aristophanes in *Thesmophoriazusis* multa per Parodiam transcripsit.” The Ἑλένης ἀπαίτησις is known to have been a play of Sophocles.

The chorus is composed of captive Spartan maidens. The scene is laid entirely in the island of Pharos, at the palace of Theoclymenus, king of Egypt. There are three actors in the piece, as appears from the dialogue between Helena, Menelaus, and Theoclymenus, v. 1193

seqq. It is to be regretted that the *Helena* is one of the most corrupt and difficult of the plays of Euripides. It is to this circumstance that we must attribute the fact of so interesting a drama being comparatively little read in the schools. There are no extant scholia upon it; and the sole authority for the text is the Florentine MS. (*C* of Kirchhoff), of which two transcripts are preserved in the Royal Library at Paris. Hermann's excellent edition has done much in restoring and rightly interpreting many of the most difficult passages, upon which his immediate predecessor Pflugk could throw but a faint and uncertain light. Dr. Badham has also made many acute and ingenious conjectures, a large portion of which have been adopted by his follower Augustus Nauck.

From v. 466, τόδ' ἐστὶν αὐτοῦ μνῆμα, we must assume that the tomb of Proteus was represented on the stage, like that of Agamemnon in the Choephoroe. And from v. 547 it seems to have been not a mere tumulus, but of architectural design.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΛΕΝΗ.

ΤΕΥΚΡΟΣ.

ΧΟΡΟΣ.

ΜΕΝΕΛΑΟΣ.

ΓΡΑΥΣ.

ΑΓΓΕΛΟΣ.

ΘΕΟΝΟΗ.

ΘΕΟΚΛΥΜΕΝΟΣ.

[ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.] *

ΔΙΟΣΚΟΡΟΙ.

* “Haec persona in edd. vett. omissa.” *Herm.*

ΕΥΡΙΠΙΔΟΥ ΕΛΕΝΗ.

ΕΛΕΝΗ.

Νείλου μὲν αἶδε καλλιπάρθενοι ῥοαί,
ὃς ἀντὶ δίας ψακάδος Αἰγύπτου πέδον
λευκῆς τακείσης χιόνος ὑγραίνει γύας.

1—67. In the prologue Helen explains the cause of her presence in the land of Egypt. Her supposed marriage with Paris was frustrated by the jealousy of Hera, who had been defeated in the contest of beauty, of which he was the umpire. The Helen for whom the Greeks fought at Troy was but an unsubstantial shade, fashioned to deceive, after the likeness of herself, the true and living Helen. Transported by Hermes through the air to Egypt, she had been concealed in the palace of King Proteus, a discreet and god-fearing man. But Proteus being now dead, his son Theoclymenus is eager to obtain her for his wife. She, however, resolved on preserving her marriage vows inviolate, persists in refusing his request; and to avoid his importunity she has taken refuge at the tomb of Proteus, determined that if her name is wrongly detested in Hellas, her person shall at least be subjected to no indignities in a barbaric land.

1. καλλιπάρθενοι. The commentators generally understand *καθαρά*, but Hermann says, “non videtur dubitandum esse, quin aquas Nili nullius cum alius fluvii aquis commixtas, sed ex solis nivibus prognatas significare voluerit Euripides.” Others, as J. Barnes, suppose the nymphs of the river are alluded to. The compound is formed as *καλλίταις* in Agam. 737, *καλλιπότημος*, Phoen. 645, and we may compare *παρθένος πηγῇ* in

Pers. 615, *εὐπάρθενε Δίρκα* Bacch. 520. Translate therefore, ‘Of Nile indeed (or, of the Nile-god) these are the beauteous virgin streams.’ It is sometimes difficult to determine the exact force which poetical compounds of this nature were designed to have. Perhaps this falls under the class of epithets pointed out on Alcest. 428, the intended sense being merely *καλὴν ὕψιν ἔχουσαι*. So *καλλιπάρθενος δέρη* in Iph. A. 1574. It is said that Euripides derived his opinion about the overflow of the Nile from Anaxagoras; and in Frag. 227 are several verses on this subject which are assigned to his *Archelaus*. They cannot however have come from the pen of our poet. He would not have used the form *μελαμβρότοιο* in a senarius, still less the *ευ* in *τεθριπτεύοντος* as a short syllable. Aristophanes, Thesm. 855—7, quotes the two first lines of the present play as from ‘the new Helena,’ but facetiously travesties the third thus, *λευκῆς νοτίζει μελανοσυρμαῖον λεῶν*, in allusion to the *συρμαίη* of Herodotus, ii. 125.—The form *ψακάδος* for *ψεκάδος* has been restored from Aristophanes and others. Cf. Agam. 1361, *βάλλει μ’ ἐρεμνῇ ψακάδι φοινίας δρόσου*. *Ibid.* v. 1512, the MSS. wrongly give *ψεκάς δὲ λήγει*, this being a post-Attic form.

3. γύας. “Negligentius adjectum quasi non praecessisset πέδον. Sic πόλιν Herc. F. v. 946 post τὰ Κυκλώπων βάθρα v.

Πρωτεύς δ', ὅτ' ἔζη, τῆσδε γῆς τύραννος ἦν,
 Φάρον μὲν οἰκῶν νῆσον, Αἰγύπτου δ' ἄναξ, 5
 ὃς τῶν κατ' οἶδμα παρθένων μίαν γαμεί
 Ψαμάθην, ἐπειδὴ λέκτρ' ἀφῆκεν Αἰακοῦ.
 τίκτει δὲ τέκνα δισσὰ τοῖσδε δώμασι,
 Θεοκλύμενον ἄρσεν' [ὅτι δὴ θεοὺς σέβων
 βίον διήνεγκ',] εὐγενῇ τε παρθένον 10
 Εἰδῶ, τὸ μητρὸς ἀγλαΐσμ', ὅτ' ἦν βρέφος,
 ἐπεὶ δ' ἐς ἡβην ἦλθεν ὠραίων γάμων,
 καλοῦσιν αὐτὴν Θεονόην· τὰ θεία γὰρ
 τὰ τ' ὄντα καὶ μέλλοντα πάντ' ἠπίστατο,
 προγόνου λαβοῦσα Νηρέως τιμὰς πάρα. 15

944." *Dind.* Similar instances of a secondary and superfluous accusative occur in Ajax 1062 and 1147. "Explicari talia possunt repetito verbo, quasi dicat Αἰγυπτίον ὑγραίαν ὑγραίει γύας." *Herm.* For ὁ γύης see Heracl. 839.

5. Φάρον μὲν κ.τ.λ. 'Who, if he dwelt in the small island of Pharos, was still king of all Egypt.' This island is mentioned in Od. iv. 354, as distant a whole day's voyage from the coast, which is either a poetic fiction or a mistake. It was at least closer in Strabo's time (p. 30, 37), and indeed was united by a mole to the coast, under Alexander.

7. Αἰακοῦ is Musgrave's correction for Αἰόλου, from Apollodor. iii. 12, 6, μίγνυται δὲ αἰθῆς Αἰακὸς Ψαμάθῃ τῇ Νηρέως εἰς φώκην ἡλλαγμένην διὰ τὸ μὴ βούλεσθαι συνελθεῖν, καὶ τεκνοῖ παῖδα Φώκων. *Hesiod. Theog.* 1002,

αὐτὰρ Νηρῆος κόρυαι ἄλιον γέροντος
 ἦτοι Φώκων μὲν Ψαμάθῃ τέκε διαθεάων,
 Αἰακοῦ ἐν φιλότῃ.

The mention of Proteus and the island Pharos occurs in the fourth book of the *Odyssey*, v. 354, 385; and from the prophetic powers there attributed to Proteus, his daughter Theonoe is here alleged to derive the same faculty (v. 14).

9. The words within brackets are, as Nauck has seen, probably an interpolation. As Εἰδῶ seems derived from εἶδος, so Θεοκλύμενος was (and wrongly) referred to θεοκλυτεῖν (*Aesch. Pers.* 500). Scaliger's correction is plausible, and was adopted in the former edition of this

work, Θεοκλύμενον μὲν ἄρσεν', ὃς θεοὺς σέβων κ.τ.λ. But inf. 512 he is called ἀσεπτος, and regardless of the sanctity of asylum.

11. Εἰδῶ. The emendation of Matthiae for εἶδος, which Pflugk alone retains. It is clear, by the mention of her after-name Theonoe, that the poet ought to have recorded that given to her in infancy. Besides, τὸ μητρὸς ἀγλαΐσμ' is added as a reason why she was called 'Beauty.' Cf. Od. iv. 365, Πρωτέος ἰφθίμου θυγάτηρ, ἄλιον γέροντος, Εἰδοθέη. Not that Εἰδῶ is a diminutive of the latter name, but a variant of it, formed on the analogy of εἰκῶ, Γοργῶ, ἀηδῶ &c.

12. ὠραίων. Hermann seems rightly to retain this against Musgrave's alteration ὠραίαν, adopted by W. Dindorf. Similarly in *Choeph.* 562, for βαλὼν ἔρκειον πυλῶν Stanley proposes ἐρκειῶν. In phrases of this kind it matters little with which substantive the epithet grammatically agrees. In *Hippol.* 1140, νυμφιδία δ' ἀπόλωλε φυνγᾶ σᾶ λέκτρων ἄμιλλα κόρυαι, some editors would read νυμφιδίων. Nauck here reads ὠραία.

14. τὰ ὄντα καὶ μέλλοντα, for καὶ τὰ μέλλοντα. See inf. 923. *Ion* 7.

15. προγόνου Νηρέως. "Others supposed that Proteus, the marine demigod skilled in metamorphoses, went to the island of Pharos, and there formed a false Helen with which he deceived Paris; a version of the story which even the scholiasts have confounded with that of Stesichorus. As this Proteus was converted by the Egyptian interpreters into a king of Egypt, this king was said to

ἡμῖν δὲ γῇ μὲν πατρὶς οὐκ ἀνώνυμος
 Σπάρτη, πατὴρ δὲ Τυνδάρεως· ἔστιν δὲ δὴ
 λόγος τις ὡς Ζεὺς μητέρ' ἔπατ' εἰς ἐμὴν
 Αἴθδαν, κύκνου μορφώματ' ὄρνιθος λαβὼν,
 ὃς δόλιον εὐνὴν ἐξέπραξ' ὑπ' αἰετοῦ 20
 δίωγμα φεύγων, εἰ σαφὴς οὗτος λόγος.
 Ἑλένη δ' ἐκλήθην· ἃ δὲ πεπόνθαμεν κακὰ
 λέγοιμ' ἄν. ἦλθον τρεῖς θεαὶ κάλλους πέρι
 Ἰδαίου ἐς κενθμῶν' Ἀλέξανδρον πάρα,
 Ἥρα Κύπρις τε Διογενὴς τε παρθένος, 25
 μορφῆς θέλουσαι διαπεράνασθαι κρίσιν.
 τοῦμὸν δὲ κάλλος, εἰ καλὸν τὸ δυστυχὲς,
 Κύπρις προτείνας' ὡς Ἀλέξανδρος γαμεῖ,
 νικᾷ· λιπὼν δὲ βούσταθμ' Ἰδαίος Πάρις
 Σπάρτην ἀφίκεθ', ὡς ἐμὸν σχήσων λέχος. 30
 Ἥρα δὲ μεμφθεῖσ' οὐνεκ' οὐ νικᾷ θεὰς
 ἐξηνέμωσε τ'αῦμ' Ἀλεξάνδρῳ λέχῃ,
 δίδωσι δ' οὐκ ἔμ', ἀλλ' ὁμοιώσας ἔμοι

have taken Helen from Paris, and to have kept her for Menelaus." In the treatment of the subject by Euripides, "Proteus completely loses the character which he bears in the ancient Greek mythus; but the events tend to situations which suited the pathetic tragedy" of the poet. (K. O. Müller, *Hist. Gr. Lit.* p. 201.)

17. ἔστιν δὲ δὴ, 'and there is a story (though I do not put any faith in it;) that' &c. The tone of the clause is sufficiently defined by δὴ and τις.

19. κύκνου—ὄρνιθος. These words are not to be joined like substantive and epithet. "Sententia est ὄρνιθια μορφώματα κύκνου." *Herm.* So Oed. Col. 109, οἰκτείρατ' ἄνδρὸς Οἰδίπου τόδ' ἄθλιον εἶδωλον, 'this form of Oedipus, which is but the semblance of a man.' Cf. Orest. 1386, ὀρνιθόγονον ὄμμα κυκνόπτερον καλλοσύνας Λήδας.

21. σαφὴς, 'true.' See v. 309. Both *Herm.* and *Bothe* construe ὑπὸ with φεύγων. *Nauck* proposes ὡς αἰετοῦ. *Dr. Badham* explains, 'aquilae ope, nempe fugiens.' The more obvious sense is, ὡς ὡς κύκνος διωκόμενος ὑπ' αἰετοῦ, 'endeavouring to escape from pursuit (or from being pursued) by an eagle.' The

device of the pursuit was adopted that the god might take refuge in the arms of Leda.

23. It is clearly correct to join ἦλθον περὶ κάλλους, not διαπ. κρίσιν περὶ κάλλους μορφῆς. They came to Paris about the disputed question of beauty, wishing to have the decision respecting their personal charms finally made,—such being the force of the compound middle aorist. On θέλειν see *Alc.* 281.

26. εἰ καλὸν κ.τ.λ. "Si modo recte pulcrum dicitur, quod potius miserum dicendum est." *Pflugk.* After γαμεῖ (future) it is best to supply ἐμέ.

31. μεμφθεῖσα, 'being dissatisfied.' With a genitive of the cause, *Hipp.* 1 102, τιμῆς ἐμέμφθη.—ἐξηνέμωσε, made void, or in the literal sense, 'turned into empty air.' In *Androm.* 938, ἐξηνεμώθη μοῖρα is, 'I was puffed up with foolish jealousy.' The sense is, that to revenge herself upon him she caused that the Helen he was to possess should be made of air. See on 681. Compare ἐξαργυροῦν, 'to turn into money.' *Herod.* vi. 86, and the compounds ἐξανδρώ, ἐκδρακοντόω, ἐκταυρόω, generally found in the passive. A birth was called ἀνεμαῖον when unfertile; see *Plat. Theact.* p. 151 fin.

εἶδωλον ἔμπνουν οὐρανοῦ ξυνθείς' ἄπο,
 Πριάμου τυράννῳ παιδί· καὶ δοκεῖ μ' ἔχειν, 35
 κεὐὴν δόκησιν, οὐκ ἔχων. τὰ δ' αὖ Διὸς
 βουλευμάτ' ἄλλα τοῖσδε συμβαίνει κακοῖς·
 πόλεμον γὰρ εἰσήνεγκεν Ἑλλήνων χθονὶ
 καὶ Φρυγί δυστήνοισιν, ὡς ὄχλου βροτῶν
 πλήθους τε κουφίσειε μητέρα χθόνα, 40
 γνωτὸν τε θείῃ τὸν κράτιστον Ἑλλάδος.
 Φρυγῶν δ' ἐς ἀλκὴν προὔτεθην, ἐγὼ μὲν οὐ,
 τὸ δ' ὄνομα τοῦμὸν, ἄθλον Ἑλλήσιν δορός.
 λαβὼν δέ μ' Ἑρμῆς ἐν πτυχαῖσιν αἰθέρος
 νεφέλῃ καλύψας, οὐ γὰρ ἡμέλησέ μου 45
 Ζεὺς, τόνδ' ἐς οἶκον Πρωτέως ἰδρύσατο,
 πάντων προκρίνας σωφρονέστατον βροτῶν,
 ἀκέραιον ὡς σώσαιμι Μενέλεω λέχος.

34. ἄπο. So Herm., Dind., Bothe after Reiske, for ἦτο, which Pflugk retains without remark. According to the Anaxagorean doctrine, the Ether, or bright ethereal fluid above our atmosphere, was the source of life to all organic forms. Hence in v. 583, when Menelaus, alluding to this pseudo-Helen, asks καὶ τίς βλέποντα σώματ' ἐξεργάζεται; Helen replies, αἰθὴρ, ὅθεν σὺ θεοπόνητ' ἔχεις λέχην. Compare Bacch. 292. Electr. 1282, Ζεὺς δ' ὡς ἔρις γένοιτο καὶ φόνος βροτῶν, εἶδωλον Ἑλένης ἐξέπεμψ' εἰς Ἴλιον.

35. τυράννῳ Herm. for τυράννου, which is both weak and superfluous, whereas the *royal* son of Priam implies that he was more than a mere herdsman. Cf. Alcest. 1150, Σθενέλου τυράννῳ παιδί.

37. Though τὰ Διὸς βουλευμάτα ἄλλα cannot mean ἄλλα τῶν Δ. βουλευμάτων, it does not seem possible to take ἄλλα for a predicate, 'turn out otherwise.' Helen seems to mean τὰ Δ. β. ἄλλα ἦν, or ἄλλοῖα, τοῖσδε κακοῖς συμβαίνοντα, 'then again there were the counsels of Zeus of another kind which fell in with these misfortunes.' Zeus had his own end in view, viz. to bring on a great war, and though this end was different from Hera's, it coincided as to the means. Barnes translates, "Jovis porro consilia alia accesserunt ad haec mala." Helen

appears to mean, that together with her own private troubles other designs of Zeus were carried into effect, viz. to relieve mother earth from the pressure of an overgrown population, and to glorify Achilles (Il. i. 505). The former idea is said to be borrowed from a verse in the Κύπρια ἔπη, quoted by the Schol. on Il. i. 5, Ζεὺς—σύνθετο κουφίσαι ἀνθρώπων παμβώτορα γαῖαν. See also Orest. 1639—42.

42. προὔτεθην. So Musgrave for προὔθεμην, which is incapable of a passive sense.

45. οὐ γὰρ ἡμέλησέ μου. It was the common opinion that the children of gods were not lost sight of, though a certain amount of trouble had to be borne by them, and though their divine parents appeared for a time to withdraw their countenance and protection. Cf. v. 18. So with respect to the youthful Ion, who was in like manner conveyed away by Hermes, v. 67, Λοξίας δὲ τὴν τύχην ἐς τοῦτ' ἐλαύνει, κοῦ λέληθεν, ὡς δοκεῖ.

47. προκρίνας. The meaning is, πάντων βροτῶν προκρίνας αὐτὸν, ὡς σωφρονέστατον ὄντα, though the genitive may depend on the superlative as much as on the preposition.

48. Μενελέω Dind., Herm., and others for Μενελέω.

κὰγὼ μὲν ἐνθάδ' εἴμ', ὁ δ' ἄθλιος πόσις
 στράτευμ' ἀθροίσας τὰς ἐμὰς ἀναρπαγὰς 50
 θηρᾷ πορευθεὶς Ἰλίου πυργώματα.
 ψυχαὶ δὲ πολλαὶ δι' ἔμ' ἐπὶ Σκαμανδρίοις
 ῥοαῖσιν ἔθανον· ἡ δὲ πάντα τλᾶσ' ἐγὼ
 κατάρατός εἰμι, καὶ δοκῶ προδοῦσ' ἐμὸν
 πόσιν συνάψαι πόλεμον Ἑλλησιν μέγαν. 55
 τί δῆτ' ἔτι ζῶ ; θεοῦ τόδ' εἰσήκουσ' ἔπος
 Ἑρμοῦ, τὸ κλεινὸν ἔτι κατοικήσειν πέδον
 Σπάρτης σὺν ἀνδρὶ, γνόντος ὡς ἐς Ἴλιον
 οὐκ ἦλθον, ἵνα μὴ λέκτρ' ὑποστρώσω τινί.
 ἕως μὲν οὖν φῶς ἡλίου τόδ' ἔβλεπε 60
 Πρωτεὺς, ἄσυλος ἦν γάμων· ἐπεὶ δὲ γῆς
 σκότῳ κέκρυπται, παῖς ὁ τοῦ τεθνηκότος
 θηρᾷ γαμεῖν με. τὸν πάλαι δ' ἐμὸν πόσιν
 τιμῶσα Πρωτέως μνήμα προσπίτνω τόδε
 ἰκέτις, ἵν' ἀνδρὶ τὰμὰ διασώσῃ λέχη, 65

49. This verse and 52—3, *ψυχαὶ—ἔθανον*, are quoted by Aristoph., *Thesm.* 864—6, but in inverted order.

50. *ἀναρπαγὰς*. A mixed expression, implying both *ἐμὲ τὴν ἀρπασθεῖσαν θηρᾷ*, and *τὰς ἐμὰς* (i. e. *ἐμοῦ*) *ἀναρπαγὰς τί-σασθαι θέλει*. Cf. *Rhes.* 121, οὐδ' ᾧδ' Ἀχαιοὺς ὡς δοκεῖς ἀναρπάσαι.

53. *ἡ πάντα τλᾶσα*, for *ἡ πάντολμος λεγομένη*, the sense being *ἀδίκως, μάτην κατάρατος*.

56. *τί δῆτ' ἔτι ζῶ*; These words also are quoted *Thesm.* 868. Helen anticipates an objection that may be raised against her conduct, in still living when she might have ended her troubles by suicide, by alleging the promise of *Hermes*, made to her at the time of her removal, that she should some day be restored to her country and her husband. In the next verse *Hermann*, followed by *Dindorf* and *Nauck*, reads *τὸ κλεινόν μ' ἔτι κ.τ.λ.*, but the *μ'* seems by no means necessary. See v. 802.

58. *γνόντος*. Why *γνόντος αὐτοῦ*, i. e. *τοῦ ἀνδρὸς*, should be understood, rather than *Ἑρμοῦ*, does not seem clear. *Hermes* made the promise, because he knew that the *Helen* at *Troy* was not the real *Helen*; and he knew too (44) that the real *Helen* had *not* gone to *Troy*, that

she might not marry another, but might reserve herself intact for *Menelaus*. *Dr. Badham* would read *γνόντι μ'*, but perhaps *μετ' ἀνδρὸς* would be a better correction, if any is needed. The whole passage might be thus paraphrased; *τί δῆτ' ἔτι ζῶ ; διὰ τήνδε τὴν αἰτίαν· ἔφη γὰρ ὁ θεὸς, ἔτι με κατοικήσειν Σπάρτην· ἔγνων γὰρ ὅτι ἐκεῖσε οὐκ ἦλθον, ἵνα μὴ γημαίμην ἄλλῳ, ἀλλ' ἐν τῇ Αἰγύπτῳ καθιδρύθην*. But she uses the subjunctive *ὑποστρώσω* in reference to the present tense *ἔτι ζῶ*, “*tractata cogitatione ab eo, quod efficere voluisset Mercurius, ad id, quod dei monitu faciendum sibi ducibat*,” as *Pflugk* explains it.—“*ὑποστρώσω* dicit, quia hoc ipso tempore in eo discrimine est, ut Theoclymeno nubere cogatur.” *Matth.* There is probably a notion of *ὑπόβλητον λέχος*, or a preparation for another as a paramour.

61. “*Helena se dicit ἄσυλον γάμων fuisse, quod sibi salvum manserit Menelai connubium, neque ab eo fuerit avulsa.*” *Herm.*

63. *Dobree* plausibly reads *ἐγὼ* for *ἐμὸν*.

65. *διασώση*, viz. *Proteus*, by his influence as a *δαίμων* on the conduct of his son, the suitor. *Homer*, *Od.* iv. 385, calls him *ἀθάνατος Πρωτεύς Αἰγύπτους*.

ὥς, εἰ καθ' Ἑλλάδ' ὄνομα δυσκλεές φέρω,
μή μοι τὸ σῶμά γ' ἐνθάδ' αἰσχύνην ὀφλή.

ΤΕΤΚΡΟΣ.

τίς τῶνδ' ἐρυμνῶν δωμάτων ἔχει κράτος ;
Πλούτου γὰρ οἶκος ἄξιος προσεικάσαι,
βασίλειά τ' ἀμφιβλήματ' εὐθρυγκοί θ' ἔδραι. 70
ἔα.

ὦ θεοί, τίν' εἶδον ὄψιν ; ἔχθιστην ὄρω
γυναικὸς εἰκῶ φόνιον, ἧ μ' ἀπώλεσε
πάντας τ' Ἀχαιοὺς. θεοί σ', ὅσον μίμημ' ἔχεις
Ἑλένης, ἀποπτύσαιεν. εἰ δὲ μὴ 'ν ξένῃ 75
γαίᾳ πόδ' εἶχον, τῷδ' ἂν εὐστόχῳ πετρῷ
ἀπόλαυσιν εἰκοὺς ἔθανες ἂν Διὸς κόρης.

ΕΛ. τί δ', ὦ ταλαίπωρ, ὅστις ὦν μ' ἀπεστράφη,
καὶ ταῖς ἐκείνης συμφοραῖς ἐμὲ στυγεῖς ;

Without attributing to him immortality, Euripides seems to have regarded him as φύσιν θεϊότερος.

66. Hesych. *δυσκλεές*, ἄδοξον, τὸ μὴ ἔχον κλέος.

68. Teucer, the son of Telamon, on his way to the new colony which he was destined to found in Cyprus (see Hor. Carm. i. 7), happens to visit Egypt, in order to consult Theonoe (v. 145), and informs Helen of the events which have occurred at Troy, of the supposed death of Menelaus, and of the fate of the other members of her family. He is warned by her to depart with speed, lest the son of Proteus should kill him ; and he leaves her with all good wishes for her welfare in return for this service.

69. Πλούτου, scil. οἴκῳ or εἶναι. So with a dative in Aesch. Cho. 10, ποία ξυμφορὰ προσεικάσω ; Nauck is however perhaps right in reading Πλούτῳ, as the more usual idiom is to compare the thing with the person, e. g. in Aesch. Cho. 176 (Dind.).

73. εἰκῶ. For this form see Med. 1162. Tro. 1178.

75. ξένῃ. It was a sort of motto with the Greeks, ξένον προσχωρεῖν πόλει, Med. 222.—πόδ' for ποτ' is the correction of Faber.

76. πετρῷ, i. e. οἰστῷ. Teucer appears on the stage armed with his bow. As an

archer he is represented in the *Ajax*, in the well-known passage ὁ ταξότης ἔοικεν οὐ σμικρὸν φρονεῖν, κ.τ.λ., v. 1120, and in Homer. The old reading, corrected by Elmsley, was πέτρῳ. These words are confused in Aesch. Theb. 673, where the true reading seems to be πέτρων, not πετρῶν. In the present passage the epithet εὐστόχον determines the meaning, which πετρῶν alone could scarcely bear. The proper term for the feathering of an arrow was πτέρωμα, Aesch. frag. 123, whence the whole weapon is poetically called πετρῶν.

77. ἀπόλαυσιν εἰκοὺς. 'As a return (benefit) for your resemblance.' The accusative in apposition to the sentence, as Aeschylus has τίνος ἀμπλακίας ποινὰς δλέκει ; Prom. 575. Cf. Tro. 878, κἄτ' ἐκεῖ δοῦναι κτανεῖν, ποινὰς ὅσοι τεθνᾶσι. Herc. F. 58—60. Alcest. 7. Hippol. 757. The old reading was ἀπώλλουσ' or ἀπώλεσ' ἡν' εἰκοὺς, emended by Reiske. The same correction was made by Canter in Herc. F. 1370.

79. The καὶ does not directly belong to ἐμὲ, but is to be taken in its natural order. 'Why do you hate me because she also was unfortunate?' In this respect also the Greek idiom differs from ours. Examples of the causal dative are given on Heracl. 675. See also Electr. 149, 376, and for ἀποστρέφεισθαι τινα, Iph. T. 801.

- TE. ἡμαρτον· ὀργῇ δ' εἶξα μᾶλλον ἢ μ' ἐχρῆν· 80
 μισεῖ γὰρ Ἑλλὰς πᾶσα τὴν Διὸς κόρην.
 σύγγνωθι δ' ἡμῖν τοῖς λελεγμένοις, γύναι.
- EA. τίς δ' εἶ, πόθεν γῆς τῆσδ' ἐπεστράφης πέδον ;
 TE. εἰς τῶν Ἀχαιῶν, ὦ γύναι, τῶν ἀθλίων.
- [EA. οὐ τάρρα σ' Ἑλένην εἰ στυγεῖς θαυμαστέον. 85
 ἀτὰρ τίς εἶ ; πόθεν ; τίν' ἐξαυδᾶν σε χρή ;
 TE. ὄνομα μὲν ἡμῖν Τεῦκρος, ὁ δὲ φύσας πατὴρ
 Τελαμῶν, Σαλαμῖς δὲ πατρὶς ἡ θρέψασά με.]
- EA. τί δῆτα Νείλου τούσδ' ἐπιστρέφει γύας ;
 TE. φυγὰς πατρώας ἐξελέλхамαι χθονός. 90
- EA. τλήμων ἂν εἴης· τίς δέ σ' ἐκβάλλει πάτρας ;
 TE. Τελαμῶν ὁ φύσας. τίν' ἂν ἔχοις μᾶλλον φίλον ;
 EA. ἐκ τοῦ ; τὸ γάρ τοι πρᾶγμα συμφορὰν ἔχει.
- TE. Αἴας μ' ἀδελφὸς ὤλεσ' ἐν Τροίᾳ θανών.
- EA. πῶς ; οὐ τί πον σῶ φασγάνῳ βίον στερεῖς ; 95
 TE. οἰκείον αὐτὸν ὤλεσ' ἄλμ' ἐπὶ ξίφος.

82. Both ἡμῖν and λελεγμένοις seem to be governed by σύγγνωθι, though τὰ λελεγμένα ἡμῖν is also good Greek. Compare Heracl. 474, ξένοι, θράσος μοι μηδὲν ἐξόδοις ἐμαῖς προσήγχε.

84. τῶν Ἀχαιῶν τῶν ἀθλίων. 'One of those wretched Argives,' i.e. just mentioned in v. 74 (Hermann).

85—8. Dr. Badham has justly thrown doubt on the genuineness of these verses. For, first, the distichs are wrongly interposed with monostich verses; secondly, 86 is a mere repetition of 83, and 92 of 87; thirdly, the metre of 86 shows an unskilful hand (MS. τίνος ἐξαυδᾶν). It is probable that the passage has been mutilated, disarranged, and finally "botched." We might suggest the following order after 81;

- EA. οὐ τάρρα σ' Ἑλένην εἰ στυγεῖς θαυμαστέον.
 τίς δ' εἶ ; πόθεν γῆς τῆσδ' ἐπεστράφης πέδον ;
 TE. εἰς τῶν Ἀχαιῶν, ὦ γύναι, τῶν ἀθλίων.
 σύγγνωθι δ' ἡμῖν τοῖς λελεγμένοις, γύναι.
 EA. τί δῆτα Νείλου κ.τ.λ.

The conversation will thus begin with four distichs, and pass into *stichomythia*.

85. οὐ χρή θαυμάζειν σε, εἰ στυγεῖς κ.τ.λ., is according to the usual idiom, οἶδ' αὖ σε ὅς εἰ &c. But θαυμάζειν τινα is more commonly 'to pay respect to a person,' θαυμάζειν τινὸς 'to be surprised at him.'

88. Σαλαμῖς. The final *is* is long, as in κηλῖς, κόνις, ὄρνις &c., which prevented the more rhythmical order πατρὶς δὲ Σαλαμῖς ἡ θρέψασά με.

89. τούσδ' Elmsley for τάσδ'. See sup. 3.

92. τίν' ἂν ἔχοις κ.τ.λ. The sense is, ὑπὸ τῶν φιλάτων ἐκβέβλημαι, τουτέστι, τοῦ ἐμαντοῦ πατρός.

93. ἐκ τοῦ ; 'From what cause?' Inf. 1270, τί δὴ τόδ' Ἑλλὰς νόμιμον ἐκ τίνος σέβει ; So ἐκ τῶνδε, 'on this account,' Ion 843. Electr. 31. The reply is, 'It was the death of my brother Ajax at Troy that was my ruin,' because Teucer had not avenged his death as, in the opinion of Telamon, he ought to have done.—τὸ πρᾶγμα κ.τ.λ., certainly the banishment of a son by a father involves or implies some serious mishap.

95. βίον is used, where we might have expected βίον, as in Soph. El. 960, πλούτου πατρώου κτήσιν ἐστερμένην, and as a man is said ἀφαιρεθῆναι τι.

- ΕΛ. μανέντ'; ἐπεὶ τίς σωφρονῶν τλαίῃ τάδ' ἄν ;
 ΤΕ. τὸν Πηλέως τιν' οἶσθ' Ἀχιλλέα γόνον ;
 ΕΛ. μνηστήρ ποθ' Ἑλένης ἦλθεν, ὡς ἀκούομεν.
 ΤΕ. θανὼν ὃδ' ὅπλων ἔριν ἔθηκε συμμάχους. 100
 ΕΛ. καὶ δὴ τί τοῦτ' Αἴαντι γίγνεται κακόν' ;
 ΤΕ. ἄλλου λαβόντος ὅπλ' ἀπηλλάχθη βίου.
 ΕΛ. σὺ τοῖς ἐκείνου δῆτα πῆμασιν νοσεῖς ;
 ΤΕ. ὀθούνεκ' αὐτῷ γ' οὐ ξυνωλόμην ὁμοῦ.
 ΕΛ. ἦλθες γὰρ, ᾧ ξέν', Ἰλίου κλεινὴν πόλιν ; 105
 ΤΕ. καὶ ξύν γε πέρσας αὐτὸς ἀνταπωλόμην.
 ΕΛ. ἦδη γὰρ ἦπται καὶ κατείργασται πυρί ;
 ΤΕ. ὥστ' οὐδ' ἵχνος γε τειχέων εἶναι σαφές.
 ΕΛ. ᾧ τλήμον Ἑλένη, διὰ σ' ἀπόλλυνται Φρύγες.
 ΤΕ. καὶ πρὸς γ' Ἀχαιοὶ μεγάλα δ' εἵργασται κακά. 110
 ΕΛ. πόσον χρόνον γὰρ διαπεπόρθηται πόλις ;
 ΤΕ. ἐπτὰ σχεδόν τι καρπίμους ἐτῶν κύκλους.
 ΕΛ. χρόνον δ' ἐμείνατ' ἄλλον ἐν Τροίᾳ πόσον ;
 ΤΕ. πολλὰς σελήνας, δέκα διελθούσας ἔτη.

97. σωφρονῶν. Hermann reads at a venture εὐ φρονῶν. But σώφρων is opposed to *marvels* in Here. F. 869, ἀμνησῶς τ' οὐ σωφρονίζει. See Ion 521. Troad. 350.

100. ᾧδ' for δ' is the correction of Por-tus, also made by Barnes. 'It was he who by his death made the arms a subject of contest to the allied Greeks.'

104. ὀθούνεκ' κ.τ.λ. This reply is somewhat παρ' ὑπόνοιαν. The expected answer was to the effect that the death of his brother had been the cause of his own banishment. See Soph. Aj. 1010. A more obvious rejoinder would have been, ὀθούνεκ' αὐτοῦ γ' οὐκ ἐτισάμην φόνον. But he now says, 'my own existence is a νόσος, an affliction, for it would have been better if I had died there too.'

107. Agam. 509, Τροίαν κατασκάψαντα τοῦ δικηφόρου Διὸς μακέλλη, τῇ κατείργασται πέδον, where however the primary sense of *tilling*, or upturning with the spade, is preserved. In the next line ὥστ' οὐδὲ is somewhat unusual for ὥστε μηδέ. Compare Phoen. 1357, οὐ μακρὰν γὰρ τειχέων περιπτνυχαί, ὥστ' οὐχ ἅπαντά σ' εἶδέναι τὰ δρώμενα, where, on account of the preceding οὐ, we should perhaps read ὡς μὴ οὐχ ἅπαντα &c. Soph. El.

780, ὥστ' οὔτε νυκτὸς ὕπνον οὔτ' ἐξ ἡμέρας ἐμὲ στεγάζειν ἠδύν. Dr. Donaldson (in No. viii. p. 207, of the Journal of Classical and Sacred Philology) would read ὕπνος—ἐμ' ἐστέγαζεν ἠδύς. Here too it would be easy to read ἐστὶν for εἶναι, or even μένει. See Shilleston on Dem. De Fals. Leg., Appendix B, p. 201.

110. εἵργασται, passive, as sup. 107. But perhaps εἵργάσω is the true reading.

111. This verse and v. 773, compared with Ag. 269, ποίου χρόνου δὲ καὶ πεπόρθηται πόλις, illustrate the difference between 'how long ago,' and 'at what time.' In Ar. Ach. 83, the reply to πόσου χρόνον—ξυνήγαγε, is τῇ πανσελήνῃ. Here it is ἐπτὰ ἔτη, that to the other question is τῆς νῦν τεκούσης φῶς τὸδ' εὐφρόνης λέγω, 'last night.' Euripides makes the interval seven years, as Hermann observes, because Homer represented Menelaus as having returned to Sparta on the eighth year, Od. iv. 82. His visit to Egypt being prior to that event, the computation is thus accurately kept. See below, v. 775.

112. καρπίμους Nauck; but no change seems necessary, as years are sometimes counted by harvests or crops.

- ΕΛ. ἥ καὶ γυναιῖκα Σπαρτιᾶτιν εἴλετε ; 115
 ΤΕ. Μενελαος αὐτὴν ἦγ' ἐπισπάσας κόμης.
 ΕΛ. εἶδες σὺ τὴν δύστηνον ; ἥ κλύων λέγεις ;
 ΤΕ. ὥσπερ σέ γ', οὐδὲν ἦσσον, ὀφθαλμοῖς ὀρῶ.
 ΕΛ. σκοπεῖτε μὴ δόκησιν εἴχεται' ἐκ θεῶν.
 ΤΕ. ἄλλου λόγου μέμνησο, μὴ κείνης ἔτι. 120
 ΕΛ. οὕτω δοκεῖτε τὴν δόκησιν ἀσφαλῇ ;
 ΤΕ. αὐτως γὰρ ὅσσοις εἰδόμην καὶ νῦν σ' ὀρῶ.
 ΕΛ. ἦδη δ' ἐν οἴκοις σὺν δάμαρτι Μενέλεως ;
 ΤΕ. οὐκουν ἐν Ἀργεὶ γ', οὐδ' ἐπ' Εὐρώτα ῥοαῖς.
 ΕΛ. αἰαῖ. κακὸν τόδ' εἶπας οἷς κακὸν λέγεις. 125
 ΤΕ. ὡς κείνος ἀφανῆς σὺν δάμαρτι κλήζεται.
 ΕΛ. οὐ πᾶσι πορθμὸς αὐτὸς Ἀργείοισιν ἦν ;
 ΤΕ. ἦν, ἀλλὰ χεიმὼν ἄλλος' ἄλλον ὤρισεν.

117. *σὺ*. Emphatic, as usual, but rather unusually put for *σὺ αὐτός*. See inf. 850.

118. *ὀρῶ*. Perhaps *ὀρῶν*, as Hermann has edited.

119. *μὴ εἴχετε*. Helen, aware of the unreality of the Trojan Helen, as she had explained in the prologue, exclaims, 'Look to it, whether ye had an imaginary Helen (a mere fancy or opinion) imposed on you by the gods.' See on Ion 1523. Heracl. 481. Plat. Symp. p. 219 A, *ἄμεινον σκόπει, μὴ σε λανθάνω οὐδὲν ὦν*. Theaet. p. 115 C, *ὅρα μὴ παίζων ἔλεγεν*. Gorg. p. 458 C, *σκοπεῖν οὖν χρὴ καὶ τὸ τούτων, μὴ τινὰς αὐτῶν κατέχουεν κ.τ.λ.* Teucer replies, that he is so certain of it that he cannot bear to hear another word on the subject. 'Do you then,' asks Helen, 'think this opinion of yours so infallibly true?'—'Why, I saw her myself as clearly as I now see you,' is Teucer's answer.

122. The MS. has *αὐτός*, and Nauck, after Dobree, reads *αὐτὸς γὰρ ὅσσοις εἰδόμην ὡς νῦν σ' ὀρῶ*. But Hermann's change of *αὐτός* to *αὕτως* is perhaps easier, in the sense of *ὁμοίως* καί, 'equally as.' The adverb *αὕτως* or *αὐτως* occurs in Med. 319. Soph. Trach. 1040.

121. Kirchhoff follows Dr. Badham in reading *οὕτω* 'δοκεῖτε', 'was the opinion that you formed so sure and certain?' But the absorption of the augment is rather inelegant.

124. The γ', added by Masgrave, is as

essential to the sense as to the metre; for *οὖν*—γε is equivalent to *γούν*. The meaning is, 'Certainly he is not at Argos nor at Sparta' (wherever else he may be). Argos is mentioned as the seat of Agamemnon, and so in a certain sense the *οἶκος* of Menelaus also.

125. *οἷς κακὸν λέγεις*. This is a common equivocation when any one wishes to conceal a relationship with another. Helen means, that to Menelaus it is perhaps no such great evil after all, since he may yet touch at Egypt and recover his true wife. Dindorf and Pflugk contend that Helen means herself, who is unknown to Teucer as being the real sufferer by Menelaus' wanderings. But Hermann truly objects, that so far from this being an evil to her, it was much less so than if Menelaus had been safe at Sparta, living in unconscious security with his *εἰδωλον*.

126. *ἀφανῆς*, 'missing;' a curious euphemism. See on Iph. T. 757. So in describing the same storm Aeschylus says the damaged ships *ἔχοντ' ἀφαντοί*, Ag. 640, where see the note. *Ibid.* v. 607, *ἀνὴρ ἀφαντος ἐξ Ἀχαικοῦ στρατοῦ*.—*κλήζεται*, *ibid.* v. 614. inf. 132. This allusion to the storm, which occurs also in Troad. 77 seqq., is clearly borrowed from the epic poem of the *Νόστοι*,—a part of the "Homer" of the tragic age.

128. *ἄλλος' ἄλλον*, sc. *πορθμὸν*. 'A storm marked out one course for some, another for others,' i. e. dispersed them

- ΕΛ. ποίοισιν ἐν νότοισι ποντίας ἄλός ;
 ΤΕ. μέσον περῶσι πέλαγος Αἰγαίου πόρου. 130
 ΕΛ. καὶ τοῦδε Μενέλεων οὔτις οἶδ' ἀφιγμένον ;
 ΤΕ. οὔδεις· θανὼν δὲ κλήζεται καθ' Ἑλλάδα.
 ΕΛ. ἀπωλόμεσθα· Θεστιᾶς δ' ἔστιν κόρη ;
 ΤΕ. Λήδαν ἔλεξας ; οἴχεται θανοῦσα δῆ.
 ΕΛ. οὐ πού νιν Ἑλένης αἰσχρὸν ὤλεσεν κλέος ; 135
 ΤΕ. φασιν, βρόχῳ γ' ἄψασαν εὐγενῇ δέρην.
 ΕΛ. οἱ Τυνδάρειοι δ' εἰσὶν ἢ οὐκ εἰσὶν κόροι ;
 ΤΕ. τεθνᾶσι κοῦ τεθνᾶσι· δύο δ' ἔστων λόγῳ.
 ΕΛ. πότερος ὁ κρείσσων ; ὦ τάλαιν' ἐγὼ κακῶν.
 ΤΕ. ἄστροις σφ' ὁμοιωθέντε φάσ' εἶναι θεῶ. 140
 ΕΛ. καλῶς ἔλεξας τοῦτο· θάτερον δὲ τί ;
 ΤΕ. σφαγαῖς ἀδελφῆς οὐνεκ' ἐκπνεῦσαι βίον.
 ἄλλης δὲ μύθων· οὐ διπλᾷ χρήζω στένειν.
 ὦν δ' οὐνεκ' ἦλθον τούσδε βασιλείους δόμους,
 τὴν θεσπιῳδὸν Θεονόην χρήζων ἰδεῖν, 145
 σὺ προξένησον, ὥς τύχῳ μαντευμάτων

over the sea. That this is the true sense seems probable, because, as Hermann observes, he would have said *περῶντας* in v. 130, if ἄλλον had meant *ναύτην*. (The dative might however refer to v. 127, or to the implied sense of *χειμῶν ἐπιγιγνώμενος αὐτοῖς*.)

131. *Μενέλεων* is Barnes' reading for *Μενέλαον*. However, the former word scarcely occurs as a trisyllable, and hence Hermann gives *Μενέλαόν τις οἶδ' ἀφιγμένον*; Perhaps *Μενέλαν* (Rhes. 258. Tro. 212) should be restored, which is the old form of the name. Aldus has *οἶδ'*, but the MS. Flor. gives *εἶδ'*, which Kirchhoff and Nauck retain.

135. *οἶ που* Scidler and Dobree for *οὐπω*. Musgrave read *ἦπου*. Of the former combination, more commonly *οὔτι που*, Dindorf gives many examples. See Electr. 235, 630. Herc. F. 1101, 1173. Iph. T. 930.

138. *τεθνᾶσι κοῦ τεθνᾶσι*. For similar instances of this form of speech, see Preface to Vol. i. p. xxxi.

141. *θάτερον*, scil. *τὸ τεθνᾶσι*.

142. *σφαγαῖς*, by suicide. See on Alcest. 772, and compare inf. v. 301. This legend is not elsewhere recorded, accord-

ing to Musgrave.—*διπλᾷ*, viz. both at the suffering and again at the relation. Compare Hec. 518, *διπλᾷ με χρήσεις δάκρυα κερδᾶναι, γύναι*.

146. The old reading *συμπροξένησον*, corrected by Jacobs, is wrong, not so much from the unusual form of the compound, but because *προξενεῖν* is properly applied to those who introduce an applicant to the prophet whom he is visiting, and so guarantee his sincerity of intent,—a precaution necessary on account of the treasures stored up in the more celebrated shrines. Compare Oed. Col. 465, *ὦ φίλταθ', ὥς νῦν πάν τελοῦντι προξένοι*, 'be my instructor as to what I am to do,' and Androm. 1103, where the messenger, one of a party suspected of sacrilegious designs, comes to sacrifice at the altar *σὺν προξένοις*, and one of these asks, *ὦ νεανία, τί σοὶ θεῶ κατευξώμεσθα*; Ion 333:—

ΙΩΝ. ποῖόν τι χρήζουσ'; ὥς ὑπουργήσω, γύναι.

ΚΡ. μάντευμα κρυπτὸν δεομένη Φοῖβον μαθεῖν.

ΙΩΝ. λέγοις ἐν' ἡμεῖς τᾶλλα προξενήσομεν.

ὅπη νεὸς στείλαιμ' ἂν οὐριον πτερὸν
 ἐς γῆν ἐναλίαν Κύπρον, οὐ μ' ἐθέσπισεν
 οἰκεῖν Ἀπόλλων, ὄνομα νησιωτικὸν
 Σαλαμίνα θέμενον τῆς ἐκεῖ χάριν πάτρας. 150

ΕΛ. πλοῦς, ὦ ξέν', αὐτὸς σημανεῖ· σὺ δ' ἐκλιπὼν
 γῆν τήνδε φεύγε, πρὶν σε παῖδα Πρωτέως
 ἰδεῖν, ὃς ἄρχει τῆσδε γῆς· ἄπεστι δὲ
 κυσὶν πεποιθὼς ἐν φοναῖς θηροκτόνοις·
 κτείνει γὰρ Ἑλλην' ὄντιν' ἂν λάβῃ ξένον. 155
 ὅτου δ' ἑκατι, μήτε σὺ ζήτηι μαθεῖν
 ἐγὼ τε σιγῶ· τί γὰρ ἂν ὠφελοῖμί σε ;

ΤΕ. καλῶς ἔλεξας, ὦ γύναι. θεοὶ δέ σοι
 ἐσθλῶν ἀμοιβὰς ἀντιδωρησαίαιτο.
 Ἑλένη δ' ὅμοιον σῶμ' ἔχουσ' οὐ τὰς φρένας 160
 ἔχεις ὁμοίας, ἀλλὰ διαφόρους πολὺ.
 κακῶς δ' ὀλοίτο, μῆδ' ἐπ' Εὐρώτα ρόας
 ἔλθοι. σὺ δ' εἴης εὐτυχῆς αἰεὶ, γύναι.

ΕΛ. ὦ μεγάλων ἀχέων καταβαλλομένα μέγαν οἶκτον,

147. ὅπη κ.τ.λ. 'By what course I am to speed the sail of my ship with favouring gales to an island called Cyprus.' Literally, perhaps, 'furl my sail on coming to a land' &c. Hermann on Hec. 1052 (1080 Dind.), commenting on the similar words *λινόκροκον φᾶρος στέλλων*, contends that this is the true meaning of the words here and elsewhere. So Aesch. Suppl. 703, αὐτὴ δ' ἡγεμὼν ὑπὸ χθόνα στείλασα λαῖφος παγκρότως ἐρέσσεται. But στέλλειν, when used of a ship generally, means 'to equip,' 'to set out on its voyage.' Alcest. 112, ἀλλ' οὐδὲ ναυκληρίαν ἔσθ' ὅποι τις αἶας στείλας, κ.τ.λ. Iph. T. 70, ἐνθ' Ἀργόθεν ναῦν ποντίαν ἐστείλαμεν.—On the use of *πτερὰ* for *sails* see Med. 1.

150. Σαλαμίνα. The Salamis in Cyprus was named after Teucer's native island. Hor. i. 7 fin. *Certus enim promisit Apollo Ambiguam tellure nova Salamina futuram*.—χάριν, 'in compliment to.'

151. αὐτὸς σημανεῖ, i. e. the way is so clear and easy to find that it does not require to be pointed out. So the Greeks often say αὐτὸ δείξει &c.

154. ἐπὶ φοναῖς Dr. Badham.

155. The γὰρ obviously refers to φεύγε in 152. Nauck omits this verse as spurious; but ὅτου ἑκατι more naturally refers to κτείνει than to φευκτέον implied. The reason, which Helen could not explain without revealing herself, was, that no one coming from Hellas should attempt to entice away his intended bride.

159. ἐσθλῶν ἀμοιβὰς, 'a return of good,' i. e. consisting in good things. This is one of the formulas of courtesy at parting. Teucer finally leaving the stage at v. 163. His meeting with Helen prepares the spectators to look for the arrival of Menelaus, which occurs at 386. In all other respects it is an episode unconnected with the plot.—For the Ionic termination -ατο for -ντο see Pers. 362, 453. Aj. 842.

164. The monody which follows, answered by the chorus of Spartan captives, belongs to that class of strains which are called *commatic*, or τὰ ἀπὸ σικηνῆς. There is a similar instance in El. 112. Helen informs her friends of the news she has just heard; the destruction of Troy, the death of her husband. They sympathize with her as one whose fate from the first has been unfortunate, and

ποῖον ἀμιλλαθῶ γόνον, ἢ τίνα μούσαν ἐπέλθω, 165
δάκρυσιν ἢ θρήνοις ἢ πένθεσιν ; εἴ εἴ.

πτεροφόροι νεάνιδες, στρ. α'.
παρθένοι Χθονὸς κόραι,
Σειρήνες, εἴθ' ἐμοῖς γόοις
μόλοιτ' ἔχουσαι Λίβυν

170

enumerate the accumulation of evils which have now been crowned, as it were, by this last and greatest blow, the loss of her long-cherished hopes.

Ibid. καταβαλλομένα. This word, which is rendered 'laying the foundations of,' 'commencing a lamentation for griefs,' is not easily defended by examples from tragic usage, though a few instances are cited by Pflugk and others from later writers. Hermann has no hesitation in admitting Musgrave's reading μεταβαλλομένα, 'taking a great sorrow (viz. the death of Menelaus) in exchange for other grievous woes,' namely, the forced marriage with Theoclymenus. Musgrave also reads οἶνον, which Nauck adopts, with Badham. A more probable emendation would be ἀναβαλλομένα, a word used of the prelude or *air* of a song. So Theoc. x. 22, καί τι κόρας φιλικὸν μέλος ἀμβαλεῖ. However, we find in Lucian ('Ερωτες, p. 458), οὐκ ἀνέξομαί σου ἄλλην ἀρχὴν καταβαλλομένου τρίτων λόγων. Arist. Eth. i. 3, fn., καίτοι πολλοὶ λόγοι πρὸς αὐτὰ καταβέβληνται, 'to build up that theory many arguments have been brought to bear on it,' lit. 'laid like stones to the foundation.' Here. F. 1261, ὅταν δὲ κρητὶς μὴ καταβληθῇ γένους ὀρθῶς, κ.τ.λ. In Diodorus Siculus (iii. § 62), μυθογράφων καὶ ποιητῶν τερατώδεις λόγους καταβεβλημένων, —passages which illustrate the same use of καταβάλλεσθαι which Euripides appears to have adopted. See also Plat. Sophist. p. 232 D.

165. ἀμιλλαθῶ. It is difficult to translate this word, which represents ποίαν γόνον ἀμιλλαν ἀμιλλαθῶ (cf. v. 387), or πῶς ἀγωνίζομαι γόοις; 'what sort of lamentation must I painfully engage in, or what strain must I commence?' The datives which follow are intended to specify the kinds of μούσα or dirge which she proposes to adopt. Cf. Suppl. 195, ἔλλοισι δὲ πόνῃς ἀμιλληθεὶς λόγῳ τοιῷδ'. Pflugk translates, *quam naeniam inveniam, quae satis habeat lacrimarum aut amentorum aut maeroris*! Rather the

sense seems to be, 'Shall it be that expressed by tears alone, or that by dirges, or that by mourning for the dead?'

167. Hēlen, struck with consternation at the news she has just heard, of the loss of Menelaus and the suicide of her relations through shame at her conduct, now invokes the aid of the Sirens. There appears to be no further point in the address to these nymphs than because they were traditionally the mistresses of witching song. Compare Androm. 936, κλύουσα τοῦσδε Σειρήνων λόγους, σοφῶν, πανούργων, ποικίλων λαλημάτων. In like manner the aid of the tinglingale is frequently implored by those about to sing doleful lamentations. "De Sirenibus mortuorum tumulis imponi solitis, nota sunt omnia. Earum effigies in nobili sepulcro videntur esse, quod e Lycia nuper allatum in Museo Britannico servatur." *Badham*.

170. The old reading was τὸν Λίβυν, and in v. 182, αὐγαῖσιν ἐν ταῖς χρυσέαις. Hermann omits the article in both places. There was no commoner interpolation of grammarians than this. Generally, the article is used with *distinctive*, but not with purely poetical epithets, and not at all with mere substantives, unless some degree of emphasis on the particular thing is intended.—αἴλιν' ὅς is Hermann's slight alteration for αἰλίνους. The ὅς refers to λῶτον, the words ἢ σύριγγας being added without breaking the intended syntax. Nauck reads αἰλινον, κακοῖς κ.τ.λ., by a sort of interpolation. To Hermann also the dative Φερσεφάσσα is due in place of the nominative, which however, as better suiting the metre of 187, is retained by Kirchhoff and Nauck. Translate, 'Ye winged maidens, virgin daughters of Earth, would that ye could come to my griefs, bringing with you the Libyan flute or the panpipes, which (flute) might convey to Proserpine songs of woe, tears suited to my misfortunes, sufferings upon sufferings, strains upon strains, keeping time to my lamentations, death-strains (φόναι),

λωτὸν ἢ σύριγγας, αἶλιν' ὃς κακοῖς
τοῖς ἐμοῖσι σύννοχα δάκρυα,
πάθεσι πάθεα, μέλεσι μέλεα,
[†μουσεῖά τε] θρηνήμασι ξυνωδὰ
πέμψειε Φερσεφάσσα
φόνια, φόνια, χάριτας ὦν' ἐπὶ
δάκρυσι παρ' ἐμέθεν ὑπὸ μέλαθρα
νύχια παιᾶνας
νέκυσιν ὀλομένοις λάβῃ.

175

ΧΟΡΟΣ.

κυανοειδὲς ἄμφ' ὕδωρ
ἔτυχον ἑλικά τ' ἀνὰ χλόαν

ἀντ. α'.

180

in order that she (Proserpine) may receive as a favour from me, with my tears, paeans to the departed dead in her gloomy palace below.' Helen means, that she wishes she could convey to her relations in Hades (i. e. those who have died by suicide, to whom the epithet *φόνια* alludes) a song or dirge of the dead, which she calls a *paean* by a common euphemism; see on Aesch. Theb. 862, 'Αἶδ' ἐχθρὸν παιᾶν' ἐπιμέλπειν. Troad. 1230, νεκρῶν ἵακχον. Such dirges were considered acceptable to those below; and hence they are called *χάριτες* to Proserpine. Compare Aesch. Cho. 313, *χάριτες δ' ὁμοίως κέκληνται γόος εὐκλεῆς προσθοδοῖς* 'Ατρείδαις, where the Schol. remarks, *χάριτας δὲ νεκρῶν πάντες φασὶ τὸν γόνον.*—ἐπὶ δάκρυσι, σὺν δάκρυσιν or διὰ δακρύων. The same expression occurs in Troad. 316.

174. *μουσεῖα*. This word is marked as spurious, for it has no word metrically corresponding in 186 (where Nauck marks a *lacuna*), and it means 'a place of song' inf. 1108, and in those elegant lines, πολλὺς δ' ἀνείρπε κισσὸς, εὐφῶης κλάδος, χελιδόνα μουσεία, frag. Alcmén. 91. Hermann ingeniously reads *Μύσι*, ἄτ' ἔξ' | θρηνήμασι ξυνωδὰ, quoting Aesch. Pers. 1033, καὶ στέρν' ἄρσασσε, καὶ βόα τὸ Μύσιον, i. e. in the tone of Mysian mourners. He might have added, what is equally to the purpose, ἔκοψα κομμὸν 'Αριον, 'I strike my breast like an Arian mourner,' Choeph. 415.—Hesych. συνωδὰ σύμφωνα. In Orest. 133 we have θρηνήμασι ξυνωδοί.

178. Dindorf and Pflugk wrongly omit the word *παιᾶνας*, the force and meaning of which have been already explained.

179. The wish of Helen, that the Sirens might come to aid her in singing, is in a manner realized by the approach of the chorus, who respond antithetically to her monody. They were engaged (like the informant of the chorus in Hippol. 122 seqq.) in the washing and drying of the clothes belonging to the palace, when the noise of woe reached them like the echo from some mountain nymph in distress at being pursued by the amorous Pan. Translate; 'By the dark water and over the twining herbage I happened at the time to be drying (literally, 'warming on both sides') purple garments in the sun under his golden rays, and upon the young shoots of the reeds, where I heard a plaintive cry, a joyless strain, whatever it was that she uttered (i. e. whatever was the purport of it), groaning with exclamations of grief, like some Naiad nymph on the mountains sending forth a woful song in her flight, when the deep rocky valleys re-echo to her cries the violence offered by Pan.'—*κυανοειδὲς* is explained by Pflugk *sea-water*. But the mention of reeds, which are fresh-water plants, and the poet's care in particularizing sweet spring water for washing purple clothes in Hippol. 123, seem to show that the latter is meant.—ἑλίκ' seems here used as an adjective. But perhaps we should read ἑλικά' ἀνὰ χλοερὰν.

φοίνικας ἀλίῳ πέπλους
 αὐγαῖσιν ἐν χρυσεαῖς
 ἀμφιθάλπουσ' ἐν τε δόνακος ἔρνεσιν
 ἐνθεν οἰκτρὸν [ἀνεβόασεν,] ὁμαδὸν ἔκλυον,
 ἄλυρον ἔλεγον, ὃ τι ποτ' ἔλακεν

185

αἰάγμασι στένουσα,
 Νύμφα τις οἶα Ναῖς
 ὄρεσι φυγάδα νόμον ἰεῖσα
 γοερὸν, ὑπὸ δὲ πέτρινα † μύχαλα
 γύαλα κλαγγαῖσιν
 Πανὸς ἀναβοᾷ γάμους.

190

ΕΛ. ἰὼ ἰά.

στρ. β'.

θῆραμα βαρβάρου πλάτας,
 Ἑλλανίδες κόραι,
 ναύτας Ἀχαιῶν τις ἔμολεν ἔμολε,
 δάκρυα δάκρυσί μοι φέρων,
 Ἰλίου κατασκαφὰν
 πυρὶ μέλουσαν δαΐφ
 δι' ἐμέ τὰν πολυκτόνον,

195

181. ἀλίῳ. So Herm. for ἀλίῳ or ἄλιου. See above on v. 170.—Musgrave shows, from Pollux 1. 49, that the chemical effect of the sunlight on garments dyed with the sea-purple is to refresh and heighten the hues. Hippol. 125, ὅθι μοί τις ἦν φίλα | φάρεα πορφύρεα | ποταμὶά δρόσῳ | τέγγουσα, θερμᾶς δ' ἐπὶ νῶτα πέτρας | εὐαλίου κατέβαλλε. From this property of the sea-purple Aeschylus calls it κηκὶς παγκαίνιστος, Agam. 933, capable of being entirely renewed when faded. So we have πορφυρίδας ἐξιτλήουσιν in Xen. Oecon. x. 3.

183. The MS. gives θάλπουσ' ἀμφί τ' ἐν, which Nauck retains, pronouncing the passage corrupt.

184. Dr. Badham perceived that ἀνεβόασεν was a gloss. Nauck thinks the passage is still left corrupt.

184. νόμον. So Musgrave for γάμον. Dindorf and Nauck omit μύχαλα (μύχατα Canter) and φόνια in the corresponding verse 176. Hesychius has μυχαλδς, which, among other meanings, he explains by σκολιός. He may have

meant μυχαλδς, in the sense of a 'winding hollow.'

191. Helen replies to their inquiry (for such it virtually is) about the cause of her grief. 'Ye maidens of Hellas, captives of a foreign crew, a sailor of the Argive army hath come bringing me tearful tidings in addition to my present griefs, that the destruction of Troy hath been effected by hostile fire, all through me, the author of many deaths, and through my name, the cause of so much toil.'

197. μέλουσαν. Troy has been left to the mercy of fire; it is a *care* to fire to complete its destruction. (See 108.) Hermann transposes Ἰλίου and δαίφ, on account of the metre; but the *v* in κύκνου (v. 216) may be scanned as a long syllable, and the old reading is commended by a more natural order of the words. Perhaps indeed, as the narrative in v. 200 and 203 is *direct*, i. e. not depending on φέρων, we should here read Ἰλίου κατασκαφὰ πυρὶ μέλουσα δαίφ, for μέλουσά ἐστι.—δαίφ Musgrave for Ἰδαίφ.

δι' ἐμὸν ὄνομα πολύπονον.
 Λήδα δ' ἐν ἀγχόναϊς 200
 θάνατον ἔλαβεν
 αἰσχύνας ἐμᾶς ὑπ' ἀλγέων.
 ὁ δ' ἐμὸς ἐν ἀλὶ πολυπλανῆς
 πόσις ὀλόμενος οἴχεται,
 Κάστορός τε συγγόνου τε 205
 διδυμογενὲς ἄγαλμα πατρίδος
 ἀφανὲς ἀφανὲς ἱππόκροτα λέλοιπε δάπεδα
 γυμνασίᾳ τε δονακόεντος
 Εὐρώτα, νεανίαν πόνον.

ΧΟ. αἰαῖ αἰαῖ. ἀντ. β'. 210
 ὦ δαίμονος πολυστόνου
 μοίρας τε σᾶς, γύναι.
 αἰὼν δυσαίων τις ἔλαχεν ἔλαχεν,
 ὅτε σε τέκετο ματρώθεν
 Ζεὺς πρέπων δι' αἰθέρος 215
 χιονόχρως κύκνου πτερῶ·
 τί γὰρ ἄπεστί σοι κακῶν ;
 τίνα δὲ βίσιον οὐκ ἔτλας ;
 μάτηρ μὲν οἴχεται,
 δίδυμά τε Διὸς 220
 οὐκ εὐδαιμονεῖ τέκεα φίλα,
 χθόνα δὲ πάτριον οὐχ ὀρᾷς,
 διὰ δὲ πόλεας ἔρχεται

202. ἄλγος αἰσχύνας, 'grief at my shame,' like πένθος τινός, 'mourning for a person,' on which see Alc. 336, στοναχὰς τεκέων Androm. 1037, &c. Teucer had said (v. 135) that the cause of Leda's death was αἰσχρὸν Ἑλένης κλέος.

205. Κάστορός τε κ.τ.λ. 'And the twin ornaments of their country, Castor and his brother, have disappeared and left the steed-trampled plains and the exercising-grounds of the reedy Eurotas, the toil of their youth.' So Hippolytus is lamented as no longer destined to practise his horses in their wonted course, Hipp. 1131.—νεανίαν, here for an adjective; see on νεανίας λόγους Alc. 679. Pflugk quotes Propert. iii. 12, 17,

'Qualis et Eurotae Pollux et Castor arenis, Hic victor pugnis, ille futurus equis.' Nauck reads νεανίαν.

214. ὅτε κ.τ.λ., from the first hour of your birth.—τέκετο. The middle voice sometimes means 'to beget,' because the male parent 'has a child born to him.' So of the poison from the wounds of the Centaur Nessus, inflicted by an arrow dipped in the Hydra's venom, Soph. Trach. 834, ὃν τέκετο Θάνατος ἔτεκε δ' αἰδὸς δράκων. Compare Herc. F. 1182 —3, Phoen. 649. For the legend alluded to see inf. v. 258.

221. οὐκ εὐδαιμονεῖ for ἀθλίως τεθνήσκει. See v. 142.

βάξις, ἃ σε βαρβάροισι
 πότνια, παραδίδωσι λέχεσι, 225
 ὁ δὲ σὸς ἐν ἀλὶ κύμασί τε λέλαιπε βίοντον,
 οὐδέ ποτ' ἔτι πάτρια μέλαθρα
 καὶ τὰν Χαλκίοικον ὀλβιεῖς.

ΕΔ. φεῦ, τίς ἦν Φρυγῶν, τίς ἦν, στρ. γ'.
 τὰν δακρυόεσσαν Ἰλῖφ τε πεύκαν 230
 *ὅς ἔτεμε τοῖς θ' Ἑλλανίας ἀπὸ χθονός ;
 ἔνθεν ὀλόμενον σκάφος
 ὁ Πριαμίδας συναρμόσας
 ἔπλευσε βαρβάρῳ πλάτα
 τὰν ἐμὰν ἐφ' ἑστίαν 235
 ἐπὶ τὸ δυστυχές *τε κάλλος

221. *βαρβάροισι λέχεσι* is the same as *βαρβάρῳ πόσει*, viz. Paris; and hence ὁ σὸς in the next verse naturally means, by contrast, 'your own husband Menelaus.'

225. Nauck's transposition of the words, for the vulg. *λέχεσι, πότνια, παραδίδωσι*, better satisfies the metre of 206.

228. *Χαλκίοικον*. The goddess Athena of the Brazen Temple at Sparta. Thucyd. i. 134. Pausan. iii. 17, 3, ἐνταῦθα (viz. on the low acropolis) Ἀθηνᾶς ἱερὸν πεποιήται, Πολιούχου καλουμένης καὶ Χαλκίοίκου τῆς αὐτῆς. τοῦ δὲ ἱεροῦ τῆς κατασκευῆς Τυνδάρεως, καθὰ λέγουσιν, ἤρξατο.—Λακεδαιμόνιοι πολλοὶς ἔτεσιν ὕστερον τὸν τε ναὺν ὁμοίως καὶ ἄγαλμα ἐποίησαντο Ἀθηνᾶς χαλκοῦν. Either from this statue, or from the joints of the squared stones externally being inlaid with brass (after the manner described by Sir Charles Fellows, in p. 84 of his *Travels in Asia Minor*), the title of *Chalcioecus* may have been derived. See however Troad. 1112, where she is *χαλκόπυλος θεὰ*, as if from the bronze gates of her temple.

229 seqq. Hermann pronounces the latter part of the ode "apertissime antistrophica," and thinks the corruptions have arisen from the archetypus MS. being difficult to decipher, so that some licence was left to conjecture. To Mr. Burges, in his Appendix to the *Troades*, p. 151, is due the credit of first perceiving that these verses were antistrophic; but his attempts at emendation are less successful than Hermann's.

229. The old reading, destitute alike of sense and metre, was φεῦ. φεῦ. τίς ἦν

Φρυγῶν; ἢ τίς Ἑλλανίας ἀπὸ χθονὸς ἔτεμε τὰν δακρυόεσσαν Ἰλῖφ πεύκαν. Not to say that the construction should have been *τίς ἦν Φρυγῶν ὁ τεμὼν* or *ὅς ἔτεμε* (as W. Dindorf observes, himself proposing *τίς ἦ Φρυγῶν*), it was an absurdity to ask who of the Trojans or *who of the Greeks* built Paris' ships. Dindorf would explain this, "*quis tandem mortalium*. Nam duo genera hominum distinguere Graeci solent, Graecos et barbaros." The man's name is recorded by Homer, Il. v. 59 seqq.

Μηριόνης δὲ Φέρεκλον ἐνήρατο, τέκονος υἱὸν
 Ἀρμονίδεω, δς χερσὶν ἐπίστατο δαίδαλα πάντα,—
 ὅς καὶ Ἀλεξάνδρῳ τεκτῆνατο νῆας ἔϊσας ἀρχεκάκους, αἱ πᾶσι κακὸν Τρώεσσι γένοντο.

223. MS. *συναρμόσας ὁ Πριαμίδας*.

236. Hermann has added *τε* before *κάλλος*, and in the next verse omitted *ἔλοι* before *γάμον*. I have enclosed *ὡς ἔλοι* as a gloss, and propose to read *γάμον ἔλεῖν τόνδ'*, by which slight change this verse will sufficiently correspond with 248. It was natural to explain *ἐλεῖν*, i. e. *ῶσπε*, by a gloss *ὡς ἔλοι*. W. Dindorf suggests a more sweeping measure of reform, "*delenda haec verba, quae manifestum, si quod aliud, additamentum interpretis sunt, compositum fortasse ex versibus prologi 27—30.*"—*ἃ τε δόλιος* Matth. and Herin. for *ἃ δὲ δόλιος*. Supply *ἔπλευσε*, and compare Tro. 940, where Paris is said to have

- [ὥς ἔλοι] γάμον ἔμδν, ἅ τε δόλιος
 ἅ πολυκτόνος Κύπρις
 Δαναΐδαις θάνατον ἄγουσα Πριαμίδαις τε,
 ὦ τάλαινα συμφορᾶς. 240
 ἅ δὲ χρυσέοις θρόνοις ἀντ. γ.
 * ἅ Διὸς ὑπαγκάλισμα σεμνὸν Ἥρα
 τὸν ὠκύπουν ἔπεμψε Μαιάδος γόνον,
 ὃς με χλοερὰ δρεπομέναν
 ῥόδεά τε πέταλ' ἔσω πέπλων
 τὰν Χαλκίοικον ὥς [Ἀθήναν] μόλοιμ', 245
 ἀρπάσας δι' αἰθέρος
 τάνδε γαῖαν εἰς ἀνολβον
 ἔριν ἔριν τάλαιναν ἔθετο
 Πριαμίδαισιν Ἑλλάδος.
 τὸ δ' ἔμδν ὄνομα παρὰ Σιμωνντίοις ῥοαῖσι 250
 μαψίδιον ἔχει φάτιν.
 ΧΟ. ἔχεις μὲν ἀλγείν'. οἶδα σύμφορον δέ τοι
 ὥς ῥᾶστα τάναγκαῖα τοῦ βίου φέρειν.
 ΕΛ. φίλαι γυναικες, τίνι πότμῳ συνεζύγην ; 255
 ἀρ' ἡ τεκοῦσά μ' ἔτεκεν ἀνθρώποις τέρας ;

come οὐχὶ μικρὰν θεὸν ἔχων αὐτοῦ μέτα, and Agam. 675, where ἔπλευσαν is understood in precisely a similar sentence. See also on v. 1309 inf.

239. θάνατον ἄγουσα Herm. for ἄγουσα θάνατον. Nauck would omit Πριαμίδαις τε, but the verse syllabically corresponds with 250.

242. Hermann adds ἅ in this verse, and reads ἐν δὲ for ἡ δὲ in 241. The epithet applied by Homer to Hera is χρυσόθρονος.

244. ἔσω πέπλων ῥόδεα πέταλα Kirchhoff and Nauck with the MS. Cf. Ion 890, κρόεα πέταλα φέρεσιν ἔδρεπον.

245. ὥς μόλοιμ'. She was gathering flowers into her lap that she might go with an offering to the temple of Athena. Cf. Hipp. 73. Ion 889. Before the verb the gloss Ἀθήναν is omitted by Hermann; compare v. 228. Dindorf proposes to strike out as a gloss χαλκίοικον ὥς Ἀθήναν μόλοιμ'.—In the next verse Herm. gives ἀρπάσας for ἀναρπάσας. The meaning is, 'having hurried me through the air to this unblest land of

Egypt, he caused an unhappy quarrel (or, made me the unhappy one a cause of quarrel) between Hellas and the sons of Priam,' i. e. he left the εἰδωλον of Helen to be an object of contention. Pflugk, "de qua Graecia cum Priamidis certaret: cf. v. 1134, ἔριν Δαναῶν νεφέλαιν."

251. μαψίδιον, because in fact she had never been at Troy at all. Hesych. μαψίδιον μάταιον.

252—3. Quoted by Stobaeus, Flor. cviii. 22.

252. τοι, the usual particle in sententious remarks, is L. Dindorf's reading for σοι. If we retain the latter, with Kirchhoff and Nauck, that which ought to be a general reflection becomes a truism in a limited application.

256. τέρας. The argument is, the being born from an egg, and her subsequent strange adventures, seem to show that she was destined to be regarded as something portentous by mankind.—τεῦχος νεοσσῶν, a happy expression for ὦδν. Zeus had visited Leda in the form

γυνή γὰρ οὐθ' Ἑλληνὶς οὔτε βάρβαρος
 τεύχος νεοσσῶν λευκὸν ἐκλοχεύεται,
 ἐν ᾧ με Λήδαν φασὶν ἐκ Διὸς τεκεῖν.
 τέρας γὰρ ὁ βίος καὶ τὰ πράγματ' ἐστί μοι, 260
 τὰ μὲν δι' Ἥραν, τὰ δὲ τὸ κάλλος αἴτιον.
 εἴθ' ἐξαλειφθεῖς, ὡς ἄγαλμ', αὐθις πάλιν
 αἴσχιον εἶδος ἀντὶ τοῦ καλοῦ λάβωιν,
 καὶ τὰς τύχας μὲν τὰς κακὰς, ἃς νῦν ἔχω,
 Ἑλληνες ἐπελάθοντο, τὰς δὲ μὴ κακὰς 265
 ἔσωζον ὥσπερ τὰς κακὰς σώζουσί μου.
 ὅστις μὲν οὖν ἐς μίαν ἀποβλέπων τύχην
 πρὸς θεῶν κακοῦται, βαρὺ μὲν, οἰστέον δ' ὅμως·
 ἡμεῖς δὲ πολλαῖς συμφοραῖς ἐγκείμεθα.
 πρῶτον μὲν, οὐκ οὔσ' ἄδικος, εἰμὶ δυσκλεής. 270
 καὶ τοῦτο μείζον τῆς ἀληθείας κακὸν,
 ὅστις τὰ μὴ προσόντα κέκτηται κακά.

of a swan, sup. v. 216. Orest. 1386. Apollodor. iii. 10, 7. This wonderful egg, or rather egg-shell, was shown in the time of Pausanias at Sparta, in the temple of Hilaïra and Phoebé, iii. 16, 2. ἐν ταῦθα ἀνήρτηται ὦν τοῦ ὀρόφου κατελειμμένον ταινίαις. εἶναι δὲ φασιν ὦν ἐκεῖνο, ὃ τεκεῖν Λήδαν ἔχει λόγος.

260. ('I say *τέρας*,) for my whole life is a *τέρας*.' Dr. Badham, followed as usual by Nauck, would omit the beautiful and characteristic lines 257—9. The γὰρ here only adds a second reason to that expressed by the first γὰρ in 257.

261. δι' Ἥραν. See v. 31.

262. ἐξαλειφθεῖσα, wiped out, obliterated, like a portrait, ἄγαλμα. Plat. Theaet. p. 187 B, ὅρα δὴ νῦν πάλιν ἐξ ἀρχῆς, πάντα τὰ πρόσθεν ἐξαλείψας, εἴ τι μάλλον καθορᾶς. See on Aesch. Ag. 1299. —λάβωιν, for λάβοιμι, is Hermann's correction of λάβω or λαβεῖν. The form is acknowledged as Euripidean by the Etym. M. in v. τρέφωιν (Eur. frag. 1045), ἄφρων ἂν εἴην, εἰ τρέφωιν τὰ τῶν πέλας. So also frag. Erechth. 353, v. 6, πρῶτα μὲν πόλιν οὐκ ἂν τιν' ἄλλην τῆσδε βελτίω λάβοιν. See on Troad. 226. Diudorf and Kirchhoff give ἀντὶ τοῦ καλοῦ λάβωιν, after Porson, because the following indicatives ἐπελάθοντο and ἔσωζον suit the aorist better. Translate; 'O that I could be wiped out like a picture, and so again get a

plainer form for this fair one; and O that the evil fortunes that I now have had been forgotten by the Greeks, and only the good remembered, even as now they do remember the bad.' The sense is, 'would that both my face and my fortunes were capable of being blotted out, so far as those fortunes have been bad.' By ἃς νῦν ἔχω she means the opinion of her faithlessness, which is untrue; by τὰς μὴ κακὰς, her fidelity to her husband, which is real. Possibly τὰς τύχας may be a gloss on some other word, as κληδόνας or ξυμφοράς. She would be content, that is, to lose her far-famed beauty, if only the Greeks could do justice to her much-maligned character. Of course, she speaks of the εἰδωλον as having incurred the blame which they remember, but of herself as having all along been virtuous.

267. ἀποβλέπων. Having his whole thoughts centred on one fortune; for on that he will consider his happiness to depend, and yet if he fails in it, he has further hope. Compare Med. 217, ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν. It is clear that μίαν and πολλὰς are opposed.—οἰστέον, *tolerabile* rather than *tolerandum*, as Pflugk has pointed out.

272. κέκτηται, possesses the *reputation* of &c. So Med. 218, δύσκλειαν ἐκτήσαντο καὶ ῥαθυμίαν. By μείζον τῆς

ἔπειτα πατρίδος θεοί μ' ἀφιδρύσαντο γῆς
 ἐς βάρβαρ' ἦθη, καὶ φίλων τητωμένη
 δούλη καθέστηκ', οὔσ' ἐλευθέρων ἄπο· 275
 τὰ βαρβάρων γὰρ δοῦλα πάντα πλὴν ἐνός.
 ἄγκυρα δ' ἦ μου τὰς τύχας ὥχει μόνη,
 πόσιν ποθ' ἤξιν καὶ μ' ἀπαλλάξιν κακῶν,
 οὔτος τέθνηκεν, οὔτος οὐκέτ' ἔστι δῆ.
 μήτηρ δ' ὄλωλε, καὶ φονεὺς αὐτῆς ἐγὼ 280
 ἀδίκως μὲν, ἀλλὰ τᾷδικον τοῦτ' ἔστ' ἐμόν·
 ὃ δ' ἀγλαΐσμα δωμάτων ἐμοῦ τ' ἔφν,
 θυγάτηρ ἀνανδρος πολὶὰ παρθενεύεται
 τὼ τοῦ Διὸς δὲ λεγομένω Διοσκόρω
 οὐκ ἐστὼν. ἀλλὰ πάντ' ἔχουσα δυστυχῇ 285

ἀληθείας she means, *μείζον τοῦ τὰ ἀληθῶς προσόντα κεκτῆσθαι*, 'than a bad character resulting from real crimes.' It is harder, she thinks, to bear an unjust charge, than one which we are conscious of deserving. The one provokes a virtuous indignation; to the latter the really guilty are tolerably indifferent.

276. *πλὴν ἐνός*. One is the *βασιλεὺς* or *τύραννος*, all the rest are not only his subjects, but his slaves. Tac. Hist. i. 16, 'neque enim hic, ut gentibus quae regnantur, certa dominorum domus et ceteri servi.'

277. The old reading, *ἄγκυρα δὲ μου τὰς τύχας ὀχεῖ μόνη*, is retained by Pflugk and Matthiae; but this leaves an awkward asyndeton in the sentence, unless indeed we omit 279 as spurious, and suppose an *hiatus* of one or more lines. Kirchhoff and Nauck, with Hermann and Dindorf, rightly admit the corrections of Scaliger and Musgrave. For the phrase ἐπ' ἐλπίδος ὀχεῖσθαι see Equit. 12 H, Hec. 80, and for the anchor as the symbol of hope, Agam. 488. 'The hope that alone sustained my fortunes,' says Helen, 'that my husband would return some day and rid me of my troubles,—this husband is dead; he is no longer existing, it seems.' Dr. Badham reads ἀφ' οὗ τέθνηκεν οὗτος. Hermann's correction, εἴπερ τέθνηκεν οὗτος, 'if this husband is really dead,' is probable, for (1) it saves a tautology; (2) it gives a verb to *ἄγκυρα*, instead of assuming another nominative οὗτος, (3) it avoids a repetition of the pronoun which (unless

indeed it is strongly emotional) is weak and unmeaning.—There is a reading *ἀπαλλάξαι*, good in itself, and preferred by Pflugk. Its force would be, 'to rid me at once and for ever from my troubles,' as Aesch. Eum. 83, ὥστ' ἐς τὸ πάν σε τῶνδ' ἀπαλλάξαι πόνων.

281. *ἀδίκως*. As this Helen is assumed not to have been the cause of all the evils, but only her *εἰδωλον*, it follows that *νομίζομαι* is to be understood with *φονεὺς*. Compare v. 53.—*τᾷδικον τοῦτο*, this unjust charge has to be borne by me; *ἐμόν ἐστι, καίπερ ἀληθῶς ἀλλότριον ὄν*.

283. *πολιά*. Hermann, in a good philological note, denies that *πολιά* can here stand for *πολιῶς*, and accordingly he reads *πολιά παρθενέματα*. He lays it down as a law, that "adverbia non rerum, sed actionum praedicata sunt: quare quod in actionem non cadit, id neque adverbio nec vocabulo potestatem habente adverbii significari potest. Hinc colorum appellationes carent adverbis, nisi quum non proprio significato usurpantur, ut ab Latinis *canide*. Nec juvenem quisquam *μελάνως* ἤβαν, nec senem *λευκῶς* γηράσκειν dixit." But the sense is, *πολιά παρθενέματα παρθενεύεται*, i.e. Hermione is growing old in her virginity,—i.e. according to the Greek notions of *old* as applied to marriageable women. See on Ion v. 700.

285. *ἀλλὰ κ.τ.λ.* 'So I have ill-luck in everything, and am dead in respect of circumstances, if not in respect of deeds,' i.e. from what I have done. Dindorf compares *τὰ πράγματα* in v.

τοῖς πράγμασιν τέθνηκα, τοῖς δ' ἔργοισιν οὐ.
τὸ δ' ἔσχατον τοῦτ', εἰ μολοίμεν ἐς πάτραν,
κλήθροισι ἂν εἰργοίμεσθα· τὴν *δ' ὑπ' Ἰλίου
δοκοῦντες Ἑλένην Μενελεύ μ' ἔλθειν μέτα

* * * * *

εἰ μὲν γὰρ ἔξῃ πόσις, ἀνεγνώσθημεν ἂν 290
ἐς ξύμβολ' ἔλθόνθ', ἃ φανέρ' ἂν μόνοις ἂν ἦν.

νῦν δ' οὔτε τοῦτ' ἔστ' οὔτε μὴ σωθῇ ποτέ.

τί δῆτ' ἔτι ζῶ; τίν' ὑπολείπομαι τύχην;

γάμους ἐλομένη τῶν κακῶν ὑπαλλαγὰς

μετ' ἀνδρὸς οἰκεῖν βαρβάρου, πρὸς πλουσίαν 295

τράπεζαν ἴζουσ'; ἀλλ' ὅταν πόσις πικρὸς

ξυνῇ γυναικί, καὶ τὸ σῶν ἐστὶν πικρόν.

θανεῖν κράτιστον· πῶς θάνοιμ' ἂν οὖν καλῶς;

ἀσχήμονες μὲν ἀγχόναι μετάρσιοι,

κὰν τοῖσι δούλοις δυσπρεπὲς νομίζεται, 300

σφαγαὶ δ' ἔχουσιν εὐγενές τι καὶ καλόν·

260. So in Bacch. 369 and Suppl. 747, quoted by Pflugk.

288. Though it would not be very difficult to regard εἰργοίμεσθα as equivalent to εἰργοίεν με, or even to read this, it seems better to suppose a line has been lost, and to insert δὲ after a colon. For the με in 289, while it is necessary to the metre, will not allow δοκοῦντες to mean 'seeming,' which would require the nominative (δοκοῦντες Ἑλένη εἶναι ἢ ἔλθοῦσα). There seems no great probability in Kirchhoff's proposal δοκοῦν γ' ἂν Ἑλένην κ.τ.λ. Nauck would read τὴν ἀπ' Ἰλίου, but thinks the passage still corrupt. Some such verse as this may have been lost,

τοῦλευθέραν με ζῆν ἀποστεροῖεν ἂν.

'Thinking I was the Helen at Troy who had returned with Menelaus, they might wish to deprive me of my freedom.' They might think, as he did not appear (126), that I had been the cause of his death.

290. ἀνεγνώσθημεν ἂν, i. e. the false Helen and the true Helen might have been known by the tokens which none but the true Helen and Menelaus could have identified. Porson corrected the vulg. ἐλθόντες ἃ φανερὰ μόνοις κ.τ.λ. Barnes quotes Od. xxiii. 109, where

Penelope says of herself and her husband, ἧ μάλα νῶι Γνωσόμεθ' ἀλλήλων καὶ λῶιον, ἔστι γὰρ ἡμῖν Σήμαθ', ἃ δὴ καὶ νῶι κεκρυμμένα ἴδμεν ἀπ' ἄλλων. For ξύμβολα see Med. 613.

292. οὐ μὴ σωθῇ. See the note on Heracl. 384. The sense, as usual, is 'nor is there a chance of his safe return some future day.'

294. ἔλομένη. Perhaps ἔλωμαι. With the participle we must of course supply ἢ ταύτην ὑπολείπομαι, οἰκεῖν κ.τ.λ.

297. καὶ τὸ σῶν Seidler for καὶ τὸ σῶμ'. τὸ δῶμ' Scaliger. 'When a husband who is the object of her dislike cohabits with a wife, even security itself becomes embittered.' Matthiae proposed καὶ τὸ σώζεσθαι πικρόν.

298. The MS. has προθάνοιμ' ἂν οὐ καλῶς, corrected by Scaliger and H. Stephens. Cf. Ar. Equit. 80, κράτιστον οὖν νῶν ἀποθανεῖν, ἀλλὰ σκόπει ὅπως ἂν ἀποθάνοιμεν ἀνδρικώτατα.

301. σφαγαί, stabbing by the sword. See v. 142, Heracl. 583, and on Hippol. 772. In the next verse the MS. gives ἀρτ'. Boissonade κάρτ', followed by Dindorf. Hermann reads σάρκ', and the same correction occurred independently to the present editor. Nauck reads κρᾶτ' with C. Keil, who also (according to

† σμικρὸν δ' ὁ καιρὸς σάρκ' ἀπαλλάξαι βίου·
 ἐς γὰρ τοσοῦτον ἤλθομεν βάθος κακῶν
 αἱ μὲν γὰρ ἄλλαι διὰ τὸ κάλλος εὐτυχεῖς
 γυναικες, ἡμᾶς δ' αὐτὸ τοῦτ' ἀπώλεσεν.

305

ΧΟ. Ἑλένη, τὸν ἐλθόνθ'. ὅστις ἐστὶν ὁ ξένος,
 μὴ πάντ' ἀληθῆ δοξάσῃς εἰρηκέναι.

ΕΛ. καὶ μὴν σαφῶς γ' ἔλεξ' ὀλωλέναι πόσιν.

ΧΟ. πόλλ' ἂν γένοιτο καὶ διὰ ψευδῶν σαφῆ.

ΕΛ. καὶ τᾶμπαλιν γε τῶνδ' ἀληθείας ἔπη.

310

ΧΟ. ἐς ξυμφορὰν γὰρ ἀντὶ τὰγαθοῦ φέρει.

ΕΛ. φόβος γὰρ ἐς τὸ δέημα περιβαλὼν μ' ἄγει.

ΧΟ. πῶς δ' εὐμενείας τοισίδ' ἐν δόμοις ἔχεις ;

ΕΛ. πάντες φίλοι μοι πλὴν ὁ θηρεύων γάμους.

ΧΟ. οἶσθ' οὖν ὃ δρᾶσον ; μνήματος λιποῦσ' ἔδραν,

315

ΕΛ. ἐς ποῖον ἔρπεις μῦθον ἢ παραίνεις ;

Hermann) proposed *ἄρθρ'*. Pflugk retains the corrupt *ἄρθ'* without comment. The poet may have used *σάρκα* in place of *πνεῦμα*, because he had in mind the flesh-wounds implied by *σφαγαί*. Inf. 356, *αὐτοσίδαρὸν ἔσω πελάσω διὰ σαρκὸς ἄμιλλαν*.—*σμικρὸν*, scil. *χρῆμα ἐστίν*, 'the moment of separating the body from life is a trifling matter;' not a thing to be weighed against the endurance of ill. Kirchhoff and Nauck read *σμικρὸς* with Dr. Badham. If this was the original reading, why should it have been altered to *σμικρὸν*? Possibly, *αἷς μοι πρόχειρον κ.τ.λ.*, 'by which I have a ready resource for shuffling off this mortal coil.' No reliance can be placed on the verse as it stands.

309—10. These verses are very obscure. Hermann has made them somewhat easier by transposing the final words *ἔπη* and *σαφῆ*. Nauck and Kirchhoff retain the vulg. διὰ ψευδῶν *ἔπη* in 309, but Nauck reads *ἀληθεία σαφῆς*, after Heath, Kirchhoff *ἀληθεία σαφῆ*, which is better, as the long *α* in *ἀληθεία* can barely be defended by the occasional occurrence of *προνοία* and *ἀνοία*. Says the Chorus, insisting that Helen has been deceived, 'Many things may seem *clear and certain* (*σαφῶς εἰρημένα*, v. 308) said in falsehood,' and not in reality, as for example, Menelaus may return, though he is reported certainly dead. To which she replies, 'Yes, and

on the other hand many truths may be clear too,' and therefore there is no ground for doubting this present report. (For clearness and distinctness are rather an evidence, if not a proof, of truth.) Or may we understand it thus? 'And many words of truth are the contrary to that,' viz. *ἀσαφῆ*. In the other case the syntax is, *καὶ πολλὰ ἔπη ἀληθείας γένοιτο ἂν σαφῆ*, τὰ ἔμπαλιν τῶν ψευδέων, i. e. 'there are also many words of truth which may be plain, and which are contrary to the falsehoods which you suspect.' To which the chorus replies, 'you are predisposed to the side of disbelief,'—'your misfortunes make you take the worse view,' viz. that your husband is really dead. For τὰ ἔμπαλιν τῶνδε Hermann compares Pers. 223, *τᾶμπαλιν δὲ τῶνδε γαίας κάτοχ' ἀμαυροῦσθαι σκότῳ*. But he does not seem to improve the sense by reading *χὰ διὰ ψευδῶν σαφῆ*, *etiam quae per mendacium certa sunt*.

312. *περιβαλὼν*, surrounding me and as it were taking me captive.

313. *πῶς εὐμενέας*; As we familiarly say, 'how are you off for good feeling towards you?' 'how do you stand with respect to good will in this family?' Cf. 1253, *ὥς ἂν παρούσης οὐσίας ἕκαστος ᾗ*, and the note on El. 238. Thuc. i. 22, *ὥς ἑκατέρω τινε εὐνοίας ἢ μνήμης ἔχοι*. Plat. Resp. p. 456 D, *πῶς οὖν ἔχεις δόξης*;

- ΧΟ. ἔλθοῦς' ἐς οἶκους, ἥ τὰ πάντ' ἐπίσταται,
 τῆς ποντίας Νηρηΐδος ἐκγόνου κόρης
 πυθοῦ πόσιν σὸν Θεονόης εἴτ' ἔστ' ἔτι
 εἴτ' ἐκλέλοιπε φέγγος· ἐκμαθοῦσα δ' εὖ, 320
 πρὸς τὰς τύχας τὸ χάρμα τοὺς γόους τ' ἔχε.
 πρὶν δ' οὐδὲν ὀρθῶς εἰδέναι, τί σοι πλέον
 λυπουμένη γένοιτ' ἄν; ἀλλ' ἐμοὶ πιθοῦ
 τάφον λιποῦσα τόνδε σύμμιζον κόρη,
 ὅθενπερ εἴσει πάντα, τάληθῇ φράσαι. 325
 ἔχουσ' ἐν οἴκοις τοῖσδε, τί βλέπεις πρόσω;
 θέλω δὲ καγὼ σοὶ συνεισελθεῖν δόμους,
 καὶ συμπυθέσθαι παρθένου θεσπίσματα·
 γυναιῖκα γὰρ δὴ συμπονεῖν γυναικὶ χρή.
- ΕΛ. φίλαι, λόγους ἐδεξάμαν. στρ. 330
 βᾶτε βᾶτε δ' ἐς δόμους,
 ἀγῶνας ἐντὸς δόμων
 ὥς πύθησθε τοὺς ἐμούς.
- ΧΟ. θέλουσαν οὐ μόλις καλεῖς.
- ΕΛ. ἰὼ μέλεος *ᾄδ' ἀμέρα. 335

319. πυθοῦ πόσιν Θεονόης, 'learn about your husband from Theonöe.'

322. πρὶν—εἰδέναι. Confused between πρὶν πάντα εἰδέναι, and ἐπεὶ οὐδὲν οἶσθα.

324. σύμμιζον, συγγενοῦ, 'have an interview with the maid that she may tell you plainly the truth.' Dindorf and Pflugk, after Musgrave, put a full stop at πάντα, and take the following clause thus, 'having one here in the house to tell you the truth,' &c.—ἔχουσα, supply αὐτῇ, with Hermann, or rather, perhaps, ὅποι βλέψεις.

330—347. That these verses are antistrophic there can hardly be a doubt, and so Hermann has edited them. The only difficulty is to conceive a loss of two verses between 343 and 344, when the construction with πότερα—ἦ seems complete. But it is common in dialogues to find the chorus interrupting the speaker on the stage, who afterwards continues the tale without replying to them, or, if at all, doing so in a single verse having reference solely to such interruption. Of this last there is an instance in Agam.

1064, where Cassandra says μαρτυροῖσι γὰρ τοῖσδ' ἐπιτείθεμαι in reply to the chorus, and then immediately resumes the strain broken off at 1060. The lost verses may have run thus:—

ΧΟ. ἥξει, τάλαινα, σὸς πόσις.

ΕΛ. ἀλλ' οὐ γὰρ οἶδ' εἴτ' ἔστ' ἔτι,
 ἦ νέκυς κ.τ.λ.

In the first clause of the dialogue, Helen accepts the proposal of the Chorus to consult Theonöe, and begs them to enter the house with her. As they assent to her request, at v. 385, where Menelaus first appears on the stage, there is a pause in the action, during which both stage and orchestra are vacant.

334. θέλουσαν οὐ μόλις. *Non parum cupidam.* Hermann. Elmsley proposed οὐ με δις καλεῖς (future).

335. ᾄδ' is the insertion of Seidler. This and the next verse are iambic dimeter, and the whole of the strophe alternates with similar catalectic trochaic lines, except the third verse, which ends with a cretic.

τίν' ἄρα τάλαινα τίνα λόγον
δακρυόεντ' ἀκούσομαι ;

ΧΟ. μὴ πρόμαντις ἀλγέων
προλάμβαν', ὦ φίλα, γόους.

ΕΛ. τί μοι πόσις μέλεος ἔτλα ; ἀντ. 340
πότερα δέρκεται φάος
τέθριππά τ' * εἰς ἀλίου
ἐς κέλευθά τ' ἀστέρων ;

ΧΟ. * * * *

ΕΛ. * * * *

ἦ * νέκυσι κατὰ χθονὸς
τὰν χθόνιον ἔχει τύχαν ; 345

ΧΟ. ἐς τὸ φέρτερον τίθει
τὸ μέλλον, ὅ τι γενήσεται.

ΕΛ. σέ γὰρ ἐκάλεσα, σέ δὲ κατόμοσα,
τὸν ὑδρόεντα δόνακι χλωρὸν
Εὐρώταν, θανόντος ἀνδρὸς εἰ 350
βάξις ἔτυμος ἄδε μοι,—

ΧΟ. τί τάδ' ἀσύνετα ;

ΕΛ. φόνιον αἰώρημα
διὰ δέρης ὕρέξομαι,
ἦ ξιφοκτόνον δίωγμα

342. εἰς ἀλίου Herm. for ἀελίου. Compare Cho. 223, ἰδοῦ δ' ὕφασμα τοῦτο, σῆς ἔργον χερὸς, σπάθης τε πληγὰς, εἰς δὲ θήρειον γραφήν.

344. ἦ νέκυσι. Lenting and Matthiae, followed by Herm., Dind., and the recent editors, give ἦ ν νέκυσι, to which Hermann adds δὴ for the sake of the metre. Perhaps ἦ μετὰ νέκυσι, equivalent to a diiambus, or νεκροῖς, or ἦ νέκυσ (reading τάλαινα for τάλαινα in 336)—τύχαν, i. e. τιμῇ, as kings in Hades were considered to have especial honour with the gods below. Cf. Aesch. Choeph. 350. The metre (337) rather points to χθονίαν. Hartung proposed φόνιον. We have χθονίαν τιμαὶ in Aesch. Cho. 399.

348. κατόμοσα Elmsley for κατώμοσα. The sense is continued in 353, 'I swear by the Eurotas, that if the report of my husband's death prove true, I will commit suicide by the noose or the sword'

(sup. 300). The words τί τάδ' ἀσύνετα are interposed by the chorus, who profess not to understand the purpose of the invocation.

349. ὑδρόεντα Reiske for ὑδρόεντι, and χλωρὸν H. Stephens for χῶρον.

350. ἀνδρὸς was restored to its natural place by Hermann. In the old copies it followed ἔτυμος. Kirchhoff and Nauck acquiesce in the vulg.

354—6. By διώκειν ξίφος the thrusting or following up of a sword is meant; cf. Ion 205, παντὰ τοι βλέφαρον διώκω. For the syntax, Hermann says the meaning is, ξίφος ἔσω σφαγῆς διὰ σαρκὸς πελάσω αὐτοσιδήρῳ ἀμίλλῃ. Translate; 'or I will strike home through my flesh, even into my blood-gushing severed throat (ἔσω σφαγῆς), the sword's murderous thrust, with an eagerness shared by the steel itself.' It seems best to take δίωγμα as a cognate accusative after

- λαιμορύτου σφαγᾶς 355
 αὐτοσίδαρων ἔσω πελάσῳ διὰ σαρκὸς ἄμιλλαν,
 θῦμα τριζύγοις θεαῖσι
 τῷ τε συρίγγων αἰοιδὰν σεβί-
 ζοντι Πριαμίδα ποτ' ἀμφὶ βουστάθμους.
- ΧΟ. ἄλλοσ' ἀποτροπὰ κακῶν 360
 γένοιτο, τὸ δὲ σὸν εὐτυχές.
- ΕΛ. ἰὼ τάλαινα Τροία
 δι' ἔργ' ἀνεργ' ὀλλυσαι, μέλεά τ' ἔτλας·
 τὰ δ' ἐμὰ δῶρα, Κύπριδος ἔτεκε
 πολὺ μὲν αἷμα, πολὺ δὲ δάκρυον
 ἄχεά τ' ἄχεσι, δάκρυα δάκρυσιν. 365
 † ἔλαβε πάθρα * *
 * * *
- ματέρες τε παῖδας [ᾠλεσαν].
 ἀπὸ δὲ παρθένοι κόμας
 ἔθεντο σύγγονοι νεκρῶν Σκαμάνδριον
 ἀμφὶ Φρύγιον οἶδμα.
 βοὰν βοὰν δ' Ἑλλὰς * αἶα 370

πελάσῳ, and ἄμιλλαν as an accusative in apposition to the sentence.—ἔσω σφαγᾶς λαιμορύτου is ἔσω λαίμου σφαγέντος, αἵματι ρέοντος. Similarly Electr. 1222, ματέρας ἔσω δέρας μεθελς, sc. φάσανον. Rhés. 750, οἷα μ' ὀδύνη τέλει φονίου τραύματος εἴσω. Ion 767, διανταῖος ἔπαισ' ὀδύνα με πνευμόνων τῶνδ' ἔσω. Agam. 1314, πέπληγμαι καιρίαν πληγὴν ἔσω.

357. θῦμα. As a sacrifice pleasing to the three goddesses and to Paris who gave judgment upon them. The concluding words are corrupt in the MS., τῷ τε (τόν τε) σύριγγ' αἰοιδὰν σεβίζον Πριαμίδας. Hermann gives αἰοιδὰν and with Elmsley συρίγγων. Matthiae, followed by Pflugk and Dindorf, σύριγγ' ἀν' ἰδα.—σεβίζοντι, νομίζοντι, practising, habitually using, preferring the music of the pipe. See Med. 641. But no reliance can be placed on the integrity of the passage. Dr. Badham would read τῷ τε σήραγγας Ἰδαίας ἐνίζοντι.

361. εὐτυχές, scil. γένοιτο.

362. τάλαινα Τροία Herm. for Τροία τάλαινα. Rather, perhaps, ᾠ τάλαινα

Τρωία. W. Dindorf would repeat ἰὼ ἰὼ &c.—“ἔργ' ἀνεργα dicit propter raptum sui, qui quidem videbatur esse verus, revera autem erat impostura et fucus Deorum.” J. Barnes.—Κύπριδος L. Dindorf for Κύπρις. The meaning is, ‘the gifts of Cyprus to me,’ viz. personal charms, ‘have given birth to much slaughter and many a tear.’

366. The words ἔλαβε πάθρα seem corrupt. We might easily restore πάθρα πάθρα, but then some words appear to have been lost, as Hermann has pointed out, wherein mention was made of wives bewailing their slain husbands, and mothers their children. For ᾠλεσαν seems an interpolation to make some sort of sense; and this is Nauck’s opinion, who encloses in brackets ἔλαβε—ᾠλεσαν. Perhaps we should read,

ἄχε' ἐπ' ἄχεσι, δάκρυα δάκρυσιν,
 πάθρα πάθρα σιν ἔλαχε μέλεα,
 ἄνδρα δ' ἄλοχος ἐστέναζε
 ματέρες τε παῖδας.

370. αἶα. This word has been inserted, as the metre not only naturally suggests,

ἐκελάδησ', ἀνωτότυξεν,
 ἐπὶ δὲ κρατὶ χέρας ἔθηκεν,
 ὄνυχι δ' ἀπαλόχροα γένυν
 ἔδευσε φονίαισι πλαγαῖς.
 ὦ μάκαρ Ἀρκαδία ποτὲ παρθένη στρ. 375
 [Καλλιστοῖ,] Διὸς ἂ λεχέων ἐπέβας τετραβάμοσι
 γνύοις,
 ὡς πολὺ ματρὸς ἐμᾶς ἔλαχες πλέον,
 † ἂ μορφῇ θηρῶν λαχνογυῖων
 ὄμματι λάβρω σχῆμα διαίνεις
 ἐξαλλάξας' ἄχθεα λύπης· 380
 ἂν τέ ποτ' Ἀρτεμις ἐξεχορεύσατο, ἀντ.
 χρυσοκέρατ' ἔλαφον, Μέροπος Τιτανίδα κούραν
 καλλοσύνας ἔνεκεν τὸ δ' ἐμὸν δέμας
 ὤλεσεν ὤλεσε Πέργαμα Δαρδανίας
 ὀλομένους τ' Ἀχαιοῦς. 385

but appears even to require it.—ἐκελάδησε Herm. for κελάδησε, who also gives *κἄνωτότυξεν* for *κἄνωτότρυξεν*. See on v. 348. But the trochaic rhythm is better restored by omitting the *καί*, as given above.

375. Ἀρκαδία. The dative of place, as Ἀργεῖ in Heracl. 339. Inf. v. 1210, *ποῦ βαρβάροισι πελάγειν ναυσθλούμενον*; The story is told by Apollodorus, iii. 8. 2. Ovid, Fast. ii. 153 seqq. Propertius, iii. 20, 23, 'Callisto Arcadios erraverat ursae per agros: Nunc nocturna suo sidere vela regit.' Probably however Καλλιστοῖ is a gloss, and we should restore the dactylic beat by reading τῶν Διὸς & λεχέων κ.τ.λ. Kirchhoff supposes mention was made of Atalanta in a passage now mutilated. Nauck says, "locus corruptissimus criticorum conatus elusit."

377. ἔλαχες πλέον. How much better you are off than my mother Leda; for you, having lost your human shape, have only to lament the change, but are freed from a constant succession of human ills. The metre from v. 375 passes into dactylic, the last (385) being ithyphallic. On the feminine form μάκαρ see Bacch. 565.

379. διαίνεις Herm. and Dind. for *λεαίνης*. Callisto was changed into a bear, not into a lioness; and a verb is wanted to govern σχῆμα. Translate,

'who under the form of fur-clad bears ever bewailest with gushing eye thy (changed) form, having got a new burden of grief.'—ἄχθεα (for ἄχέα) and μορφᾶς Hermann, who adds, "σχῆμα μορφῆς dixit in Ione v. 992, ποῖόν τι μορφῆς σχῆμ' ἔχουσιν ἀγρίας; Διαίνειν πῆμα dixit Aeschylus in Persis v. 1043." (v. 1017, δίαине, δίαине πῆμα, πρὸς δόμους δ' ἴθι.)

381. ἂν τε, i. e. καὶ ἐκείνη πλέον ἔλαχε κ.τ.λ., v. 377. Of the legend of the daughter of Merops being turned into a stag, no account has been preserved. Translate, 'She too, whom Artemis once cast forth from the dance, (changed into) a stag with gilt horns, the Titan (earth-born) daughter of Merops, on account of her beauty.' Musgrave (after Barnes) quotes Stephanus of Byzantium in v. Κῶς, who states that Merops was γηγενής. For ἐξεχορεύσατο Hermann compares what Ovid says of Callisto, *deque suo jussit secedere coetu*. A similar form is ἐκβακχεύσασθαι in Suppl. 1001, and so ἀπορχήσασθαι γάμον in Herod. vi. 129.

383. τὸ δ' ἐμὸν δέμας κ.τ.λ. Γοῦ were both unfortunate on account of your beauty; but you did not, like me, cause the destruction of cities and men, but only suffered in your own persons.

ΜΕΝΕΛΑΟΣ.

ὦ τὰς τεθρίππους Οἶνομάφ Πῖσαν κάτα
 Πέλοψ ἀμίλλας ἐξαμιλληθείς ποτε,
 εἴθ' ὠφελος τόθ', ἥνικ' ἔρανον ἐς θεοὺς
 †πείσθεις ἐποίεις, ἐν θεοῖς λιπεῖν βίον,
 πρὶν τὸν ἐμὸν Ἀτρεά πατέρα γεννῆσαί ποτε, 390
 ὃς ἐξέφυσεν Ἀερόπης λέκτρων ἄπο
 Ἀγαμέμνον' ἐμέ τε Μενέλεων, κλεινὸν ζυγόν
 πλείστον γὰρ οἶμαι, καὶ τόδ' οὐ κόμπῳ λέγω,
 στράτευμα κώπῃ διορίσαι Τροίαν ἔπι
 τύραννος οὐδὲν πρὸς βίαν στρατηλατῶν, 395
 ἐκούσι δ' ἄρξας Ἑλλάδος νεανίαίς.
 καὶ τοὺς μὲν οὐκέτ' ὄντας ἀριθμῆσαι πάρα,
 τοὺς δ' ἐκ θαλάσσης ἀσμένως πεφευγότας,

386. Menelaus, in the garb of a shipwrecked mariner (v. 422), comes upon the vacant stage, and narrates his adventures since the capture of Troy. He wishes that his ancestor Pelops had never survived the banquet wherein he was offered by his father to the gods, but restored to life by Zeus; then would Menelaus never have been born to conduct with his brother the unhappy expedition to Troy. Of the army, some are dead, some have reached home in safety; but to himself return seems denied by the gods: for he no sooner approaches his native land than he is storm-tossed and driven from its shore. He has at last been cast up from the wreck of his vessel on this unknown coast, in company with Helen. He is ashamed to appear before the people, without clothes, without food; but he is compelled by hard necessity, and has come to the door of the first wealthy abode he has found, to beg assistance for himself and his companions, whom he has left to guard Helen in a cave on the shore.

Ibid. τὰς τεθρίππους ἀμίλλας, that far-famed contest with the chariot, wherein Pelops won Hippodamia the daughter of Oenomaus (cf. *Iph. Taur.* 825),—shortly put for τεθρίπων ἀμάτων ἀμιλλαν. Cf. v. 356. The force of the ἐξ in composition (see inf. 1471) is that of completion or success.

388—9. Nauck is perhaps right in

enclosing ἥνικ'—ἐποίεις in brackets as spurious (see sup. 9), and adopting εὐθέως from Hermann instead of ἐν θεοῖς. The latter corruption may have suggested to an interpolator the story of the ἔρανος in Pind. *Ol.* i. 38. For πείσθεις some word seems required like κληθεῖς, 'invited.' Pind. *ibid.* ὅπότ' ἐκάλεσέ σε πατὴρ τὸν εὐνομώτατον ἐς ἔρανον.

392. ζυγόν, 'a pair,' ὄχυρον ζεύγος Ἀτρειδῶν, Aesch. *Ag.* 44.

394. κώπῃ διορίσαι, 'that I separated from their native shores by ships;' for πορθμεῦσαι, διαπεραιώσαι. Cf. v. 828, ἐκ γῆς διορίσαιμεν ἂν πόδα. *Ion* 46, ὑπὲρ δὲ θυμέλας διορίσαι πρόθυμος ἦν, scil. αὐτόν. *Thucydides*, i. 9 and 10, in discussing the Trojan war, agrees in this view, that we should consider this expedition μεγίστην μὲν γενέσθαι τῶν πρὸ αὐτῆς, λειπομένην δὲ τῶν νῦν, but he does not agree that the service of the Greeks was voluntarily rendered, for he contends that Agamemnon τὴν στρατείαν οὐ χάριτι τὸ πλεῖον ἢ φόβῳ ξυναγαγὼν ποιήσασθαι. Cf. *Orest.* 1168, ὃς Ἑλλάδος ἥρξ' ἀξιώθεις, οὐ τύραννος. Aeschylus plainly represents it as a forced obedience, *Ag.* 436 seqq.

397. ἀριθμῆσαι. Aeschylus calls this τοὺς ἀναλωθέντας ἐν ψήφῳ λέγειν, *Ag.* 553. He means, 'It is known who are dead and who are returned,' i. e. there is no uncertainty about *their* fate to their friends, as there is about *mine*.

νεκρῶν φέροντας ὀνόματ' εἰς οἴκους πάλιν.
 ἐγὼ δ' ἐπ' οἶδμα πόντιον γλαυκῆς ἁλὸς 400
 τλήμων ἀλῶμαι χρόνον ὅσον περ Ἴλιου
 πύργους ἔπερσα, κεῖς πάτραν χρῆζων μολεῖν
 οὐκ ἀξιοῦμαι τοῦδε πρὸς θεῶν τυχεῖν,
 Λιβύης δ' ἐρήμους ἀξένους τ' ἐπιδρομαῖς
 πέπλευκα πάσας· χῶταν ἐγγὺς ᾧ πάτρας, 405
 πάλιν μ' ἀπωθεῖ πνεῦμα, κοῦποτ' οὐριον
 εἰσῆλθε λαΐφος, ὥστε μ' ἐς πάτραν μολεῖν.
 καὶ νῦν τάλας ναυαγὸς, ἀπολέσας φίλους,
 ἐξέπεσον ἐς γῆν τήνδε· ναῦς δὲ πρὸς πέτρας
 πολλοὺς ἀριθμοὺς ἄγνυται ναυαγίων. 410
 τρόπις δ' ἐλείφθη ποικίλων ἀρμοσμάτων.
 ἐφ' ἧς ἐσώθην μόλις ἀνελπίστῳ τύχῃ
 Ἑλένη τε, Τροίας ἣν ἀποσπάσας ἔχω.
 ὄνομα δὲ χώρας, ἧτις ἦδε καὶ λεῶς,
 οὐκ οἶδ'· ὅχλον γὰρ εἰσπεσεῖν ἤσχυνόμεν, 415
 ὥσθ' ἱστορηῆσαι τὰς ἐμὰς δυσχλαινίας,
 κρύπτων ὑπ' αἰδοῦς τὰς τύχας. ὅταν δ' ἀνὴρ

399. *ὀνόματα*. Their names, not their ashes in urns, Agam. 426, i. e. they bring home a report of the dead. It would be easy to read *σώματ'*, as we have *νεκρῶν σώματα* in Suppl. 62, though the Attics, unlike Homer, generally use *σῶμα* of the living. However it clearly means 'a corpse' in Heracl. 1024.

401. *χρόνον ὅσον περ*. He appears to mean *χρόνον ἐξ οὗ*, not 'for the same time that it took me to capture Troy,' viz. ten years; for he returned to Sparta on the eighth year, according to Homer. See v. 112.

404. *Λιβύης δ'* Herm. for —τ', since the preceding sentence with *οὐκ* implies opposition.—The *ι* is made long before *δρ* as *ῆ* in *ὀλεθρίαν*, Suppl. 116, *ο* in *γηροτρόφος* Alcest. 668, and many similar examples. Euripides indeed seems to have freely used what the other two tragic writers regarded as a licence. Aeschylus has *θεοπρόπους* Prom. 677, and *μηλοτρόφος* Pers. 759. Hermann's *ἀξένους τ' ἀν' ἐπιδρομαῖς* is therefore needless. The accusative is as inf. v. 532, 598.—For the voyage to Libya see Od. iv. 85. Hesych. explains *ἐπιδρομή* by

ἐπίβασις, 'a landing-place,' perhaps in respect of this passage.

406. *οὔριον εἰσῆλθε*, favourably enters or fills the sail.

409. *ἐξέπεσον*, I have been cast up on this shore. So in Od. vii. 283, *ἐκ δ' ἐπεσον θυμυγερέων*. Inf. 539, 1211. See Stallb. ad Plat. Phileb. p. 13 D.

412. *ἐφ' ἧς*. See Od. v. 371. xix. 278, and for *ἀρμοσμάτων*, *ibid.* v. 361, *ὅφρ' ἂν μὲν κεν δούρατ' ἐν ἀρμονῇσιν ἀρήρη*.—*μόλις*, 'I got safe in at last.' Virg. Aen. vi. 356, 'vix lumine quarto Prosperi Italiam summa sublimisabunda.'

413. *ἄγω* Kirchhoff; but *ἔχω* may mean 'whom I now have with me.'

416. *ὥσθ' ἱστορηῆσαι* κ.τ.λ. So that they should make inquiries respecting (literally, 'inform themselves about') my tattered garments, when I made inquiries about the country. (The last clause seems implied from the Greek custom of *mutual* questioning.) The subject of the infinitive is changed, as in v. 324, *σύμμιζον κόρη*—(ὥστε αὐτὴν) φράσαι. Nauck puts a comma after *ιστορηῆσαι*, and reads *τῆς ἐμῆς δυσχλαινίας*, which he construes with *τύχας*.

πράξῃ κακῶς ὑψηλὸς, εἰς ἀθηΐαν
 πίπτει κακίῳ τοῦ πάλαι δυσδαίμονος.
 χρεία δὲ τείρει μ'· οὔτε γὰρ σίτος πάρα 420
 οὔτ' ἀμφὶ χρωτ' ἐσθῆτες· αὐτὰ δ' εἰκάσαι
 πάρεστι ναδὸς ἔκβολ' οἷς ἀμπίσχομαι.
 πέπλους δὲ τοὺς πρὶν λαμπρά τ' ἀμφιβλήματα
 χλιδὰς τε πόντος ἤρπασ'· ἐν δ' ἄντρου μυχοῖς
 κρύψας γυναῖκα τὴν κακῶν πάντων ἐμοὶ 425
 ἄρξασαν ἤκω, τοὺς τε περιλελειμμένους
 φίλων φυλάσσειν τᾶμ' ἀναγκάσας λέχη.
 μόνος δὲ νοστῶ, τοῖς ἐκεῖ ζητῶν φίλοις
 τὰ πρόσφορ' ἦν πως ἐξερευνήσας λάβω.
 ἰδὼν δὲ δῶμα περιφερὲς θριγκοῖς τόδε 430
 πύλας τε σεμνὰς ἀνδρὸς ὀλβίου τινὸς,
 προσῆλθον· ἐλπίς δ' ἔκ γε πλουσίων δόμων
 λαβεῖν τι ναύταις, ἐκ δὲ μὴ χόντων βίον,
 οὐδ' εἰ θέλοιεν, ὠφελεῖν ἔχοιεν ἄν.
 ὦή· τίς ἂν πυλωρὸς ἐκ δόμων μόλοι, 435
 ὅστις διαγγείλειε τᾶμ' εἴσω κακά ;

ΓΡΑΤΣ.

τίς πρὸς πύλαισιν ; οὐκ ἀπαλλάξει δόμων

418. He means by ἀθηΐαν, that a man feels his reverses the more from being unused to adversity. 'He falls into a state in which suffering is strange to him, and therefore worse than it is to one who has been long wretched.' Compare Troad. 634, ὁ δ' εὐτυχήσας ἐς τὸ δυστυχὲς πεσὼν Ψυχὴν ἀλάται τῆς πάροιθ' εὐπραξίας, and see Alcest. 926. Portus proposed ἀθηΐαν.

420. Rhcs. 799, ὁδὸν με τείρει.

421. αὐτὰ δ' κ.τ.λ. Perhaps αὐτὸ, 'the case itself allows you to guess.'—ἐκβολ' οἷς for ἐκβόλοις is due to Reiske. We have ἐκβολον in Ion 555. Bacch. 91. The meaning is, 'you may guess my distress from (lit. form a conjecture about) the very rags (sails?) cast ashore from the ship, and in which you see me clad.' See inf. 1080.

426. Hermann is clearly right in reading τοὺς τε for τοὺς γε, where the

γε would be intolerable. But the syntax is simpler thus, κρύψας γυναῖκα ἀναγκάσας τε φίλους φυλάσσειν αὐτήν, than the construction pointed out by him, κρύψας γυναῖκα φίλους τε, ἀναγκάσας αὐτοὺς φυλάσσειν αὐτήν.

431. πύλαι σεμναί, 'fine doors.' See on Hippol. 957. That this is the same palace as was before described by Teucer, i. e. that the scene has not been changed, is clear from v. 69, 70.

434. ἔχοιεν ἄν. A confused construction between ἔχοις ἄν ὠφελεῖσθαι, and οἱ δὲ μὴ ἔχοντες βίον. The truism here uttered partakes of the comic tone elsewhere noticed in this play. Perhaps however we should read οὐδ' εἰ θέλοιεν ὠφελεῖν, ἔχοιμεν ἄν, sc. ὠφελεῖσθαι.

436. διαγγείλειε. The optative by attraction. Cf. v. 175. Bacch. 1253, εἴθε παῖς ἐμὸς εὐθηνος εἴη,—δτε θηρῶν ὀριγνήτ'. Troad. 700, and the note there.

- καὶ μὴ πρὸς αὐλείοισιν ἔστηκὼς πύλαις
ὄχλον παρέξεις δεσπόταις ; ἡ κατθανεῖ
Ἕλλην πεφυκὼς, οἷσιν οὐκ ἐπιστροφαί. 440
- ME. ὦ γραῖα, ταῦτα πάντ' ἔπη καλῶς λέγεις.
ἔξιστι· πείσομαι γάρ· ἀλλ' ἄνες μόνον.
- GP. ἄπελθ'· ἐμοὶ γὰρ τοῦτο πρόσκειται, ξένε,
μηδένα πελάζειν τοισίδ' Ἑλλήνων δόμοις.
- ME. ᾧ, μὴ †προσείλει χεῖρα, μηδ' ὥθει βία. 445
- GP. πείθει γὰρ οὐδὲν ὦν λέγω· σὺ δ' αἴτιος.
- ME. ἄγγειλον εἴσω δεσπόταισι τοῖσι σοῖς.
- GP. πικρῶς ἂν οἶμαί γ' ἀγγελεῖν τοὺς σοὺς λόγους.
- ME. ναυαγὸς ἦκω, ξένος, ἀσύλητον γένος.
- GP. οἶκον πρὸς ἄλλον νύν τιν' ἀντὶ τοῦδ' ἴθι. 450
- ME. οὐκ, ἀλλ' ἔσω πάρεμι· καὶ σύ μοι πιθοῦ.
- GP. ὄχληρὸς ἴσθ' ὦν· καὶ τάχ' ὠσθήσει βία.
- ME. αἰαί· τὰ κλεινὰ ποῦ 'στὶ μοι στρατεύματα ;
- GP. οὐκοῦν ἐκεῖ που σεμνὸς ἦσθ', οὐκ ἐνθάδε.

438. καὶ μὴ, i. e. καὶ οὐ μὴ, from the preceding. Cf. Hippol. 498, οὐχὶ συγκλήσεις στόμα, καὶ μὴ μεθήσεις αὐθις αἰσχίστους λόγους; Ajac. 75, οὐ σῖγ' ἀνέξει μηδὲ δειλιαν ἀρεῖς ;

440. ἐπιστροφαί, access, converse, admission to hospitality. So Theb. 645, πατρώων δωμάτων ἐπιστροφάς. Eum. 517, ξενότιμος ἐπιστροφάς δωμάτων. This scene also has much of a comic character about it, like several others in Euripides. See Preface to Vol. i. p. xxxiv, and on Heracl. 630.—The plural οἷσιν is used, because "Ἕλλην represents one of a class. Pflugk well compares Orest. 920, αὐτουργὸς, οἵπερ καὶ μόνου σώζουσι γῆν. So inf. 449, ξένος, ἀσύλητον γένος. Suppl. 868, φίλος τ' ἀληθής ἦν,—ὦν ἀριθμὸς οὐ πολὺς.

442. ἔξιστι is a formula of acquiescence, 'certainly,' 'by all means,' 'if you please,' &c. See Bacch. 844.—μόνον for λόγον is Hermann's correction. He compares Bacch. 448, κληῖδες τ' ἀνήκαν θύρετρ' ἄνευ θνητῆς χειρός. The old portress is closing the door in his face, when he makes a last effort to gain admission by assenting to what she says, 'It is all right,—only loosen the bar.' Matthiae's interpretation, 'don't speak so harshly'

(in saying ἀπαλλάσσου δόμων), 'be gentle in your expressions,' is tame, but perhaps defensible.

443. πρόσκειται, προστέτακται.

445. προσείλει. So the MSS., but Aldus has προσείλα. Matthiae's reading πρόσσει has little probability (see Bacch. 930, Herc. F. 1218), though Pflugk adopts it. Nauck gives πρόσιλλε with Dr. Badham. Perhaps we should read χειρὶ, 'don't thrust me against the doorpost with your hand,' like προτιελεῖν in Il. x. 347. Or perhaps, 'don't squeeze (or jam) my arm in the door.'

448. τοὺς σοὺς λόγους. 'Your words,' of all men in the world, as being a Greek, to whom access is forbidden.—πικρῶς, 'to my cost.' Nauck and Kirchhoff adopt πικροῖς from Hirschig. This verse affords an instance of the anomalous use of ἂν with the future, a few examples of which occur in Plato.

451. ἔσω πάρεμι, 'I will pass in.' See on παρελθεῖν δόμους, Med. 1137. Suppl. 468.

452. Ar. Ach. 456, λυπηρὸς ἴσθ' ὦν, κἀποχώρησον δόμων. Ibid. 471, καὶ γὰρ εἰμ' ἄγαν ὄχληρὸς, and 460, ἴσθ' ὄχληρὸς ὦν δόμοις.

- ME. ὦ δαῖμον, ὡς ἀνάξϊ ἡτιμώμεθα. 455
 ΓΡ. τί βλέφαρα τέγγεις δάκρυσι ; πρὸς τί δ' οἰκτρὸς εἶ ;
 ME. πρὸς τὰς πάροιθε συμφορὰς εὐδαίμονας.
 ΓΡ. οὐκουν ἀπελθὼν δάκρυα σοῖς δώσεις φίλοις ;
 ME. τίς δ' ἦδε χώρα ; τοῦ δὲ βασιλείου δόμοι ;
 ΓΡ. Πρωτεὺς τὰδ' οἰκεῖ δώματ', Αἴγυπτος δὲ γῆ. 460
 ME. Αἴγυπτος ; ὦ δύστηνος, οἷ πέπλευκ' ἄρα.
 ΓΡ. τί δὴ τὸ Νείλου μεμπτόν ἐστὶ σοι γένος ;
 ME. οὐ τοῦτ' ἐμέμφθην· τὰς ἐμὰς στένω τύχας.
 ΓΡ. πολλοὶ κακῶς πράσσουσιν, οὐ σὺ δὴ μόνος.
 ME. ἔστ' οἷν ἐν οἴκοις ὄντιν' ὀνομάζεις ἀναξ ; 465
 ΓΡ. τόδ' ἐστὶν αὐτοῦ μνήμα, παῖς δ' ἄρχει χθονός.
 ME. ποῦ δῆτ' ἂν εἷη ; πότερον ἐκτὸς ἢ 'ν δόμοις ;
 ΓΡ. οὐκ ἔνδον· Ἑλλήσιν δὲ πολεμιώτατος.
 ME. τίν' αἰτίαν σχὼν ἧς ἐπηυρόμην ἐγώ ;

456. πρὸς τί δ' for πρὸς τίν' Matthiae. Pflugk defends the latter, supplying ἀποβλέπων with πρὸς in the next verse; but Hermann observes that the answer of Menelaus requires πρὸς τί.—οἰκτιρίζεσθαι πρὸς τινα, inf. v. 1054.

461. ὦ δύστηνος. *Me miserum!* See on Med. 61, ὦ μῶρος.—οἷ, the exclamation, to be distinguished from ποῖ the question, though scholars have sometimes confused them. Thus in Ion 614, ὅσας—διαφθορὰς by Matthiae and others has been construed as if it were πόσας. But in Suppl. 769, οἶμοι· πόσῳ σφιν συνθανεῖν ἂν ἤθελον, it seems that πόσῳ is improperly used for ὅσῳ. See Elmsley on Bacch. 662, who does not know what to make of Od. i. 173, τίς πόθεν εἰς ἀνδρῶν ; πόθι τοι πόλις ἦδὲ τοκήες ; ὅπποις δ' ἐπὶ νηὶς ἀφίκεο ; But here ὅπποις is really an *indirect* question, εἰπεῖ ὁπποῖος κ.τ.λ. The interjectional use is rather infrequent. Cf. Ar. Vesp. 188, ὦ μιαιώτατος, ἵν' ὑποδεδυκεν. This verse is parodied in Ar. Thesm. 878,

MN. Αἴγυπτον. ΕΥΡ. ὦ δύστηνος, οἷ πεπλώκαμεν.

And inf. v. 532, the old copies agree in πεπλωκότα, so that πέπλωκα is here a probable correction.

462. γάμος, the reading of Victorius, is said to be found in a Paris transcript of

MS. Flor., and is adopted by most of the editors. Still, Aeschylus has καὶ Νείλος ἂν θρέψει τοιοῦτον φυτὸν, Suppl. 281. 'What' (she asks) 'have you to say against Nile-water?' The Nile water was famed for its excellence, and the old portress thinks that as a matter of course he ought rather to praise than to disparage the country in consequence. See on Aesch. Suppl. 555, 836.

465. ὄντινα. As the Attic writers do not use ὅστις in place of ὅς, the sense of these words is, ὅστις ἐστὶν δὴ ὀνομάζεις, 'whoever this person is whom you call Proteus.' So in Aesch. Cho. 902, ποῦ δῆθ' ὁ τίμος, ὄντιν' ἀντεδεξάμην ; for ὅστις ποτ' ἦν, ἦν κ.τ.λ. Aj. 1044, τίς δ' ἐστὶν ὄντιν' ἄνδρα προσλεύσεις στρατοῦ ; The woman had said that Proteus lived in the βασιλικοὶ δόμοι, v. 459—60, and therefore he was ἀναξ.

467. ποῦ δῆτ' ἂν εἷη ; 'Where then may he be?' In prose, ποῦ ἄεσσι ; So in v. 91, τλήμων ἂν εἷη for —εἶ. Soph. El. 1450, ποῦ δῆτ' ἂν εἶεν οἱ ξένοι ;

469. σχὼν κ.τ.λ. "*Quae ei caussa extitit, cujus ego fructum perciperem?*" Hermann, (rather *perceperim?*) 'What reason had he which *I* suffered for?' i. e. which I have just experienced, or felt the bad effects of, in being repelled from his door.

- ΓΡ. Ἑλένη κατ' οἶκους ἐστὶ τούσδ' ἡ τοῦ Διός. 470
 ΜΕ. πῶς φῆς; τὶν εἶπας μῦθον; αὐθὺς μοι φράσον.
 ΓΡ. ἡ Τυνδαρίς παις, ἡ κατὰ Σπάρτην ποτ' ἦν.
 ΜΕ. πόθεν μολοῦσα; τίνα τὸ πρᾶγμ' ἔχει λόγον;
 ΓΡ. Λακεδαιμόνιος γῆς δεῦρο νοστήσας' ἄπο.
 ΜΕ. πότε; οὐ τί πον λελήσμεθ' ἐξ ἄντρων λέχος; 475
 ΓΡ. πρὶν τοὺς Ἀχαιοὺς, ὧ ξέν', ἐς Τροίαν μολεῖν.
 ἀλλ' ἔρπ' ἀπ' οἴκων ἔστι γάρ τις ἐν δόμοις
 τύχη, τύραννος ἧ ταρασσεται δόμος.
 καιρὸν γὰρ οὐδέν' ἦλθες· ἦν δὲ δεσπότης
 λάβῃ σε, θάνατος ξενία σοι γενήσεται. 480
 εὖνους γὰρ εἰμ' Ἑλλησιν, οὐχ ὅσον πικροὺς
 λόγους ἔδωκα δεσπότην φοβουμένη.
 ΜΕ. τί φῶ; τί λέξω; συμφορὰς γὰρ ἀθλίας
 ἐκ τῶν πάροιθε τὰς παρεστώσας κλύω,
 εἰ τὴν μὲν αἰρεθεῖσαν ἐκ Τροίας ἄγων 485
 ἦκω δάμαρτα καὶ κατ' ἄντρα σώζεται,
 ὄνομα δὲ ταυτὸν τῆς ἐμῆς ἔχουσά τις
 δάμαρτος ἄλλη τοισίδ' ἐνναίει δόμοις.
 Διὸς δ' ἔλεξε παῖδά νιν πεφυκέναι.
 ἀλλ' ἡ τίς ἐστι Ζηνὸς ὄνομ' ἔχων ἀνὴρ 490
 Νείλου παρ' ὄχθας; εἰς γὰρ ὃ γε κατ' οὐρανόν.
 Σπάρτη δὲ ποῦ γῆς ἐστι πλὴν ἵνα ῥοαὶ
 τοῦ καλλιδόνακός εἰσιν Εὐρώτα μόνον;
 ἀπλοῦν δὲ Τυνδάρειον ὄνομα κλήζεται.

475. οὐ τί πον κ.τ.λ. 'Surely I have not been robbed of my wife out of the cave?' (cf. v. 424.) This, as Barnes and Hermann remark, is said aside. The old readings λελήσμεθ' and λέχους were corrected by Brodaeus and Heath.

478. τύχη. See v. 788. The intended marriage with Helen is meant.

479. καιρὸν οὐδένα, 'in no fit time.' So in Ajac. 34, καιρὸν δ' ἐφέκεις. See on Med. 127, οὐδένα καιρὸν δύναται θνατοῖς. This is really the accusative denoting the *point* (not the duration) of time. See on Bacch. 723, αἱ δὲ τὴν τεταγμένην ὥραν ἐκίνουν θύρσον εἰς βακχεύματα.—οὐδέν' for οὐδὲν is Musgrave's correction. Kirchhoff would prefer καιρὸν

δ' ἐς οὐδέν'.

481. οὐχ ὅσον. Compare οὐχ ὡς Bacch. 929. μήδ' ὥσπερ Alcest. 167. Pflugk rightly explains it, οὐ τοσοῦτον πικρὰ ὅσον πικροὺς λόγους ἔδωκα.

484. τὰς παρεστώσας. As if he had said ἐν γὰρ τοῖς παρεστῶσι πράγμασιν ἄλλας συμφορὰς κλύω πρὸς τοῖς π.

486. Dr. Badham reads σώζομαι, *mihi servo*.

489. Διὸς κ.τ.λ. See v. 470. The comic tone of this ῥῆσις will hardly escape the reader.

494. ἀπλοῦν κ.τ.λ. There is only one Tyndareus whose name is talked of. Cf. 132. Nauck gives on conjecture διπλοῦν, and reads the verse interrogatively.

Λακεδαίμονος δὲ γαῖά τις ξυνώνυμος 495

Τροίας τ' ; ἐγὼ μὲν οὐκ ἔχω τί χρὴ λέγειν.

πολλοὶ γὰρ, ὡς εἴξασιν, ἐν πολλῇ χθονὶ

ὀνόματα ταῦτ' ἔχουσι, καὶ πόλις πόλει

γυνὴ γυναικί τ'. οὐδὲν οὖν θαναμαστέον.

οὐδ' αὖ τὸ δεινὸν προσπόλου φευξούμεθα. 500

ἀνὴρ γὰρ οὐδεὶς ᾧδε βάρβαρος φρένας,

ὅς ὄνομ' ἀκούσας τοῦμὸν οὐ δώσει βοράν.

κλεινὸν τὸ Τροίας πῦρ ἐγὼ θ', ὅς ἡψάμην,

Μενέλαος, οὐκ ἄγνωστος ἐν πάσῃ χθονί.

* * * *

δόμων ἀνακτα προσμένων· ἔχει δέ μοι 505

δισσὰς φυλάξεις· ἦν μὲν ὠμόφρων τις ἦ,

κρύψας ἑμαυτὸν εἴμι πρὸς νανάγια,

ἦν δ' ἐνδιδῶ τι μαλθακὸν, τὰ πρόσφορα

τῆς νῦν παρούσης συμφορᾶς αἰτήσομαι.

κακῶν μὲν ἡμῖν ἔσχατον τοῖς ἀθλίοις, 510

ἄλλους τυράννους αὐτὸν ὄντα βασιλέα

497. ὡς εἴξασιν. For ὡς εἴκει, by a well-known idiom, as Med. 337, *ὄχλον παρέξεις, ὡς εἴκας, ᾧ γύναι*. Ar. Nub. 341, *θνηταῖς εἴξαι γυναῖδιν*. Dr. Badham regards 497—9 as interpolated. Cobet thinks 504 a spurious verse.

500. τὸ δεινὸν προσπόλου, the fear suggested by the portress, that I should be put to death as a Greek, v. 440.

501. βάρβαρος. Here, as in Troad. 759, *ὦ βάρβαρ' ἐξευρόντες* 'Ελληνες κακὰ, the transition to our meaning of the word is clearly marked. Hec. 1129, *ἐκβαλὼν καρδίαν τὸ βάρβαρον*. Cf. Orest. 485, *βεβαρβάρωσαι, χρόνιος ὢν ἐν βαρβάροις*.

505. προσμένων. The old reading was *προσμενῶ*, after which δ' was inserted by Hermann. Pflugk has *προσμενῶ γ'* with Barnes, where γε is wholly inadmissible; Dindorf transposes *δισσὰς δέ μοι ἔχει φυλάξεις*, after Musgrave. Dr. Badham *σχήσει δέ μοι*, and *κρύψαν* for *κρύψας* in 507. But the sense may well be 'I will hide myself from him and go' &c. With more probability he suspects a verse to have been lost. We seem to expect something to this effect;

ὡς καρτερήσω πρόσθεν αὐλείων πυλῶν δόμων ἀνακτα προσμένων.

—ἔχει here is for *παρέχει*, sc. *δισσὰς φυλάξομαι αὐτόν*. Pflugk takes the nominative to be τὸ προσμένειν. And so Barnes had explained it, *τοῦτο τὸ ἐπιχείρημα ἐν τῷ προσμένειν Θεοκλύμενον*.

508. πρόσφορα. Hermann, objecting to the genitive, does not cite Aesch. Cho. 697, *ἀλλ' ἔσθ' ὁ καιρὸς ἡμερεύοντας ξένους μακρῶς κελεύθου τυγχάνειν τὰ πρόσφορα*, where *ἡμερεύειν κελεύθου* may possibly mean *πανήμερον πορεύεσθαι*.

510. κακῶν μὲν. The old reading was *κακῶν δέ θ'*. Hermann *κακῶν δέ γ'*, Porson and Blomfield *κακῶν δ' ἐθ'*. Nauck *κακῶν δ' ἐν*. The μὲν is obviously required, the antithesis being *ἀλλ' ἀναγκαιῶς ἔχει*. The μὲν and the δέ were by some accident exchanged, and then the θ' was thrust in as a stop-gap. For the sentiment compare the apology of Adrastus to Theseus, in Suppl. 164, *ἐν μὲν αἰσχύναις ἔχω πίνων πρὸς οὐδας γόνυ σὸν ἀμπίσχειν χερσὶ, πολὺς ἀνὴρ τύραννος εὐδαίμων πάρος*.

βίον προσαιτεῖν· ἀλλ' ἀναγκαίως ἔχει.
 λόγος γάρ ἐστιν οὐκ ἐμὸς, σοφῶν δ' ἔπος,
 δεινῆς ἀνάγκης οὐδὲν ἰσχύειν πλέον.

- XO. ἤκουσα τὰς θεσπιωδοῦ κόρας, 515
 ἃ χρήζουσ' ἐφάνη 'ν τυράννοις
 δόμοις, ὡς Μενέλαος οὐπω
 μελαμφαῆς οἴχεται
 δι' ἔρεβος, χθονὶ κρυφθεῖς,
 ἀλλ' ἔτι κατ' οἶδμ' ἄλιον 520
 τρυχόμενος οὐπω λιμένων
 ψαύσειεν πατρίας γᾶς,
 ἀλατεία βιότου
 ταλαίφρων, ἄφιλος φίλων,
 παντοδαπᾶς ἐπὶ γᾶς, 525
 πόδα χριμπτόμενος εἰναλίῳ
 κώπῃ Τρωάδος ἐκ γᾶς.
- ΕΛ. ἦδ' αὖ τάφου τοῦδ' εἰς ἔδρας ἐγὼ πάλιν
 στείχω, μαθοῦσα Θεονόης φίλους λόγους,
 ἦ πάντ' ἀληθῶς οἶδε· φησὶ δ' ἐν φάει 530

513. σοφῶν ἔπος. "Respicit, ut opinor, Simonideum illud, ἀνάγκη δ' οὐδὲ θεοὶ μάχονται." Pflugk. Compare Alcest. 965, κρείσσον οὐδὲν ἀνάγκας ἦδρον.

515. The chorus, who at v. 319 had invited Helen to consult the prophetic maid, and had in turn been invited to accompany her within to hear the response, now return to the orchestra and announce that Menelaus is declared to be still alive, but wandering far from home on his return from Troy. The general character of the metre is glyconic, except that the first verse is iamb. dipodia + cretic dipodia, and v. 526 appears to be *glyconeus polyschematistus*.

516. χρήζουσ' ἐφάνη. For ἔχρησε, says Pflugk, who takes τυράννοις δόμοις for Helen and Menelaus. By ἐφάνη the result of the oracle, as now known, is implied. But it was given, not *to*, but *in* the palace, to Helen. ἐφάνη 'ν for ἐφάνην is due to Dr. Badham. Her residence in the house is alluded to, sup. 317. Cf. 467. Hermann reads ἔφηνε, and makes a further change by placing ὡς after Μενέλαος.—χρήζειν,

as distinct from χρήζειν, is a traditional form = χρᾶν. See Etym. M. in v. Schol. ad Aesch. Cho. 340. Hermann with good reason doubts if they are really distinct words. And the old copies appear to give χρήζουσ'.

521. τρυχόμενος, 'wandering wearily.' Ar. Ach. 68, καὶ δὴτ' ἐτρυχόμεσθα παρὰ Καῦστριον πεδίον ὁδοιπλανοῦντες.—ψαύσειεν, a change to the past; 'that he is not dead; only he had not yet got safe to his native land.'

524. ταλαίφρων, Hesych. καρτερικὸς, 'much-enduring.'

526. The sense is, καίπερ ἀεὶ χριμπτόμενος πόδα γῇ πατρίᾳ, 'Though ever approaching his home in a ship in his return from Troy.' The preceding words are equivalent to τάλας ἀλῶμενος παντοδαπᾶς ἐπὶ γᾶς.

528. ἦδ' αὖ κ.τ.λ. Convinced that her husband yet survives, Helen redoubles her efforts to resist the marriage with Theoclymenus, and for this end again throws herself upon the protection of the tomb of Proteus, as in v. 64.

530. ἐν φάει—φέγγος. We notice here

πόσιν τὸν ἄμὸν ζῶντα φέγγος εἰσορᾶν,
 πορθμοὺς δ' ἀλᾶσθαι μυρίους πεπλωκότα
 ἐκείσε κάκεϊσ', οὐδ' ἀγύμναστον πλάνοις
 ἤξειν, ὅταν δὴ πημάτων λάβῃ τέλος.
 ἐν δ' οὐκ ἔλεξεν, εἰ μολὼν σωθήσεται. 535
 ἐγὼ δ' ἀπέστην τοῦτ' ἐρωτῆσαι σαφῶς,
 ἡσθέλω' ἐπεὶ νιν εἶπέ μοι σεσσωσμένον.
 ἐγγὺς δέ νιν που τῆσδ' ἔφασκ' εἶναι χθονός,
 ναυαγὸν ἐκπεσόντα σὺν παύροις φίλοις.
 ὦμοι πόθ' ἤξεις ; ὥς ποθενὸς ἂν μόλοις. 540
 ἶα, τίς οὗτος ; οὐ τί που κρυπτεύομαι
 Πρωτέως ἀσέπτου παιδὸς ἐκ βουλευμάτων ;
 οὐχ ὥς δρομαία πῶλος ἢ βάκχῃ θεοῦ
 τάφῳ ξυνάψω κῶλον ; ἄγριος δέ τις

the same carelessness of expression as in Rhés. 970, where it is said that Rhésus shall be hidden in a subterranean cave *βλέπων φῶς*. The notion of *light* was so far lost in that of *vitality*, that it scarcely occurred to the poet's mind either here as a tautology or there as a contradiction.

531. *ἄμὸν* Herm. and others with the old copies. Dindorf gives *ἄμν*, the former being for *ἡμέτερον*, the latter for *ἐμὸν*. He also, with Matthiae, here reads *πεπλευκότα*, and so Pflugk, but not Hermann, who considers the Ionic form to have been intentionally ridiculed by Aristophanes. See v. 461. We have *Μαλέας πλησίον πεπλευκότας* in Cycl. 18. The accusative may depend either on the participle or on *ἀλᾶσθαι*. Theocr. xiii. 66, *ἀλώμενος ὅσσ' ἐμόγησεν ὥρεα καὶ δρυμῶς*. Inf. v. 598. Oed. Col. 1685, *πῶς γὰρ ἢ τιν' ἀπλαν γὰν | ἢ πύοντιον κλύδων' ἀλώμεναι βίον | δούσιστον ἔξομεν τροφάν* ;

533. *ἐκείσε κείσε* MS., corrected by Canter. Cf. Bacch. 625, *ῆσσο' ἐκείσε κῆρ' ἐκείσε*.

535. *σωθήσεται*, 'he will return alive.' She does not mean, whether the man or merely his corpse will come (though the words would signify this), but, whether, having got as far as Egypt, he is destined to get back to Sparta (*ἤξειν*). Here again there is a comic tone about the passage. Mr. F. H. Baynes suggests of *μολὼν σ.*, and points out that *σωθήσεται*

is the ulterior contingency to *σεσσωσμένον*. 'He is safe so far : will he be safe here, or at home ?'

539. *φίλοις*. Perhaps *φίλων*.

540. *ἔμοι* Kirchhoff and Nauck, after Dobree, for *ὅς μοι*. Hermann and W. Dindorf give *ὅς μοι*, from Seidler ; but this is a much less natural construction, while it involves as great a change.

541. *κρυπτεύομαι*, Hesych. *ἐνεδρεύομαι*, probably from this place. The active *κρυπτεύειν* occurs Bacch. 888, and the analogous form *διορθεύειν* in Suppl. 417, *ὀρθεύειν δέμας* in Or. 405. These verbs represent the adjectives *κρυπτός*, *ὀρθός*, with *εἰμι*, properly, 'to be in concealment,' 'to be in the right.' On the passive use of such neuter words see the editor's note on Aesch. Theb. 58. We have both *διασεύειν* and *διασεύεσθαι* in Ion 552 and Bacch. 75. *παρθεύειν παῖδας* Suppl. 452, and *παρθενεύεσθαι* sup. v. 283, *σαλεύειν* and *σαλεύεσθαι*, &c. *παῖδας ὀρφατεύειν* in Alc. 297, and *ὀρφατεύετο* *ib.* 535. Compare *καλλιστεύεται* in Med. 967.—Seeing the rough and ill-clad form of Menelaus, Helen supposes him to be some ruffian sent by Theoclymenus to drag her from the altar. Menelaus is now seen lurking in the hiding-place he had taken at v. 505.

542. *ἀσέπτου, ἀσεβοῦς*. He is so called, because she feared Theoclymenus in his passion would violate the sanctity of the altar-tomb.

544. *ἄγριός γέ τις* conj. Kirchhoff.

- μορφὴν ὅδ' ἐστίν, ὅς με θηράται λαβεῖν. 545
- ME. σὲ τὴν ὄρεγμα δεινὸν ἡμιλλημένῃν
 τύμβου 'πὶ κρηπίδ' ἐμπύρους τ' ὀρθοστάτας,
 μείνον· τί φεύγεις ; ὥς δέμας δείξασα σὸν
 ἔκπληξιν ἡμῖν ἀφασίαν τε προστίθης.
- ΕΛ. ἀδικούμεθ', ὦ γυναῖκες· εἰργόμεσθα γὰρ 550
 τάφου πρὸς ἀνδρὸς τοῦδε, καὶ μ' ἐλὼν θέλει
 δοῦναι τυράννοις, ὧν ἐφεύγομεν γάμους.
- ME. οὐ κλῶπές ἐσμεν, οὐχ, ὑπηρέται κακῶν.
- ΕΛ. καὶ μὴν στολὴν γ' ἄμορφον ἀμφὶ σῶμ' ἔχεις.
- ME. στήσον, φόβου μεθεῖσα, λαυψηρὸν πόδα. 555
- ΕΛ. ἴστημ', ἐπεὶ γε τοῦδ' ἐφάπτομαι τόπου.
- ME. τίς εἶ ; τίν' ὄψιν σὴν, γύναι, προσδέρκομαι ;

546. σὲ τὴν κ.τ.λ. 'You there, who have made such a desperate effort to reach the base of the tomb' &c. We must supply λέγω or καλῶ, unless indeed either of these words has been supplanted by μείνον. But Pflugk well compares Antig. 441, where the same ellipse occurs.—ὄρεγμα, Hesych. ὄρημα. So χερῶν ὀρέγματα Agam. 1080. Cho. 418. βημάτων ὄρεγμα Cho. 785.—By κρηπίς she means the plinth or base of the tomb of Proteus, regarding it as an altar. Photius, κρηπίς, θεμέλιος—ὑποβάθρα. See on Ion 38. By ὀρθοστάτας the pillars supporting the tomb are meant. So ὀρθοστάται are the *up-rights* forming the frame of the tent in Ion 1133. Cf. Herc. F. 980. Sir Charles Fellows has given drawings of many such tombs, of an earlier date than Euripides, discovered by him in Lycia. Some of them are quite altar-shaped, and there is not a doubt that victims were slain, and perhaps afterwards burnt on them as an offering to the daemon. Hence the epithet ἐμπύρους, and the comparison of a tomb with an altar, Aesch. Cho. 98. See Alcest. 845, and the note. Heracl. 1040, ἀλλὰ μήτε μοι χοὰς μήθ' αἷμ' ἐάσῃς εἰς ἐμὸν στάζει τάφον. Sir Charles also records the curious fact (without knowing which we cannot fully understand all these expressions, e.g. Aesch. Cho. 157, ἔχει μὲν ἤδη γαπτόους χοὰς πατήρ), that the blood or the libations offered were actually poured down through a pipe or hole

into the interior *θήκη* or chamber of the dead. Hence in Cho. 59, φόνος πέπηγεν οὐ διαρρύδαν. With the above facts before him, the reader will hardly place much reliance on the explanation which, after Musgrave, the commentators give of ὀρθοστάτας, *placentas in ignem con-jectas*. For so Pollux and Hesychius interpret the word. (εἶδος πέμματος Hes.) That Proteus was worshipped as a hero by the Egyptians appears from Herod. ii. 112, quoted by Bothe.

548. μείνον. He here stands in front of her, to prevent her reaching the tomb.

549. Kirchhoff compares Ar. Thesm. 904, *τοῦτ' ἐστίν ; ἀφασία τίς τοί μ' ἔχει. ὦ θεοί, τίν' ὄψιν εἰσορώ. τίς εἶ, γύναι ;* Cf. inf. 557.

553. οὐχ, 'no indeed.' Hermann, who well compares Agam. 1270, *οὐκ ἔστ' ἄλυσις, οὐ, ξένοι, χρόνον πλέω* (though ὦ ξένοι is of course a likely reading), puts a comma after οὐχ. He also (according to Kirchhoff) proposed οὐδ'.

555. φόβου. Hermann, followed by Dindorf, gives φόβους, though he admits that the plural is hardly used by the tragic writers. Perhaps he forgot φόβοισι in Ajax 531. The genitive however is capable of being explained in three ways; (1) by supplying μέρος τι. (2) by construing μεθεῖσα πόδα ἐκ φόβου. (3) by making μεθεῖναι τινὸς follow the analogy of ἀνιέναι τινὸς, which occurs in Med. 456.

- ΕΛ. σὺ δ' εἰ τίς ; αὐτὸς γὰρ σέ καμ' ἔχει λόγος.
 ΜΕ. οὐπώποτ' εἶδον προσφερέστερον δέμας.
 ΕΛ. ὦ θεοί. θεὸς γὰρ καὶ τὸ γινώσκειν φίλους. 560
 ΜΕ. Ἑλληνὶς εἰ τις ἢ πιχωρία γυνή ;
 ΕΛ. Ἑλληνίς· ἀλλὰ καὶ τὸ σὸν θέλω μαθεῖν.
 ΜΕ. Ἑλένη σ' ὁμοίαν δὴ μάλιστ' εἶδον, γύναι.
 ΕΛ. ἐγὼ δὲ Μενέλεω γέ σ'· οὐδ' ἔχω τί φῶ.
 ΜΕ. ἔγνωσ γὰρ ὀρθῶς ἄνδρα δυστυχέστατον. 565
 ΕΛ. ὦ χρόνιος ἐλθὼν σῆς δάμαρτος ἐς χέρας.
 ΜΕ. ποίας δάμαρτος ; μὴ θίγῃς ἐμῶν πέπλων.
 ΕΛ. ἦν σοι δίδωσι Τυνδάρεως, ἐμὸς πατήρ.
 ΜΕ. ὦ φωσφόρ' Ἑκάτη, πέμπε φάσματ' εὐμενῇ.
 ΕΛ. οὐ νυκτίφαντον πρόπολον Ἐνοδίας μ' ὀράς. 570
 ΜΕ. οὐ μὴν γυναικῶν γ' εἰς δνοῖν ἔφυν πόσις.
 ΕΛ. ποίων δὲ λέκτρων δεσπότης ἄλλων ἔφυς ;
 ΜΕ. ἦν ἄντρα κεύθει κακ Φρυγῶν κομίζομαι.
 ΕΛ. οὐκ ἔστιν ἄλλη σὴ τις ἀντ' ἐμοῦ γυνή.
 ΜΕ. οὐ πον φρονῶ μὲν εἶ, τὸ δ' ὄμμα μου νοσεῖ ; 575
 ΕΛ. οὐ γάρ με λεύσσω σὴν δάμαρτ' ὀράν δοκεῖς ;
 ΜΕ. τὸ σῶμ' ὅμοιον, τὸ δὲ σαφές μ' ἀποστρεῖ.

560. θεὸς γὰρ κ.τ.λ. A similar passage is Choeph. 50, τὸ δ' εὐτυχεῖν, τόδ' ἐν βροτοῖς θεὸς τε καὶ θεοῦ πλέον.

561. This verse, omitted in the MS. on account of the same word commencing the next verse, was restored by Markland from Ar. Thesm. 907, where this passage is quoted as far as 566, though the conclusion of 564 is travestied. Aristophanes also uses v. 558.

563. The δὴ seems to belong to μάλαστα. 'I never saw any one so very like Helen as you are, lady.'

567. ποίας δάμαρτος ; 'Wife indeed !' (with indignation.) Menelaus, of course, is still incredulous, believing he has left the still left Helen on the shore.

570. πρόπολον. Spectres were regarded as the ministers or infernal attendants of Hecate, in the same manner that δαίμονες of superior dignity on earth were the πρόπολοι of Persephone. See Hes. Opp. 141. Aesch. Cho. 350. Ion 1048. Alcest. 746. As commonly appearing in the night, they were νυκτίφαντα or νυκτίφοιτα, for

both readings are found in Aesch. Prom. 675.

575. οὐπου has ἦπου superscribed in the MS. Flor. 'Can it be that my mind is sound, but my eye-sight disordered ?'

577. τὸ σαφές, the certain fact, viz. that I have just left my own wife concealed in a cave, deprives me of you, makes it impossible that I should acknowledge you. So Hermann, who rightly disapproves of taking τὸ σῶμα as the subject, τὸ σαφές as the object, 'it deprives me of certainty.' Perhaps however we should read ἀποστρεῖς, viz. you make it impossible for me to be sure, by being, as it were, the double of my present wife; or τὸ δὲ σαφές γ' ἀποστατεί, 'there is a likeness, but the absence of certainty.' Or again, there may be αποσιόπηση, and he may have intended, 'I am deprived of certainty by—my wife left in the cave.' The sentence is virtually finished at 581, ἔτι δάμαρτ' ἔλλην ἔχω.

- ΕΛ. σκέψαι· τί σοι δεῖ τοῦδε ; τίς σαφέστερος ;
 ΜΕ. ἔοικας· οὗτοι τοῦτό γ' ἐξαρνήσομαι.
 ΕΛ. τίς οὖν διδάξει σ' ἄλλος ἢ σά γ' ὄμματα ; 580
 ΜΕ. ἐκεῖ νοσοῦμεν, ὅτι δάμαρτ' ἄλλην ἔχω.
 Ε.Ι. οὐκ ἦλθον ἐς γῆν Τρωάδ', ἀλλ' εἰδωλον ἦν.
 ΜΕ. καὶ τίς βλέποντα σώματ' ἐξεργάζεται ;
 ΕΛ. αἰθῆρ, ὅθεν σὺ θεοπόνητ' ἔχεις λέχη.
 ΜΕ. τίνος πλάσαντος θεῶν ; ἅελπτα γὰρ λέγεις. 585
 ΕΛ. Ἦρας, διάλλαγμ', ὡς Πάρις με μὴ λάβοι.
 ΜΕ. πῶς οὖν ἂν ἐνθάδ' ἦσθας ἐν Τροίᾳ θ' ἅμα ;
 ΕΛ. τοῦνομα γένοιτ' ἂν πολλαχοῦ, τὸ σῶμα δ' οὔ.
 ΜΕ. μέθες με, λύπης ἅλις ἔχων ἐλήλυθα.
 ΕΛ. λείψεις γὰρ ἡμᾶς, τὰ δὲ κέν' ἐξάξεις λέχη ; 590
 ΜΕ. καὶ χαίρε γ' Ἑλένη προσφερῆς ὁθούνεκ' εἶ.

578. This verse is corrupt, σκέψαι τί σοι δεῖ· τίς ἐστί σου σοφώτερος ; Dindorf and Matthiae, and Pflugk, adopt a not very probable emendation of Wyttenbach, σκέψαι· τὸ δ' οὐδεὶς ἐστί σου σοφώτερος ; Hermann admits with praise the reading of Seidler, σκέψαι τί σοὶνδεῖ ; πιστὸς οὐ σαφέστερα, except that he prefers the masculine, σαφέστερος. He is followed by Nauck. Dr. Badham proposes τί σοι δεῖ πίστews σαφέστερας ; A more probable correction seems to be that given above ; 'Why do you wait for *that*?' viz. absolute certainty, τὸ σαφές. 'Who can possibly be more evident than I am to you?' To which Menelaus replies, 'Why, certainly you are like; *that* I cannot deny.' Perhaps τίς σαφέστερα ; or σκέψαι τί σοι δεῖ· τίς δὲ σοὺ σοφώτερος ;

580. σά γ' ὄμματα Hermann for τὰ σά γ' ὄμματα. So also Dobree proposed. Dindorf and Nauck prefer Matthiae's reading ἢ τὰ σ' ὄμματα. See Tro. 918. The sense is, σά γε (or perhaps τὰ γε) ὄμματα διδάξει, εἰ μὴ τις ἄλλος.

583. καὶ τίς (like καὶ πῶς &c.) expresses incredulity. 'You don't mean to say that any one can make *living* bodies!' So in Troad. 1280, ἰὼ θεοί. καὶ τί τοὺς θεοὺς καλῶ ; Καὶ πρὶν γὰρ οὐκ ἤκουσαν ἀνακαλοῦμενοι. Ion 530, καὶ τί μοι λέξεις ; So Herc. F. 297. Phoen. 1686 &c. 'Truly, I should like to hear what you will have to say.' Aesch. Cho. 208, καὶ τίνα σύννοισθ' μοι καλουμένη βροτῶν ;

586. Ἦρας, sc. πλασάσης. See v. 31 —4.—διάλλαγμα, an exchange, a substitute ; agreeing with, or in apposition to, εἰδωλον. Pflugk construes Ἦρας διάλλαγμα very differently, as if referring to λέχη. 'You have a substitute of Juno's making,' &c.

587. ἦσθας Nauck for ἦσθ'. Barnes read ἦσθ' τ'. Hermann repeats ἂν, ἦσθ' ἂν κ.τ.λ., and explains, 'How could you have been here and at Troy at the same time?' And so Pflugk, to whom indeed the right interpretation of the passage is due. Dindorf and Nauck adopt the not improbable correction of an anonymous critic, πῶς οὖν ἂμ' ἐνθάδ' κ.τ.λ. But this use of ἂν with an imperfect, expressing a condition which has been fulfilled, is well established.

589. λύπας vulg., and so Pflugk, who compares Med. 1107, καὶ δὴ γὰρ ἅλις βίωτόν θ' ἦνρον. Others read λύπης with Elmsley on Heracl. 471. Both constructions are used ; ἅλις in the adverbial sense means, according to Hermann, 'to one's heart's content.'

590. ἐξάξεις, will you take away with you that mere wraith, that unreal wife you have left on the shore? The reply seems slightly comic, 'Yes, and good-bye to you for your likeness to my Helen.' The *uxoriousness* of Menelaus seems to have been a favourite topic of the drama. —Cobet would read ἐξάξει. The active may contain a stroke of satire in 'exporting' the worthless wraith.

- ΕΛ. ἀπωλόμην· λαβοῦσά σ' οὐχ ἔξω πόσιν.
 ΜΕ. τοῦκί με μέγεθος τῶν πόνων πείθει, σὺ δ' οὔ.
 ΕΛ. οἱ ᾿γώ· τίς ἡμῶν ἐγένετ' ἀθλιωτέρα ;
 οἱ φίλτατοι λείπουσιν· οὐδ' ἀφίξομαι 595
 ᾿Ελληνας οὐδὲ πατρίδα τὴν ἐμήν ποτε.

ΑΓΓΕΛΟΣ.

- Μενέλαε, μαστεύων σε κιγχάνω μόλις,
 πᾶσαν πλανηθεῖς τήνδε βάρβαρον χθόνα,
 πεμφθεῖς ἐταίρων τῶν λελειμμένων ὕπο.
 ΜΕ. τί δ' ἔστιν ; οὔ που βαρβάρων συλᾶσθ' ὕπο ; 600
 ΑΓ. θαυμάστ' ἔλασσον τοῦνομ' ἢ τὸ πρᾶγμ' ἔχων.
 ΜΕ. λέγ', ὥς φέρεις τι τῇδε τῇ σπουδῇ νέον.
 ΑΓ. λέγω πόρους σε μυρίους τλῆναι μάτην.
 ΜΕ. παλαιὰ θρηνεῖς πῆματ'· ἀγγέλλεις δὲ τί ;
 ΑΓ. βέβηκεν ἄλοχος σὴ πρὸς αἰθέρος πτυχὰς 605
 ἀρθεῖσ' ἄφαντος· οὐρανῷ δὲ κρύπτεται,
 λιποῦσα σεμνὸν ἄντρον οὐ σφ' ἐσώζομεν,
 τοσόνδε λέξασ', ᾿Ω ταλαίπωροι Φρύγες
 πάντες τ' Ἀχαιοί, δι' ἐμ' ἐπὶ Σκαμανδρίους

593. σὺ δ' οὔ. I am more convinced by the troubles I have endured at Troy, than by your pretensions. At this verse Menelaus leaves the tomb for a little distance, when he is met by the messenger.

595. λείπουσί μ' Musgrave for λείπουσιν. And so Hermann and the later editors. It is however easy to supply ἡμᾶς. See above on v. 57.

598. πλανηθεῖς χθόνα. See v. 532. Bacch. 873, θρώσκειν πεδίον παραποτάμιον. The expression is of course hyperbolic for μόλις εὐράν σε.

601. ἔχων Barnes and Musgrave for ἔχων. Hermann explains, "duo respondet ad τί δ' ἔστιν; primo θαυμάστᾳ, deinde per singularem." A verse not very unlike occurs Iph. T. 1321, ὦ θαῦμα, πῶς σε μείζον ὀνομάσας τύχῳ ; Pilugk, retaining ἔχων, and putting no stop in the verse, regards the construction as continued from κιγχάνω, "mira non tam dictu quam re nuntians." We might also read ἔχω, i. e. ἀγγέλλειν. Or again, placing a mark of aposiopesis at ὕπο(599),

we might construe πεμφθεῖς ἔχων θαυμάστᾳ κ.τ.λ. It is however the more regular practice in monostich dialogue to reply to the question immediately preceding. Scaliger's θαῦμ' ἔστ', adopted by Dindorf, Kirchhoff, and Nauck, seems less satisfactory.

605. πτυχὰς Hermann after Elmsley for πτύχας, i. e. as from πτυχῇ, not from πτύξ.

607. σεμνὸν ἄντρον. It may have been consecrated to some of the nymphs or gods of Ocean. See Od. xiii. 104. Nauck follows Kirchhoff's conjecture, ἐρεμνὸν ἄντρον. Or perhaps, 'the weird,' or 'awful cave.'

609. πάντες. Hermann thinks the poet must have been *ineptus atque insanus* to have written πάντες with δι' ἐμὲ ἐθνήσκετε. And accordingly he reads τάλανές τ', which, to say the least, sounds badly after ταλαίπωροι. Of course, the poet merely meant, what the imperfect properly expresses, that they *were dying*, day by day, for all that long time, to no

ἄκταϊσιν Ἥρας μηχαναῖς ἐθνήσκετε, 610

δοκοῦντες Ἑλένην οὐκ ἔχοντ' ἔχειν Πάριν.

ἐγὼ δ' ἐπειδὴ χρόνον ἔμειν' ὅσον μ' ἐχρῆν,

τὸ μόρσιμον σώσασα, πατέρ' ἐς οὐρανὸν

ἄπειμι· φήμας δ' ἡ τάλαινα Τυνδαρίς

ἄλλως κακὰς ἤκουσεν οὐδὲν αἰτία. 615

ὦ χαῖρε, Δήδας θύγατερ, ἐνθάδ' ἦσθ' ἄρα ;

ἐγὼ δέ σ' ἄστρων ὡς βεβηκυῖαν μυχοὺς

ἡγγελλον, εἰδὼς οὐδὲν ὡς ὑπόπτερον

δέμας φοροίης. οὐκ ἔῶ σε κερτομεῖν

ἡμὰς τόδ' αὖθις, ὡς μάτην ἐν Ἰλίῳ 620

πόνους παρεῖχες σῶ πόσει καὶ συμμάχοις.

ME. τοῦτ' ἔστ' ἐκείνο· ξυμβεβᾶσιν οἱ λόγοι

οἱ τῆσδ' ἀληθεῖς· ὦ ποθεινὸς ἡμέρα,

ὥς σ' εἰς ἐμὰς ἔδωκεν ὠλένας λαβεῖν.

EA. ὦ φίλτατ' ἀνδρῶν Μενέλεως, ὁ μὲν χρόνος 625

παλαιὸς, ἡ δὲ τέρψις ἀρτίως πάρα.

ἔλαβον ἀσμένα πόσιν ἐμὸν, φίλαι,

purpose, but for a mere εἶδωλον, and that all the Greek army shared in this general evil plight. Cf. Hec. 35, πάντες τ' Ἀχαιοὶ ναῦς ἔχοντες ἥσυχοι θάσσουσιν.

613. σώσασα, having kept, having observed, the allotted time of my presence on earth.—πατέρα may agree with οὐρανόν, as αἰθὴρ was regarded as her parent in v. 584. Pflugk takes it for the accusative after ἄπειμι, i. e. πρὸς πατέρα Ζῆνα. Nauck proposes πάλιν for πατέρ'. But cf. sup. 34.

616. ὦ χαῖρε. Helen had left the tomb on hearing the words of the messenger, and is now recognized by him as the same Helen who had been wafted to the sky. Here again, we seem to feel that a touch of comedy prevails in the scene.

620—1. μάτην and σῶ are the corrections of Barnes and Milton for ἄδην and φ. The messenger alludes to v. 603. Matthiae defends ἄδην, as does Vater in p. cxviii of his Preface to the *Rhesus*; "ὡς dictum pro ἐπελ, et hoc vult nuntius: non sinam te rursus nos fallere, siquidem satis in Troja negotia exhibere solebas marito et sociis." But in this version he overlooks τῷδε, which closely belongs to ὡς, 'this fact, namely that'

&c. Kirchhoff also and Nauck retain ἄδην. As for κερτομεῖν, it means 'to deceive' (see the note on Alcest. 1125), though it more commonly signifies 'to reproach,' *exprobrare aliquid*, as in Suppl. 321. Lit. 'I protest against your taunting us with this a second time.'

622. ξυμβεβᾶσιν. Helen's own assertion of her identity (582) coincides with the messenger's account, and therefore is true.

623. ὦ ποθεινός. *O laetum diem*, not *O laeta dies*, as Pflugk without distinction of nominative and vocative would construe it. See above, v. 461. Med. 16. In the next line *ὥς σ'* for *ὡς* is Hermann's. Dindorf and Pflugk, with Kirchhoff and Nauck, give *ἦ σ'*, after Canter. But *ὡς* is the exclamation, for *ὡς εὐτυχῶς*.

625. ὁ μὲν χρόνος. The opposition of παλαιὸς with ἀρτίως shows the sense to be, 'the time of rejoicing has been long coming, but at last it has arrived, and at the present moment.' Hermann, *diu quidem est ex quo non sum gavisus: modo autem paratum est gaudium*. The intensity of the joy consists in its actual presence, τὸ ἀεὶ παρήμερον ἐσθλὸν ὑπατον ἔρχεται, Pind. Ol. i. 99.

- περί τ' ἐπέτασα χέρα
 φίλιον ἐν μακρᾷ φλογὶ φαεσφόρῳ.
- ME. καὶ γὰρ σέ' πολλοὺς δ' ἐν μέσῳ λόγους ἔχων 630
 οὐκ οἶδ' ὅποιον πρῶτον ἄρξωμαι τὰ νῦν.
- ΕΛ. γέγηθα, κρατὶ δ' ὀρθίους ἐθείρας
 ἀνεπτέρωκα, καὶ δάκρυ σταλάσσω,
 περὶ δὲ γυνὴ χέρας ἔβαλον, ἡδονὰν
 ὡς λάβω, ᾧ πόσις. 635
- ME. ᾧ φιλάτῃ πρόσοψις, οὐκ ἐμέμφθην
 ἔχω τὰ τῆς Διὸς τε λέκτρα Λήδας θ',
 ἂν ὑπὸ λαμπάδων κόροι λεύκιπποι
 * σοὶ ξυνομαίμονες ὤλβισαν ὤλβισαν 640
 τὸ πρόσθεν, ἐκ δόμων δὲ νοσφίσας σ' ἐμοῦ

628. Hermann makes a dochmiac of this verse, περί τ' ἐπέτασα χέρα, vulg. περιπετάσσασα.

631. οὐκ οἶδα κ.τ.λ. Compare Med. 376—7, πολλὰς δ' ἔχονσα θανάσιμους αὐτοῖς ὁδοῦς, οὐκ οἶδ' ὅποιον πρῶτον ἐγχειρῶ, φίλαι. The λόγοι ἐν μέσῳ are the matters she has to talk about since she last saw him.—ἄρξωμαι is Hermann's reading for ἄρξομαι, the deliberative subjunctive being usual in such idioms as οὐκ οἶδα τί ποιῶ, οὐκ ἔχω ὅτι λέγω &c. He remarks on the ensuing conversation (between two of the actors, in lyric measures, but without the chorus, called τὰ ἀπὸ σκηνῆς), that Menelaus, as a man of dignity, and having no other cause of joy than the having got his true wife in place of an εἰδωλον, is less profuse in his expressions of satisfaction than Helen, to whom the return of Menelaus was all in all, especially at the present conjuncture. Accordingly, Menelaus uses for the most part the stately and sedate iambic measure, while Helen speaks in hurried dochmiacs. Compare Ion 1445 seqq. Herc. F. 1178. Iph. T. 829. There is no division of strophe and antistrophe, unless Hermann be right in making (by the aid of rather violent alterations) vv. 632—635 correspond with 636—640, including in Menelaus' answer the words ᾧ φιλάτῃ πρόσοψις, as Reisig and Elmsley had proposed. In the latter point they are clearly right, for it is incredible that Menelaus should give utterance in such a scene to the frigid words οὐκ ἐμέμφθην,

'I blame you not,' without the addition of some term of endearment.

633. ἀνεπτέρωκα. Here in a very unusual sense, 'I ruffle up as feathers.' Pflugk compares Ajax. 692, ἔφριε' ἔρωτι, περιχαρὴς δ' ἀνεπτόμαν. The same active perfect, in the sense of 'to scare,' 'to flutter,' occurs Orest. 876. Ar. Av. 1443.

631. χέρας Elmsley for χεῖρας. Cf. Orest. 1411, περὶ δὲ γόνυ χέρας ἱεσίους ἔβαλον ἔβαλον. Hermann edits the passage thus;

περὶ δὲ γυνὴ χέρας ἔβαλον ἔβαλον ἡδονὰν ὡς λάβω, ᾧ πόσις, ᾧ πόσις.

638. τὰ τῆς Διὸς τε Elmsley on Med. 581 for τὰ τοῦ Διός. In the former phrase ἔχω λέκτρα means 'I hold in marriage the daughter of Zeus and Leda,' but τὰ Διὸς λέκτρα is 'the wife of Zeus.' The meaning is, 'the genuine Helen and not the εἰδωλον.'

640. Hermann restores the double dochmiac by adding σοὶ before ξυνομαίμονες. Perhaps γὰρ (nempe) should follow it.

641. Vulg. ἐκ δόμων δ' ἐνόσφισαν θεοὶ σ' ἐμοῦ, πρὸς ἄλλαν δ' ἐλαύνει θεὸς κ.τ.λ. Nauck follows Dr. Badham in reading νοσφίσας σ' ἐμοῦ, and omitting the δὲ in the next verse. And this correction seems probable, since θεοὶ and θεὸς are awkwardly repeated. Translate; 'and now, after having separated you from me, the god is bringing us to a new state of things better than that which now prevails,' i. e. all will end well.

- πρὸς ἄλλαν ἐλαύνει θεὸς συμφορὰν τᾷσδε κρείσσω
 ΕΛ. τὸ κακὸν δ' ἀγαθὸν σέ τε καὶ με συνάγαγεν, πόσι,
 χρόνιον, ἀλλ' ὅμως ὀναίμαν τύχας. 645
 ΜΕ. ὄναιο δῆτα. ταῦτά δ' ἔκλυμαι
 δυοῖν γὰρ ὄντοιν οὐχ ὁ μὲν τλήμων, ὁ δ' οὔ.
 ΕΛ. φίλαι φίλαι, τὰ πάρος οὐκέτι
 στένομεν, οὐδ' ἀλγῶ.
 πόσιν ἐμὸν *ἐμὸν ἔχομεν ἔχομεν, ὃν ἔμενον 650
 ἔμενον ἐκ Τροίας πολυετὴ μολεῖν.
 ΜΕ. ἔχεις μ' ἔχω τέ σ' ἡλίους δὲ μυρίους
 μόγις διελθὼν ἥσθόμην τὰ τῆς θεοῦ.
 ἐμὰ δὲ δάκρυα χαρμονᾷ πλεόν ἔχει
 χάριτος ἢ λύπας. 655
 ΕΛ. τί φῶ ; τίς ἂν τάδ' ἥλπισεν βροτῶν ποτέ ;
 ἀδόκητον ἔχω σε πρὸς στέρνοισ.
 ΜΕ. καγὼ σέ τῇν δοκοῦσαν Ἰδαίαν πόλιν
 μολεῖν Ἰλίου τε μελέους πύργους.
 ΕΛ. ἐγὼ ἐγὼ, πικρὰς ἐς ἀρχὰς βαίνεις 660
 ΜΕ. πρὸς θεῶν, δόμων πῶς τῶν ἐμῶν ἀπεστάλης ;

644. τὸ κακὸν δ' ἀγαθὸν, sc. ἀγαθὸν ὄν, "periculosus Menelai adventus in Aegyptum," *Bothe*. 'What we thought our misfortune has turned to our good, and has united you and me, my husband; after a long time indeed, but still I say, May I be blest in my good luck.' This verse might be made a trimeter dochmiac by a very slight change; τὸ δὲ κακὸν ἀγαθὸν ὄν σέ τε καὶ με νῦν σ. π.—πόσι is Hermann's reading for πόσιν. Dindorf δ πόσι. The accusative arose from this and the next verse being wrongly assigned to Menelaus, which involved the further error of giving 646—7 to Helen.

647. Pers. 798, συμβαίνει γὰρ οὐ τὰ μὲν, τὰ δ' οὐ. Phoen. 1641, οὐ γὰρ τὸ μὲν σοι βαρὺ κακῶν, τὸ δ' οὐ βαρὺ.

650. ἐμὸν was repeated by Seidler. Nauck omits ἐμὸν in this verse and ἔμενον ἐκ in the next. Hermann improves the resolved double dochmiac by transposing the words, πόσιν ἔχομεν ἔχομεν ἐμὸν ἐμὸν ὃν ἔμενον.

652. ἔχεις μ', ἐγὼ τέ σ' Fix. (ἔχεις MS.)

653. τὰ τῆς θεοῦ. The trick put upon me by Hera, in making an εἴωλον so long

take the place of my true wife.

654. χαρμονᾷ is Hermann's slight correction for —ἂν or —ᾶ, by which the meaning is made clear and simple, 'My tears through joy have more of pleasure in them than of grief.' Cf. Agam. 261, χαρὰ μ' ὑφέρπει δάκρυον ἐκκαλουμένην.

660. πικρὰν ἐς ἀρχὰν MS., with the plural termination superscribed.—This, with the next two replies of Helen, are said in a strain of grief at reopening a subject so sore as her leaving home, while the interposed exhortations of Menelaus are intended to press the point, and to clear up a mystery he is unable to penetrate. In 666—71 she explains the case, as before declared by herself, 31—48.

661. This verse was transposed by Hermann, who observes that the question πρὸς θεῶν &c. is too abrupt unless introduced and suggested by some remark of Helen's. The natural and regular order of the dialogue is undoubtedly that given above. The old arrangement, which the later edd. retain, made Helen reply the two verses beginning with ἐγὼ ἐγὼ (MSS. ἐ ἐ) to the iambic πρὸς θεῶν &c.

- ΕΛ. ἐὴ ἐή, πικρὰν δ' ἐρευνᾶς φάτιν.
 ΜΕ. λέγ'. ὡς ἀκουστά· πάντα δῶρα δαιμόνων.
 ΕΛ. ἀπέπτυσσα μὲν λόγον, οἶον οἶον ἐσοίσομαι.
 ΜΕ. ὁμως δὲ λέξον· ἡδύ τοι μόχθων κλύειν. 665
 ΕΛ. οὐκ ἐπὶ λέκτρα βαρβάρου νεανία,
 πετομένας κώπας,
 πετομένου δ' ἔρωτος ἀδίκων γάμων—
 ΜΕ. τίς *γάρ σε δαίμων ἢ πότμος συλᾷ πάτρας ;
 ΕΛ. ὁ Διὸς ὁ Διὸς, ὦ πόσι, με παῖς *Ἑρμᾶς 670
 ἐπέλασεν Νεῖλω.
 ΜΕ. θαυμαστά· τοῦ πέμψαντος ; ὦ δεινοὶ λόγοι.
 ΕΛ. κατεδάκρυσα καὶ βλέφαρον ὑγραίνω
 δάκρυσιν· ἅ Διὸς μ' ἄλοχος ὤλεσεν.
 ΜΕ. Ἥρα ; τί νῶν χρήζουσα προσθεῖναι κακόν ; 675
 ΕΛ. ὦμοι ἐμῶν δεινῶν, λουτρῶν καὶ κρηνῶν,
 ἵνα θεαὶ μορφὰν
 ἐφαίδρυναν, ἔνθεν ἔμολεν κρίσις.

663. ὡς ἀκουστά. 'Since (however disagreeable) it must be heard. All things that befall us are sent by heaven.' Cf. Androm. 1084. Hermann first put a colon at ἀκουστά, and the context shows he is right. For Helen's reluctance to comply, even after his encouraging words, is expressed in the next verse. She dislikes a subject that has brought so much reproach on her name.

665. μόχθων, i. e. τῶν οἰχομένων. Cf. Frag. Andromed. 145, ἀλλ' ἡδύ τοι σωθέντα μεμνησθαι πόνων.

666. οὐκ ἐπὶ λέκτρα, scil. ἀπεστάλην, v. 661. 'I was not fetched away as the bride of the Trojan youth' (as men say). The old reading λέκτρον was corrected by Hermann and L. Dindorf.—νεανία is to be read as a cretic.

668. πετομένου. As Eros was represented as winged (Hippol. 1275), there is an ingenious play on the preceding πετομένας (cf. Med. 1), as if the god flew along with the ship across the Aegæan sea to Troy. Moreover, πέτεσθαι 'to be flighty' was aptly said of persons who were themselves in love. Pflugk compares Herod. ii. 115, ἀναπτέρωσας αὐτὴν οἴχεται ἔχων ἐκκλέψας, said of Paris having seduced Helen. But Ἔρως is not in fact personified, for the poet puts

instead of the god 'the desire of an unrighteous marriage.'

669. τίς γάρ Barnes for τίς.

670. με παῖς Ἑρμᾶς is Hermann's correction, adopted by W. Dindorf, for παῖς μ'. See sup. 44. The metre is faulty in the vulgate. Less weight is perhaps to be attributed to Hermann's argument, that Zeus had so many sons that without specifying which of them was meant the narration would be vague. The same consideration however induced Elmsley to propose Μαῖας με παῖς.

675. τί νῶν is the elegant correction of Hermann for τίτων. 'What harm,' he asks, 'could the goddess desire to inflict on you and me,' i. e. who never wronged her? Helen proceeds to explain, that it resulted from the judgment given against Hera in Ida, and that judgment was preceded by the process of beautifying in the bath (ἐνθεν ἔμολεν κρίσις). To Hermann also is due the interrogative Ἥρα given to Menelaus, the old copies continuing it to Helen.

678. Before appearing to Paris in all their radiant beauty, the rival goddesses had bathed in a secluded spring. Cf. Androm. 254, ταὶ δ' ἐπεὶ ὑλόκομον νάπτος ἤλυθον | οὐρεῖαν πιδάκων | νύσαν αἰγλάντα σώματ' ἐν βράσις. The same romantic tale

- ΜΕ. τί δ' ἐς κρίσιν σοι τήνδ' ἐφήχ' Ἥρα κακόν ;
 ΕΛ. Κύπριν ὡς ἀφέλοιτο ΜΕ. πῶς, αὖδα. 680
 ΕΛ. Πάριν, ᾧ μ' ἐπένευσεν, ΜΕ. ᾧ τλάμον
 ΕΛ. τλάμονα τλάμον' ᾧδ' ἐπέλασ' Αἰγύπτῳ.
 ΜΕ. εἴτ' ἀντέδωκ' εἰδῶλον, ὡς σέθεν κλύω.
 ΕΛ. τὰ τε σὰ κατὰ μέλαθρα πάθρα *πάθρα, μᾶ-
 τερ, οἱ γῶ. ΜΕ. τί φῆς ; 685
 ΕΛ. οὐκ ἔστιν μάτηρ· ἀγχόνιον βρόχον
 δι' ἐμὲ κατεδήσατο, δύσγαμον αἰσχύναν.
 ΜΕ. ὦμον· θυγατρὸς δ' Ἑρμιόνης ἔστιν βίος ;
 ΕΛ. ἄγαμος, ἄτεκνος, ᾧ πόσι, καταστένει
 γάμον ἄγαμον ἐμόν. 690

is most poetically told in Iph. A. 1291 seqq.—*φαιδρύνειν* was peculiarly applied to the clear glossy hue imparted to the skin by the use of the bath. Hesiod, Opp. 751, *μηδὲ γυναικίῳ λουτρῷ χροὰ φαιδρύνεσθαι ἀνέρα*. Aesch. Ag. 1077, *τὸν ὁμοδέμνιον πόσιν λουτροῖσι φαιδρύνασα*.—*ἔθεν κ.τ.λ.*, 'from which charms proceeded the decision' of their rival claims. Or perhaps, 'which (preparation) preceded the decision.'

679. This is a difficult verse. The old reading was, *τὰδ' εἰς κρίσιν σοι τῶνδ' ἔθηχ' Ἥρα κακῶν*; which is evidently without meaning. If we look to the context, the required sense is, 'What harm did Hera do to you by this trial?' And the reply is, 'She sent me to Egypt in order that she might take me from Paris' (and consequently, from her rival Cyprus, who had offered him the marriage of Helen as a bribe, Tro. 930). Hence we can hardly avoid introducing *τί* in some part of the verse, whether for *τὰδ'*, with Musgrave, or for *σοι*, with Hermann. The latter reads thus, *τὰ δ' εἰς κρίσιν τί τῶνδ' ἔθηχ' Ἥρα κακῶν*; 'Into which of your troubles did Hera convert the affair of the trial?' W. Dindorf, after Musgrave and Seidler, *τί δ' ἐς κρίσιν σοι τήνδ' ἐφήχ' Ἥρα κακόν*; 'What harm did Hera send on you in respect of this trial?' Kirchhoff, *τί δ' ἐς κρίσιν σοι τῶνδ' ἔθηχ' Ἥρα κακά*; But none of these is altogether satisfactory. Hermann's *τὰ εἰς κρίσιν* is better Greek than *εἰς κρίσιν* in the sense of *διὰ τὴν κρίσιν*.

681. Πάριν. The same accusative after

ἀφέλοιτο as Κύπριν, and exegetical of it. For in taking Helen from Paris, Hera took her out of the hands of Cyprus.—Mr. F. H. Baynes would read Πάριν ᾧ ἀφέλοιτο—Κύπρις ᾧ μ' ἐπένευσεν, 'that she might deprive Paris of me,—that Paris to whom Cyprus had promised me.' See sup. 31—4.

682. τλάμον τλάμων ᾧδ' MS. Flor., corrected by Hermann. Kirchhoff reads τλάμονα τλαμόνας.

684. τὰ τε σὰ Hermann for τὰ δέ. "Accusativi pendent ab ἀντέδωκε." Dind. So also Hermann. Rather she appears to continue an incoherent soliloquy from v. 674. It is possible that *πάθρα μέλας* was the old reading, *ἦν* being supplied. In the MS. *πάθρα* occurs but once. Pflugk may be right in supposing an aposiopesis, and that she would have said *πῶς φράσω* or *οἷα ἐγένετο*.

687. Helen calls herself *δύσγαμος αἰσχύνᾳ*, a reproach on account of her reputed adulterous marriage with Paris, as in Troad. 1114 she is described as *δύσγαμον αἰσχος*. The old reading was *δύσγαμος*, corrected by Canter. Hermann also gives *αἰσχύνᾳ*, she hanged herself through shame, *δι' ἐμὲ τὴν δύσγαμον*—a very plausible reading, and one that is confirmed by v. 200, *Λήδα τ' ἐν ἀγχόναις θάνατον ἔλαβεν αἰσχύνᾳς ἐμᾶς ὑπ' ἀλγέων*.

688. τίς μοι θυγατρὸς δ' Ἑρμιόνης ἔστιν βλος; Dr. Badham.

690. L. Dindorf, followed by Hermann and W. Dindorf, reads *ἐμόν* in place of *αἰσχύνᾳ*, which violates the metre, and appears to have been interpolated from 687.

- ΜΕ. ὦ πᾶν κατ' ἄκρας δῶμ' ἐμὸν πέρσας Πάρις,
τάδε καὶ σὲ διώλεσε μυριάδας τε
χαλκεόπλων Δαναῶν.
- ΕΛ. ἐμὲ δὲ πατρίδος ἄπο κακόποτμον ἀραίαν
ἔβαλε θεὸς ἀπὸ *τε πόλεος ἀπὸ τε σέθεν, 695
ὅτι μέλαθρα λέχεά τ' ἔλιπον οὐ λιποῦσ'
ἐπ' αἰσχροῖς γάμοις.
- ΧΟ. εἰ καὶ τὰ λοιπὰ τῆς τύχης εὐδαίμονος
τύχοιτε, πρὸς τὰ πρόσθεν ἀρκέσειεν ἄν.
- ΑΓ. Μενέλαε, κάμοι †πρόσδοτέ τι τῆς ἡδονῆς, 700
ἣν μανθάνω μὲν καὐτὸς, οὐ σαφῶς δ' ἔχω.
- ΜΕ. ἀλλ', ὦ γεραιέ, καὶ σὺ κοινώνει λόγων.
- ΑΓ. οὐχ ἦδε μόχθων τῶν ἐν Ἰλίῳ βραβεύς ;
- ΜΕ. οὐχ ἦδε, πρὸς θεῶν δ' ἦμεν ἡπατημένοι,
νεφέλης ἄγαλμ' ἔχοντες ἐν χερσὶν λυγρόν. 705
- ΑΓ. τί φῆς ;
νεφέλης ἄρ' ἄλλως εἵχομεν πόνους πέρι ;

692. τάδε. 'Twas this that caused thy death too, and countless numbers of Argives.' Younger students will notice that καὶ—τε can never be construed as τε—καί. By τάδε he means, the mere εἰδωλὸν of Helen.—μυριάδας, cf. Rhcs. 914.

695. The τε was added by Matthiae. In the next line Hartung reads ὅτε for ὅτι.

696. ὅτι. 'Fortune made me an outcast from my city (i.e. they will not receive me at Sparta) and from my husband, because I left my home, though I did not really leave it, for an adulterous marriage.'

698. It would be easy to read εὐδαίμονες, i.e. ὄντες, and so construe τὰ λοιπὰ τῆς τύχης. But τυχεῖν τῆς τύχης τὰ λοιπὰ εὐδαίμονος means 'to meet with fortune favourable for the future also, as it has been on the present occasion.' This, says the chorus, will sufficiently compensate for the former miseries. Hermann rejects Pflugk's interpretation of τὰ λοιπὰ, *ceteris in rebus*, and compares Soph. El. 1226, Ἡ. ἔχω σε χερσίν ; OP. ὡς τὰ λοιπὰ ἔχοις αἰεῖ.

700. The common reading, πρόσδοτέ τι τῆς ἡδονῆς, is intolerable on account of the metre. Hermann gives τῆσδε

πρόσδοθ' ἡδονῆς. Elmsley proposed προσδοτέα. Why not πρόσδοτω, i.e. Ἑλένη? For the genitive cf. Suppl. 350, τοῦ λόγου προσδοῦς. Cycl. 531, τοῦδε προσδοῦναι ποτοῦ. The messenger, who has stood by during the preceding interview, and seen and heard the expressions of joy from both (as v. 632, 654), would as naturally request that Helen should explain the cause of their happiness as that Menelaus should do so himself. In fact, as remarked on v. 631, the ἡδονή was more on the side of Helen than of Menelaus ; hence the correction proposed would rather improve the sense. The alteration may easily have been made by some one who thought the insertion of τι necessary.

703. βραβεύς. Helen was properly the prize or object of contention ; but he calls her the *umpire*, because on her will depended the continuance of the war. In the same sense Cypris is said *ραβδονομεῖν* in the contest between Hercules and Achelous for the possession of Deianira, Trach. 516.

705. λυγρόν, *misellum*, φαῦλον, ἔθλιον. Valckenaer's conjecture ὕγρον is rightly rejected by Hermann, as worse than useless. Kirchhoff objects this verse, as interfering with the στιχομυθία.

- ME. *Ηρας τάδ' ἔργα καὶ θεῶν τρισσῶν ἔρις.*
 ΑΓ. *ἢ δ' οὐσ' ἀληθῶς ἐστὶν ἥδε σὴ δάμαρ ;*
 ME. *αὕτη· λόγοις δ' ἐμοῖσι πίστευσον τάδε.* 710
 ΑΓ. *ὦ θύγατερ, ὁ θεὸς ὡς ἔφυ τι ποικίλον*
καὶ δυστέκμαρτον. εὖ δέ πως ἀναστρέφει,
ἐκείσε κακέισ' ἀναφέρων· ὁ μὲν πονεῖ,
ὁ δ' οὐ ποινήσας αὖθις ὀλλυται κακῶς,
βέβαιον οὐδὲν τῆς αἰὲ τύχης ἔχων. 715
σὺ γὰρ πόσις τε σὸς πόνων μετέσχετε,
σὺ μὲν λόγοισιν, ὁ δὲ δορὸς προθυμία.
σπεύδων δ', ὅτ' ἔσπευδ', οὐδὲν εἶχε· νῦν δ' ἔχει
αὐτόματα πράξας τὰγάθ' εὐτυχέστατα.
οὐκ ἄρα γέροντα πατέρα καὶ Διοσκόρω 720
ἦσχυνας, οὐδ' ἔδρασας οἶα κλήζεται.
νῦν ἀνανεοῦμαι τὸν σὸν ὑμέναιον πάλιν,
καὶ λαμπάδων μεμνήμεθ'· ἅς τετραόροις
ἵπποις τροχάζων παρέφερον· σὺ δ' ἐν δίφροις
σὺν τῷδε νύμφῃ δῶμ' ἔλειπες ὄλβιον. 725
κακὸς γὰρ ὅστις μὴ σέβει τὰ δεσποτῶν

710. The δὲ would perhaps be better omitted.

711. Stobaeus (Ecl. i. 7, 6) quotes this verse or a very similar, σκέψαι γὰρ ὁ θεὸς ὅς ἔχει τι ποικίλον, for which Nauck would read ὅσον ἔχει τὸ ποικίλον.

712. ἀναστρέφει. Suppl. 331, ὁ γὰρ θεὸς πάντ' ἀναστρέφει πάλιν. She means, that the god has a certain clever or cunning way of changing or reversing men's circumstances, and bringing successes and reverses first to this man and then to that. Or εὖ may mean, 'for some good end.' For εὖ πως see Phoen. 1126, εὖ πως σπρόφιγξιν ἐνδοθεν κυκλοῦμεναι πόρπαχ' ὑπ' αὐτόν.—ἐκείσε κακέισ', cf. inf. 1141, δειρὸ καὶ ἀδῖθις ἐκείσε. The sentiment is illustrated, first generally; 'Thus, one man suffers present trouble (but at length is released), while he who has hitherto been exempt from trouble afterwards perishes miserably;' then specially, by the case of Helen and her husband, who have suffered much both in reputation and in the fatigues of war, but now (her character is vindicated, and) he, though he gained only the εἶδωλον at the time by his exertions, has the

blessings he is enjoying spontaneously poured upon him, having fared most prosperously in regaining the real wife. The order of the last words seems to be a little broken by the necessity of the metre, for ἔχει τὰ ἀγαθὰ αὐτόματα, πράξας εὐτυχέστατα. Pflugk explains πράξας by διαπραξάμενος, εὐρόμενος. And so Aeschylus has πράξας ἀρωγὴν, Suppl. 754, 'having gained, or achieved, aid.'

715. τῆς αἰὲ τύχης is like τὸν αἰὲ βίον, sc. παρόντα, Soph. Oed. Col. 1584.

720. οὐκ ἄρα κ.τ.λ. This is the distinct *palinodia* or retraction of what had hitherto been said against Helen. 'So then after all you did *not* disgrace your father' &c.

722. ἀνανεοῦμαι. 'I now once more renew (i. e. on your reunion) the marriage song that was yours from the first (and not that vile wraith's),' &c.

724. σὺ δὲ κ.τ.λ. 'Yes, it was indeed *you* who left your happy home with this man as his bride.'

726—33. Quoted by Stobaeus, Fl. 62. 1, and *ib.* 2.

καὶ ξυγγέγηθε καὶ ξυνωδίνει κακοῖς.
 ἐγὼ μὲν εἶην, κεῖ πέφυχ' ὅμως λάτρις,
 ἐν τοῖσι γενναίοισιν ἡριθμημένος
 δούλοισι, τοῦνομ' οὐκ ἔχων ἐλεύθερον, 730
 τὸν νοῦν δέ. κρεῖσσον γὰρ τόδ' ἢ δυοῖν κακοῖν
 εἶν' ὄντα χρῆσθαι, τὰς φρένας τ' ἔχειν κακὰς
 ἄλλων τ' ἀκούειν δοῦλον ὄντα τῶν πέλας.

ME. ἄγ', ὦ γεραιέ, πολλὰ μὲν παρ' ἀσπίδα
 μοχθήματ' ἐξέπλησας ἐκπονῶν ἐμοί, 735
 καὶ νῦν μετασχὼν τῆς ἐμῆς εὐπραξίας
 ἄγγελιον ἐλθὼν τοῖς λελειμμένοις φίλοις
 τάδ' ὡς ἔχονθ' ἡῦρηκας οἱ τ' ἐσμέν τύχης,
 μένειν τ' ἐπ' ἀκταῖς τοὺς τ' ἐμοὺς караδοκεῖν
 ἀγῶνας, εἰ μένουσί μ', οὓς ἐλπίζομεν, 740
 κεῖ τήνδε πως δυναίμεθ' ἐκκλέψαι χθονός,
 φρουρεῖν ὅπως ἂν εἰς ἐν ἐλθόντες τύχης
 ἐκ βαρβάρων σωθῶμεν, ἣν δυνώμεθα.

AG. ἔσται τάδ', ὦναξ. ἀλλὰ τοι τὰ μάντεων
 ἐσεῖδον ὡς φαῦλ' ἐστὶ καὶ ψευδῶν πλέα· 745
 οὐδ' ἦν ἄρ' ὑγιὲς οὐδὲν ἐμπύρου φλογὸς
 οὔτε πτερωτῶν φθέγματ'· εὐῆθες δέ τοι

728. For the humane view which Euripides delights to take of the condition of slaves, see Preface to Vol. i. p. xiii.

732. χρῆσθαι. So Med. 347, συμφορᾷ κεχρημένους.

733. ἄλλων ἀκούειν, 'to have to obey others when one is a slave in a strange family' (τῶν πέλας). Or, 'to be called the slave of others, by belonging to strangers.' It is better to be a slave in body but free in mind, than be both a slave and to have a base mind..

735. ἐκπονῶν ἐμοί Barnes for ἐκ πόνων ἐμῶν.

738. οἱ ἐσμέν, for εἰς οἷαν τύχην καθέστηκαμεν. Tyrwhitt would read οὐ, and so Nauck.

740. εἰ Herm. for οἷ. The sense is, εἰ ἐκείνοι ἀγῶνες, οὓς ἐλπίζομεν, &c., namely, the danger and difficulty of getting Helen out of the hands of Theoclymenus. Kirchoff and Nauck are satisfied with the vulgate; but there seems a weak tautology in οἱ μένουσί με (καὶ) οὓς ἐλπίζομεν.

741. κεῖ for καὶ L. Dindorf.—ἐκκλέψαι for ἐκπλέξαι is superscribed in one of the Paris transcripts from MS. Flor. Translate, 'And, if we should by some means or other chance to succeed in removing her stealthily out of the country, to be on the watch, in order that, being all united in the same good fortune, we may get safely away from these barbarians, if we can.'

745. ἐσεῖδον, 'I now thoroughly see.' The disparagement of μάντεϊς was a favourite topic of the period: compare Hector's boast in Il. xii. 237, and see Pref. to Eur. Vol. i. p. xxii.

747. πτερωτῶν, for ὀρνίθων. Aesch. Suppl. 504. οὗτοι πτερωτῶν ἀρπαγῇ π' ἐκδώσομεν. Bacch. 257, σκοπεῖν πτερωτοὺς κάμπυρων μισθοὺς ἔχειν.—φθέγματα, supply from the context σαφῇ or ἀληθῇ ἦν.—οὐχ ὑγιὲς οὐδὲν, see Bacch. 262.—τὸ καὶ δοκεῖν, 'the very notion that,' &c. So Med. 1052, τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενός.

- τὸ καὶ δοκεῖν ὄρνιθας ὠφελεῖν βροτούς.
 Κάλχας γὰρ οὐκ εἶπ' οὐδ' ἐσήμηνε στρατῶ,
 νεφέλης ὕπερ θνήσκοντας εἰσορώων φίλους, 750
 οὐδ' Ἑλενος, ἀλλὰ πόλις ἀνηρπάσθη μάτην.
 εἵποισ ἄν, οὐνεχ' ὁ θεὸς οὐκ ἡβούλετο·
 τί δῆτα μαντευόμεθα ; τοῖς θεοῖσι χρῆ
 θύοντας αἰτεῖν ἀγαθὰ, μαντείας δ' ἑάν·
 βίου γὰρ ἄλλως δέλεαρ ἡγυρέθη τόδε, 755
 κοῦδεῖς ἐπλούτησ' ἐμπύροισιν, ἀργὸς ὦν.
 γνώμη δ' ἀρίστη μάντις ἢ τ' εὐβουλία.
 XO. ἐς ταῦτὸ κάμοι δόξα μάντεων πέρι
 χωρεῖ γέροντι τοὺς θεοὺς ἔχων τις ἄν
 φίλους ἀρίστην μαντικὴν ἔχοι δόμοις. 760
 EA. εἶεν· τὰ μὲν δὴ δεῦρ' αἰεὶ καλῶς ἔχει.
 ὅπως δ' ἐσώθης, ὦ τάλας, Τροίας ἄπο,
 κέρδος μὲν οὐδὲν εἰδέναι, πόθος δέ τις
 τὰ τῶν φίλων φίλοισιν αἰσθῆσθαι κακά.
 ME. ἦ πόλλ' ἀνῆρου μ' ἐνὶ λόγῳ μιᾷ θ' ὁδῷ. 765
 τί σοι λέγοιμ' ἂν τὰς ἐν Αἰγαίῳ φθορὰς,

751. οὐδ' Ἑλενος for οὐδὲν γε is one of Porson's acute and certain emendations. The γε was interpolated when οὐδὲ ἔν had resulted from a misreading of the name abbreviated.

752. οὐκ ἡβούλετο, scil. φράζειν, or perhaps, αὐτὸν σημαίνειν. Without doubt this was the common excuse of seers when they were reproached for not having seen a coming event. It is alluded to in Ion 375,

εἰ τοὺς θεοὺς ἄκοντας ἐκπονήσομεν
 φράζειν ἃ μὴ θέλουσιν ἢ προβωμίῳ
 σφαγαῖσι μῆλων ἢ δι' οἰωπῶν πετεροῖς.

754. μαντείας ἑάν. Electr. 400, βροτῶν δὲ μαντικὴν χαίρειν ἐῷ. See Iph. T. 574. Iph. A. 520.

756. οὐδὲς ἐπλούτησε. The seers themselves were regarded as fond of money. Even Sophocles, who always speaks of them with singular respect, alludes to this frailty, Antig. 1055, where Creon says to Teiresias, τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος. Euripides however, who was not likely to deny the charge (see on Bacch. 255), is not here speaking of the seers,

but of their victims, who thought to find fortune by trusting to divination. K. O. Müller thinks (Hist. of Lit. p. 375, note) that these invectives against the soothsayers are here especially made in reference to the recent failure of the Sicilian expedition, which this worthless class of idlers had especially urged the people to undertake.

757. γνώμη, common sense, sound judgment. Aeschylus has θυμόμαντις, Pers. 226. Theocr. xxi. 32, ὅς γὰρ ἂν εἰκαῶν κατὰ τὸν νόον, οὗτος ἄριστος ἔστιν ὄνειροκρίτας. Eur. Frag. 944, υἰάντις δ' ἄριστος ὅστις εἰκάσει καλῶς.—At this verse the messenger leaves the stage.

761. δεῦρ' αἰε, Ion 56. Med. 670. Suppl. 787.

765. ἐνὶ λόγῳ Pierson for ἐν ὀλίγῳ.
 766. φθορὰς, wanderings. A person who had lost his way was said φθεῖρεσθαι (inf. 774). Hence shipwrecked mariners are ναυτίλοι ἐφθαρμένοι, Iph. T. 276. El. 234, οὐχ ἓνα νομίζων φθείρεται πόλεως νόμον. The incidents here alluded to are borrowed from the poem of the Νόσσοι, attributed to Agias, one of the Cyclic

τὰ Ναυπλίου τ' Εὐβοικὰ πυρπολήματα,
Κρήτην τε Λιβύης θ' ἄς ἐπεστράφην πόλεις,
σκοπιάς τε Περσέως ; οὐ γὰρ ἐμπλήσαιμί σε
μύθῳ, λέγων τ' ἄν σοι κάκ' ἀλγοίην ἔτι, 770
πάσχω·ν τ' ἔκαμνον· δις δὲ λυπηθεῖμεν ἄν.

ΕΛ. κάλλιον εἶπας ἢ σ' ἀνηρόμην ἐγώ.
ἐν δ' εἰπέ πάντα παραλιπών, πόσον χρόνον
πόντου πὶ νώτοις ἄλιον ἐφθείρου πλάνον.

ΜΕ. ἐνιαυσίους πρὸς τοῖσιν ἐν Τροίᾳ δέκα 775
ἔτεσι διήλθον ἑπτὰ περιδρομὰς ἑτών.

ΕΛ. φεῦ φεῦ· μακρόν γ' ἔλεξας, ᾧ τάλας, χρόνον.
σωθεῖς δ' ἐκείθεν ἐνθάδ' ἦλθες ἐς σφαγὰς.

ΜΕ. πῶς φῆς ; τί λέξεις ; ὥς μ' ἀπώλεσας, γύναι.

ΕΛ. [φεῦ γ' ὥς τάχιστα τῆσδ' ἀπαλλαχθεῖς χθονός.]
θανεῖ πρὸς ἀνδρὸς οὐ τὰδ' ἐστὶ δώματα. 781

poets. Nauplius, to avenge the death of his son Palamedes, had lighted up a fire on the southern promontory of Euboea, by which the Greeks were deceived, and suffered a great loss of their ships. See inf. 1127. Schol. ad Orest. 432. Ναύπλιος δὲ ἀκούσας [scil. τὸν Παλαμήδους φόνον] ἦλθεν εἰς Ἰλιον, δικάσαι τὸν φόνον τοῦ παιδός. τῶν δὲ Ἑλλήνων κατολιγωροῦντων αὐτοῦ, πρὸς τὸ κεχαρισμένον τοῖς βασιλεῦσιν ἀποπλεύσας εἰς τὴν πατρίδα καὶ πυθόμενος ἀποπλεῖν τοὺς Ἑλληνας, ἤκεν εἰς Εὐβοίαν, καὶ χειμῶνα φυλάξας, φρυκτωρίας ἤψε περὶ τὰς ἀκτὰς τῆς Εὐβοίας· οἱ δὲ εὐεπίβατον νομίσαντες τὸν τόπον, προσορμίζονται τε καὶ ἐν ταῖς πέτραις ἀδόλλυνται πάμπολλοι. Propert. v. 1, 115. 'Nauplius ultores sub noctem porrigit ignes, Et natat exuviis Graecia pressa suis.'

768. Λιβύης Reiske for Λιβύην. The promontory in Egypt called Περσέως σκοπία, because Perseus there watched for the Gorgons, is mentioned by Herodotus, ii. 15, as the western boundary of the Delta of Egypt.

770. μύθῳ Hermann for μύθων. The dative, which the context evidently requires, is 'I should satisfy you *by* the narration,' as Hipp. 664, μισῶν οὐ ποτ' ἐμπλησθήσομαι γυναῖκας, Ion 925, οὗτοι σὺν βλέπων ἐμπλήμηναι πρόσωπον, but the other means 'I should fill you *with* stories.' Hermann also defends the old

reading οὐ γὰρ ἐμπλήσαιμί σε against L. Dindorf's οὐτ' ἂν κ.τ.λ., on the ground that the ἂν in v. 766 is continued in sense to the latter optative. Rather, perhaps, ἐμπλήσαιμι depends on the following ἂν. —After this verse Kirchhoff supposes that something has been lost.

772. κάλλιον, σοφώτερον. Your reply is wiser than was my question.

775. ἐνιαυσίων Herm. after Heath, for ἐνιαύσιον. He compares Ilan. 347, χρονίους ἑτῶν παλαιῶν ἐνιαυτοῦς, and for the return of Menelaus from Troy on the eighth year, refers to Od. iii. 305. iv. 82. See above, v. 112. Orest. 473. There is an objection however to the epithet being so far separated from its noun. Pflugk, retaining the vulgate, thinks χρόνος ἐνιαυσίος is "nove dictum" for a term made up of several years; whereas it is clear that it could only signify 'the space of one year,' like ἐνιαυσίαν φυγὴν, Hippol. 37. W. Dindorf edits ἐνιαυσίους, and so Nauck; and this is perhaps better. The old copies have διήλθον δ'.

780. Hermann, Pflugk, and the later editors, after Valckenaer, condemn this verse, as interpolated from Phoen. 972. The chief reason against its genuineness here is, that the στιχομυθία is violated, unless we suppose a verse to have been lost from the preceding question of Menelaus.

- ME. τί χρήμα δράσας ἄξιον τῆς συμφορᾶς ;
 ΕΛ. ἥκεις ἀελπτος ἐμποδὼν τ' ἐμοῖς γάμοις.
 ME. ἧ γὰρ γαμεῖν τις τᾶμ' ἐβουλήθη λέχη ;
 ΕΛ. ὕβριν θ' ὑβρίζειν εἰς ἔμ' ἦν ἔτλην ἐγώ. 785
 ME. ἰδίᾳ σθένων τις ἦ τυραννεύων χθονός ;
 ΕΛ. ὃς γῆς ἀνάσσει τῆσδε Πρωτέως γόνος.
 ME. τόδ' ἔστ' ἐκείν' αἰνιγμ' ὃ προσπόλου κλύω.
 ΕΛ. ποίοις ἐπιστὰς βαρβάροις πυλώμασιν ;
 ME. τοῖσδ', ἔνθεν ὥσπερ πτωχὸς ἐξηλαυνόμεν. 790
 ΕΛ. οὐ πον προσήτεις βίοτον ; ᾧ τάλαιν' ἐγώ.
 ME. τοῦργον μὲν ἦν τοῦτ', ὄνομα δ' οὐκ εἶχον τόδε.
 ΕΛ. πάντ' οἶσθ' ἄρ', ὥς ἔοικας, ἀμφ' ἐμῶν γάμων.
 ME. οἶδ'· εἰ δὲ λέκτρα διέφυγες τὰδ' οὐκ ἔχω.
 ΕΛ. ἄθικτον ἐνὴν ἴσθι σοι σεσωσμένην. 795
 ME. τίς τοῦδε πειθώ ; φίλα γὰρ, εἰ σαφῇ λέγεις.
 ΕΛ. ὄρᾳς τάφου τοῦδ' ἀθλίους ἔδρας ἐμάς ;
 ME. ὄρώ, τάλαινα, στιβάδας, ὧν τί σοὶ μέτα ;
 ΕΛ. ἐνταῦθα λέκτρων ἰκετεύομεν φυγὰς.
 ME. βωμοῦ σπανίζουσ', ἧ νόμοισι βαρβάροις ; 800
 ΕΛ. ἐρρέεθ' ἡμᾶς τοῦτ' ἴσον ναοῖς θεῶν.

783. Kirchhoff would omit the *τε*, with Dr. Badham.

785. *ὕβριν ὑβρίζειν*. Hermann thinks this verse means, that Theoclymenus will take advantage of Helen's position as a slave to obtain possession of her, if she persists in refusing marriage. This explanation seems very doubtful. The verse he quotes as showing she was a slave (275), *δούλη καθέστηκεν, οὐσ' ἐλευθέρων ἄστρο*, loses its point unless taken in connexion with the following, *τὰ βαρβάρων γὰρ δούλα πάντα πλὴν ενός*. Where the γὰρ shows that she was not *really* a slave, but only in that modified sense wherein all the subjects of a tyrant are his slaves. Besides, if she had been his slave, he never would have made so much difficulty about obtaining her in marriage. It is only necessary to suppose that Theoclymenus had attempted some violence, to avoid which she had fled to the tomb of Proteus, v. 64. The sense therefore simply is, 'Aye, and to offer the insults to me

which I have had to endure,' i. e. as well as yourself. Perhaps indeed we should read *ὕβριν γ' ὑβρίζων*.

788. *αἰνιγμα*. See v. 477, where the old portress had told him, *ἔστι γὰρ τις ἐν δόμοις τύχη*.

791. *προσαιτεῖν* was properly said of beggars, because they asked for alms at the various houses. Plat. Symp. p. 203 B, *ἐπειδὴ δὲ ἐδείπνησαν, προσαιτήσουσα οἶον δὴ εὐωχίας οὐσης ἀφίκετο ἡ Πηνελόπεια, καὶ ἦν περὶ τὰς θύρας*. So Acharn. 428, *κάκεινος μὲν ἦν χαλῶς, προσαιτῶν, στωμύλος*. Rhcs. 715, *βίον ἐπαίτων*.

792. *οὐκ εἶχον*. I did not call myself a beggar, i. e. the matter was not quite so bad as that.—*οὐκ ἔοικας*, cf. Med. 337. Heracl. 427. sup. v. 497.

796. *σαφὴς* here and elsewhere is nearly a synonym of *ἀληθής*. See sup. 309.

800. *σπανίζουσα*. For the singular participle with the plural verb, see Ion 549, 1250. El. 613.

- ME. οὐδ' ἄρα πρὸς οἴκους ναυστολεῖν ἔξεστί μοι ;
 EA. ξίφος μένει σε μᾶλλον ἢ τοῦμόν λέχος.
 ME. οὕτως ἂν εἶην ἀθλιώτατος βροτῶν.
 EA. μή νυν καταιδοῦ φεύγε δ' ἐκ τῆσδε χθονός. 805
 ME. λιπών σε ; Τροίαν ἐξέπερσα σὴν χάριν.
 EA. κρεῖσσον γὰρ ἢ σε τᾶμ' ἀποκτεῖναι λέχη.
 ME. ἄνανδρ' ἄρ' εἶπας Ἰλίου τ' οὐκ ἄξια.
 EA. οὐκ ἂν κτάνοις τύραννον, ὃ σπεύδεις ἴσως.
 ME. οὕτω σιδήρῳ τρωτὸν οὐκ ἔχει δέμας ; 810
 EA. εἴσει. τὸ τολμᾶν δ' ἀδύνατ' ἀνδρὸς οὐ σοφοῦ.
 ME. σιγῇ παράσχω δῆτ' ἐμὰς δῆσαι χέρας ;
 EA. εἰς ἀπορον ἤκεις· δεῖ δὲ μηχανῆς τινός.
 ME. δρῶντας γὰρ ἢ μὴ δρῶντας ἥδιον θανεῖν.
 EA. μί' ἐστὶν ἐλπίς, ἥ μόνῃ σωθείμεν ἂν. 815
 ME. ὦνητὸς ἢ τολμητὸς ἢ λόγων ὕπο ;
 EA. εἰ μὴ τύραννος ἐκκύθουτ' ἀφιγμένον.
 ME. ἔρεῖ δὲ τίς μ' ; οὐ γινώσεται γ' ὅς εἰμ' ἐγώ.
 EA. ἔστ' ἔνδον αὐτῷ ξύμμαχος θεοῖς ἴση.
 ME. φήμη τις οἴκων ἐν μυχοῖς ἰδρυμένη ; 820

802. ναυστολεῖν. Musgrave, Hermann, and others add *σε*, which however may be easily supplied, or even *σύν σοι*.

804. οὕτως κ.τ.λ. 'That would be sad indeed, if I were to be killed instead of carrying off my bride.' It is hard to decide if this is seriously or ironically said.

805. καταιδοῦ. The meaning evidently is, 'do not lose time in pitying yourself,' i. e. in saying you will be ἀθλιώτατος, 'but fly at once.' The *κατὰ* has the same force in Prom. 36, εἰεν, τί μέλλεις καὶ κατοικτίζει μάτην; Photius, καταιδεῖ κατασχύνει.

807. 'That were better than for my marriage to be the cause of your death.' Cf. v. 783.

808. ἔρ'. This particle is hardly required; perhaps he wrote ἄνανδρά τ' εἶπας, 'what you say (about my flying) is both unmanly and unworthy of my deeds at Troy.' Nauck reads ἄνανδρά γ'.

809. ὃ for *δν* Seidler, and so Herm., Dind., though we might without much difficulty supply *δν σπεύδεις κτανεῖν*. In the next verse Hermann remarks on the

unusual expression *τρωτὸν οὐκ ἔχει* for *ἄτρωτον ἔχει*.

810. Hom. Il. xxi. 568, καὶ γὰρ θην τούτῳ τρωτὸς χρῶς ὀξεί χαλκῷ. Phoen. 594, τίς ὦδ' ἄτρωτος ὅστις—οὐκ ἀποίσσεται μόρον;

811. εἴσει. 'You will find out to your cost, if you try.' See Heracl. 269, πειρώμενος δὴ τοῦτό γ' αὐτῷ εἶσομαι, and *ibid.* 65.—ἀδύνατ' Scaliger for ἀδύνατον.

816. ὦνητὸς κ.τ.λ. 'A hope depending on bribes, or on daring, or on persuasion?' Thuc. iii. 40, οὐκουν δὲ προθεῖναι ἐλπίδα οὕτε λόγῳ πιστὴν οὕτε χρήμασιν ὦνητήν. In the next verse Schaefer added *σ'* after *τύραννος*, and he is followed by the recent editors. See above, v. 802.

817. Stobaeus gives this verse, vol. ii. p. 317, ed. Teub.

818. οὐ γινώσεται. Theoclymenus surely will not know who *I* am, unless some one tells him; and there is no one to tell him. Hermann explains, "*Certe non noscet qui sim*: quare nominare non poterit."

820. φήμη, a prophetic voice. The

- ΕΛ. οὐκ, ἀλλ' ἀδελφή· Θεονόην καλοῦσί νιν.
 ΜΕ. χρηστήριον μὲν τοῦνομ'· ὃ τι δὲ δρᾷ φράσον.
 ΕΛ. πάντ' οἶδ', ἐρεῖ τε συγγόνῳ παρόντα σέ.
 ΜΕ. θνήσκοιμεν ἄν· λαθεῖν γὰρ οὐχ οἶόν τέ μοι.
 ΕΛ. εἴ πως ἂν ἀναπέισαιμεν ἱκετεύοντέ νιν. 825
 ΜΕ. τί χρῆμα δρᾶσαι ; τίν' ὑπάγεις μ' εἰς ἐλπίδα ;
 ΕΛ. παρόντα γαῖα μὴ φράσαι σε συγγόνῳ.
 ΜΕ. πείσαντε δ' ἐκ γῆς διορίσαιμεν ἂν πόδα ;
 ΕΛ. κοινῇ γ' ἐκείνῃ ῥαδίως, λάθρα δ' ἂν οὔ.
 ΜΕ. σὸν ἔργον, ὥς γυναικὶ πρόσφορον γυνή. 830
 ΕΛ. ὥς οὐκ ἄχρωστα γόνατ' ἐμῶν ἔξει χερῶν.
 ΜΕ. φέρ', ἦν δὲ δὴ νῶν μὴ ἀποδέξεται λόγους ;
 ΕΛ. θανεῖ· γαμοῦμαι δ' ἡ τάλαιν' ἐγὼ βία.
 ΜΕ. προδότις ἂν εἴης· τὴν βίαν σκήψασ' ἔχεις.
 ΕΛ. ἀλλ' ἄγνόν ὄρκον σὸν κάρα κατώμοσα. 835

Greeks put great faith in those casual and unexpected sounds or voices which they fancied they heard among woods or rocks or in wildernesses. These are the κλήδονες δύσκριτοι of Aeschylus, *Prom.* 494. φήμη of *Od.* xx. 100. Herod. ix. 100. Aelian, *Var. Hist.* iv. 7, says Pythagoras taught that ὁ πολλὰκις ἐμπίπτων τοῖς ὤσιν ἤχος was the φωνὴ τῶν κρειττόνων. But the mention in this place of an echo or supernatural voice in the palace, which could be consulted as an oracle, is perhaps to be referred rather to the custom of keeping domestic shrines; see on *Med.* 396, 'Ἐκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς. *Inf.* 1191, φάτιν τιν' οἴκοθεν ἔχουσα. *Aesch. Cho.* 29—32, φόβος μυχόθεν ἔλακε. *Ar. Lysist.* 64, θουκάτειον ἤρετο.

822. ὅτι δρᾷ, i. e. what is the ἔργον as contrasted with the *δνομα*.

825. Though εἰ ἂν with an optative is an unusual construction (see the note on *Agam.* 903), it becomes scarcely worthy of remark where εἴπως is equivalent to ἴσως. Kirchhoff here proposes ἴσως ἂν.

828. διορίσαιμεν, cf. v. 394. Translate, 'And when we have persuaded her, can we get our feet clear away out of the land?'

829. λάθρα δ' ἂν οὔ is the excellent emendation of L. Dindorf for λάθρ' οὐδαμῶν.

830. γυνή for γύναι Brodaeus, who compares a similar verse, παῖς παιδί, καὶ

γυναικὶ πρόσφορον γυνή, in *Plutarch De Adul.* p. 51 E.

831. ὥς, ἴσθι ὥς, *Med.* 609.—ἄχρωστα, compare *Med.* 497. *Heracl.* 915.

834. προδότις κ.τ.λ. 'You want to betray me; it is this pretended compulsion (βία, 833) that you have been making your excuse.' Compare *τλήμων ἂν εἴης* in v. 91. Hermann gives *προδότης ἂν εἴην, σὺ δὲ βίαν σκήψασ' ἔχεις*, 'In that case I should be a (base) betrayer of you, while you would be able to plead compulsion,' and therefore the fault would be wholly mine. Cf. v. 850. The common reading, he objects, makes Menelaus to charge his wife with the deliberate intention of marrying Theoclymenus, just when he has learnt all that she has undergone to remain faithful to him. And certainly the absence of a copulative particle with τὴν βίαν is suspicious. It was to avoid such a fault that the grammarians introduced a still worse one in τήνδε, i. e. τὴν δὲ βίαν. The reading *προδότις* appears only to be given as a variant of *προδότης* in the MS.—The phrase *σκήπτειν βίαν* for *σκήψιν ποιῆσθαι*, is worthy of notice. It is more common in the middle voice. Photius, *σκήπτεται, προφασίζεται*.

835. ἄγνόν, *sacrum*, 'a holy oath,' viz. one which in a peculiar manner would bind a faithful wife. In the next verse Hermann reads *θανεῖσθαι; κοῦποτ'*

- ΜΕ. τί φῆς ; θανεῖσθαι κοῦποτ' ἀλλάξειν λέχη ;
 ΕΛ. ταὐτῷ ξίφει γε· κείσομαι δὲ σοῦ πέλας.
 ΜΕ. ἐπὶ τοῖσδε τοῖνυν δεξιᾶς ἐμῆς θίγε.
 ΕΛ. ψαύω, θανόντος σοῦ τόδ' ἐκλείψειν φάος.
 ΜΕ. καγὼ στερηθεὶς σοῦ τελευτήσω βίον. 840
 ΕΛ. πῶς οὖν θανούμεθ' ὥστε καὶ δόξαν λαβεῖν ;
 ΜΕ. τύμβου 'πὶ νώτῳ σὲ κτανὼν ἐμέ κτενῶ.
 πρῶτον δ' ἀγῶνα μέγαν ἀγωνιούμεθα
 λέκτρων ὑπὲρ σῶν· ὁ δὲ θέλων ἴτω πέλας·
 τὸ Τρωικὸν γὰρ οὐ καταισχνῶ κλέος, 845
 οὐδ' Ἑλλάδ' ἐλθὼν λήψομαι πολὺν ψόγον,
 ὅστις Θέτιν μὲν ἐστέρησ' Ἀχιλλέως,
 Τελαμωνίου δ' Αἴαντος εἰσείδον σφαγὰς,
 τὸν Νηλέως τ' ἄπαιδα· διὰ δὲ τὴν ἐμὴν
 οὐκ ἀξιώσω κατθανεῖν δάμαρτ' ἐγώ ; 850
 μάλιστά γ'· εἰ γάρ εἰσιν οἱ θεοὶ σοφοὶ,
 εὐψυχον ἄνδρα πολεμίων θανόνθ' ὕπο

ἀλλάξειν λέχη ; which is good enough in itself, but then it is not so easy to prove οὐ (for μὴ) ἀλλάξειν to be really a solecism. A precisely similar instance in Theocr. xx. 59, ὥμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θείναι, he gets over by altering the text, μηκέτι δ' ὥμοσα λοιπὸν, or λοιπὸν δ' ὥμοσα μηκέθ' κ.τ.λ. The truth perhaps is, that as οὐ φημί, οὐ δοκῶ, οὐ θέλω, οὐ χρῆ, οὐκ ἀξιώ &c. are sometimes constructed where φημί μὴ &c. is so obviously the meaning, that οὐ is placed directly before the infinitive (like χρῆ μὲν οὐ σ' ἁμαρτάνειν in Hipp. 507, ὀφείλω οὐκ αἰεὶ πράσσειν κακῶς, inf. v. 1448), and as μὴ ὄφελον ἰδεῖν may be regarded as a similar hyperbaton for ὄφελον μὴ, so ὁμνυμι οὐ ποιήσκειν originally represented οὐ φημί ποιήσκειν, ὅρκῳ κατελημμένος, 'I assert with an oath that I will not do it.'

838. ἐπὶ τοῖσδε. See inf. 123 f. Alcest. 375, ἐπὶ τοῖσδε παῖδας χειρὸς ἐξ ἐμῆς δέχου. Ran. 589, δέχομαι τὸν ὄρκον, κατὰ τούτοις λαμβάνω.—τοῖνυν Canter for τοῖς νῦν.

840. τελευτήσκειν Hermann after Fritzsche ; a probable correction.

842. κτενῶ Heath and others for κτανεῖ. On ἐμέ for ἐμαυτὸν see Hipp. 1409. Androm. 256, ἀλλ' οὐδ' ἐγὼ μὴν

πρόσθεν ἐκδώσω με σοί.

843. πρῶτον, before I am driven to that last resource. At the words ὁ δὲ θέλων he draws his sword to show his readiness for the fight.—ἐλθὼν for ἀνελθὼν, inf. 929. Ion 828.

845. κλέος for λέχος Scaliger.

849. τὸν Νηλέως τ' ἄπαιδα. The old reading τὸν Θησέως τε παῖδα was so corrected, the proper name by Musgrave, the substantive by Bothe. The death of Antilochus, the son of Nestor, who was the son of Neleus, is clearly meant. Hermann considers Euripides here to have followed Homer, Od. iii. 109, where Nestor says to Telemachus

ἔνθα μὲν Αἴας κεῖται ἀρήϊος, ἔνθα δ' Ἀχιλλεύς,
 ἔνθα δὲ Πάτροκλος, θεόφιλον μῆστωρ ἀτάλαντος,
 ἔνθα δ' ἐμὸς φίλος υἱός.

But by ἐστέρησα Menelaus only means that he was the cause of death to all these heroes, as being the author of the war. According to other versions of the Troica, it was Paris who killed Achilles the son of Thetis.

850. ἐγώ. Here apparently for αὐτός. Compare the note on σὺ in Ion 847. sup. 117.

κούφη καταμπίσχουσιν ἐν τύμβῳ χθονί,
κακοὺς δ' ἐφ' ἔρμα στερεὸν ἐκβάλλουσιν γῆς.

ΧΟ. ὦ θεοὶ, γενέσθω δήποτ' εὐτυχές γένος 855
τὸ Ταντάλειον καὶ μεταστήτω κακῶν.

ΕΛ. οἱ γὼ τάλαινα. τῆς τύχης γὰρ ὦδ' ἔχω·
Μενέλαε, διαπεπράγμεθ'· ἐκβαίνει δόμων
ἢ θεσπιωδὸς Θεονόη. κτυπεὶ δόμος
κλήθρων λυθέντων· φεύγ'· ἀτὰρ τί φευκτέον ; 860
ἀποῦσα γάρ σε καὶ παροῦσ' ἀφιγμένον
δεῦρ' οἶδεν· ὦ δύστηνος, ὡς ἀπωλόμην.
Τροίας δὲ σωθεὶς καπὸ βαρβάρου χθονὸς
ἐς βάρβαρ' ἐλθὼν φάσγαν' αὐθις ἐμπεσεῖ.

ΘΕΟΝΟΗ.

ἡγοῦ σύ μοι φέρουσα λαμπτήρων σέλας, 865
θείου δὲ σεμνὸν θεσμόν αἰθέρος μυχόν,

853. The compound *ἐπαμπίσχειν* occurs in Tro. 1148, of throwing earth over an unburied corpse.—ἐφ' ἔρμα, for which Pflugk and Bothe give the reading *ὑφ' ἔρμα* after Stephens, is rightly explained by Hermann, “ignavos projici ab diis duro in solo dicit, ubi insepulti jaceant: quod putabatur esse tristissimum.” On such a naked rock no earth would be found to throw on the body, even if any one should wish to perform that pious rite. By *ὑφ' ἔρμα* a very different sense would be conveyed, the contrary to that pious wish *κούφα σοι χθὼν ἐπάνωθε πέσοι, γύναι*, Alcest. 463. But thus the antithetical word to *κούφη* should have been *βαρὴ* rather than *στερεόν*. Buttmann, Lexil. in v. *ἔρμα*, ‘the gods leave in his tomb the coward where he has been interred by man, but do not inter him themselves,’ i. e. by making the earth lie lightly on him. But this is a very forced explanation.—*γῆς* seems to belong to *ἔρμα*, not to *ἐκβάλλουσιν*.

855. *δήποτε, tandem*. Hipp. 1181. These two lines were first assigned to the chorus by Mu-grave, instead of being continued to Menelaus.

857. *ὦδε τῆς τύχης*, like *πῶς εὐμενέας* in v. 313.

859. *κτυπεῖ*, more usually of the noise of the foot, but here of the sounds made by withdrawing the bar from within

of the door. Ar. Plut. 758, *ἐκτυπεῖτο δὲ ἐμβὰς γερόντων εὐρύθμοις προβήμασιν*. Probably this would be the side door, which usually represented the *γυναικωνίτις*.

865. Menelaus and Helen have stepped aside while the inspired daughter of Proteus, attended by two or more maidens bearing torches and purificatory implements, come in procession on the stage. The scene, which must have been highly impressive and effective, closely resembles that in Troad. 308 seqq., where Cassandra appears with a torch-bearing troop, and foretells evil to Agamemnon and Ulysses. After giving some instructions to her attendants, Theonoe turns to Helen and Menelaus, and informs them of the divided opinion of the gods concerning their safe return to Sparta.—For *σύ μοι* Pflugk and Dindorf needlessly read *σύ μὲν* after Elmsley.

866. *θείου σεμνὸν θεσμόν*. ‘Fumigate with sulphur according to the solemn rite.’ See Od. xxii. 481. xxiii. 50. The old reading was *θείον δὲ* (or *δὲ εἰς*) *σεμνοῦ θεσμοῦ αἰθέρος μυχῶν*. To Pflugk is due *θείου* (the imperative middle of *θειοῦσθαι*), to Hermann *σεμνὸν θεσμόν*, which is much better than the improbable compound *σεμνόθεσμον*, proposed by Pflugk and adopted by Dindorf. Kirchhoff says “scribendum *θείου δὲ σεμνοῦ θάκον*”

ὡς πνεῦμα καθαρὸν οὐρανὸν δεξώμεθα·
 σὺ δ' αὖ κέλευθον, εἴ τις ἔβλαψεν ποδὶ
 στείβων ἀνοσίῳ, δὸς καθαρσίῳ φλογί,
 κρούσον δὲ πεύκην, ἵνα διεξέλθω, πάρος. 870
 νόμον δὲ τὸν ἐμὸν θεοῖσιν ἀποδοῦσαι, παλιν
 ἐφέστιον φλόγ' ἐς δόμους κομίζετε.
 Ἑλένη, τί τὰ μὰ πῶς ἔχει θεσπίσματα ;
 ἥκει πόσις σοι Μενέλεως ὃδ' ἐμφανής,
 νεῶν στερηθεὶς τοῦ τε σοῦ μιμήματος. 875
 ὦ τλήμων, οἶους διαφυγὼν ἦλθες πόνους,
 οὐδ' οἶσθα νόστον οἴκαδ', εἴτ' αὐτοῦ μενεῖς·
 ἔρις γὰρ ἐν θεοῖς σύλλογός τε σοῦ πέρι
 ἔσται πάρεδρος Ζηνὶ τῷδ' ἐν ἡματι.
 Ἥρα μὲν, ἣ σοι δυσμενὴς πάροιθεν ἦν, 880
 νῦν ἐστὶν εὖνους, κεῖς πάτραν σῶσαι θέλει

αἰθέρος, μυχῶν ὡς κ.τ.ε." And he proposes *πόνον* δὲ *νόμιμον* in 871. Hermann compares, for the use of the accusative, Soph. Ajac. 1107, τὰ σέμν' ἔπη κόλαζ' ἐκείνους, as if the full construction had been *σεμνὸν θεσμὸν σώζουσα, φυλάσσουσα*. Add *σεμνὰ τιθηνούνται τέλη*, Oed. Col. 1050. See below, v. 1126. With respect to the custom, Musgrave has quoted a passage from Plutarch, De Isid. et Osir. p. 383 B, where it is stated that the Egyptian priests fumigate the morning air to remove the oppressive effects of night vapours, by burning rue (*ῥήτινη*), and at mid-day with myrrh.

867. δεξώμεθα Schaefer for δεξαίμεθα.

870. κρούειν πεύκην is precisely what the Romans called *quater facem*, viz. to knock the lighted torch against a wall or post, or perhaps merely to brandish it to and fro, to make the flame burn brightly by shaking off the ashes. Compare Propert. i. 3, 9, 'Ebria cum multo traherem vestigia Baccho, Et quaterent sera nocte facem pueri.' *Ibid.* v. 8, 83, 'Dein queneumque locum externae tetigere puellae, Suffit: at pura limina tergit aqua.' Again, lib. iv. 16, 15, 'Luna ministrat iter, demonstrant astra salebras, Ipse Amor accensas percutit ante faces,' where *ante* well illustrates the correction of Reiske, adopted by Hermann, πάρος for *πυρός*. It is clear

that *πῦρ πεύκης* would be required rather than *πεύκην πυρός*, and the addition of the latter word after an intervening clause, when the mind is satisfied with *πεύκην*, is intolerable. For the sense of *πάρος* Hermann compares Soph. El. 1502, σοὶ βαδιστέον πάρος.—*ἵνα* is 'in order that,' not 'wherever,' as Matthiae explains it. Of course, her object was that the air should be purified by fire before she inhaled it.

871. νόμον τὸν ἐμὸν, *legem a me observari suetam*, Hermann.—"Bene vero delegit verbum ἀποδοῦσαι in re, quae est in parte officii et debiti instar," Pflugk. So in Demosth. the judges are said to hold the law as a deposit and repay it, ἀποδοῦναι, Mid. § 6.—ἐφέστιον φλόγα, the flame which has been, as it were, *borrowed* from the sacred hearth. It was thought essential to light a torch from a lucky or sacred fire. Propert. v. 3, 13, 'Quae mihi deductae fax omen prae tulit, illa Traxit ab everso lumina nigra rogo.'

873. τί—πῶς; Cf. v. 1543. 'What now of my prophecy? How is it verified?' She had declared that Menelaus would return, v. 517, or, at least, that he was still alive.

874. ὅδε, because Menelaus is still standing by her.—μιμήματος, the εἰδωλον that had vanished, ἀρθεῖσ' ἄφαντος, v. 606. The correction of H. Stephens for *τιμήματος*.

ξὺν τῇδ', ἢν Ἑλλάς τοὺς Ἀλεξάνδρου γάμους
 δώρημα Κύπριδος ψευδονύμφευτον μάθη·
 Κύπρις δὲ νόστον σὸν διαφθεῖραι θέλει,
 ὡς μήτ' ἐλεγχθῇ μηδὲ πριαμένη φανῇ 885
 τὸ κάλλος Ἑλένης οὐνec' ἀνονήτοις γάμοις.
 τέλος δ' ἐφ' ἡμῖν, εἴθ', ἃ βούλεται Κύπρις,
 λέξασ' ἀδελφῷ σ' ἐνθάδ' ὄντα διολέσω,
 εἴτ' αὖ μεθ' Ἥρας στᾶσα σὸν σώσω βίον,
 κρύψας ὁμαίμον', ὅς με προστάσσει τάδε 890
 εἰπεῖν, ὅταν γῆν τήνδε νοστήσας τύχης.
 τίς εἶσ' ἀδελφῷ τόνδε σημανῶν ἐμῷ
 παρόνθ', ὅπως ἂν τοῦμὸν ἀσφαλῶς ἔχῃ ;

ΕΛ. ὦ παρθέν', ἐκέτις ἀμφὶ σὸν πίτνω γόνυ,
 καὶ προσκαθίζω θάκον οὐκ εὐδαίμονα 895
 ὑπὲρ τ' ἐμαυτῆς τοῦδέ θ', ὃν μόλις ποτὲ
 λαβοῦς' ἐπ' ἀκμῆς εἰμὶ κατθανόντ' ἰδεῖν·

883. ψευδονύμφευτον Herm. for -ous. He observes, first, that the editions of Hervagius give ψευδονυμφεύτου, secondly, that δώρημα Κύπριδος is alone a weak and useless ἐπέξηγσις of γάμους. Translate, 'that Hellas may at length know, that the marriage of Helen with Paris was a gift of Cyprus that resulted in unreal nuptials.' Kirchhoff reads Ἀλεξάνδρω.

885. For μήτ' ἐλεγχθῇ the Dindorfs read μὴ ἔλεγχθῇ, which Kirchhoff and Nauck adopt, but Hermann rejects. The change of one letter, T into Ξ, is small, but so is that of μηδὲ into μήτε. For the sense, Dr. Badham supplies Ἀλεξάνδρον ἀπατήσασα. If Menelaus did not return to Greece with his true bride, Cyprus entertained the hope that the affair of the εἰδωλον, put upon her by her rival Hera, would never be known to the Greeks.—ἀνονήτοις Pierson for ὠνητοῖς. Kirchhoff would read ὠνητόν. See sup. 816. The point to be avoided by Cyprus was not so much that she gained the decision in her favour by a bribe, for each of the three goddesses had notoriously proposed their own terms (see Tro. 925 seqq.), but that the bargain was unreal and therefore fraudulent. The verb ὕνασθαι was commonly used of a fortunate marriage. Alcest. 335, σοῦ γὰρ οὐκ ὠνήμεθα. Ibid. 412, ἀνόνατ' ἀνόνατ' ἐνύμφευσας. Hippol. 757, κακο-

νυμφοτάταν ὕνασιν.—Ἑλένης οὐνec', i. e. Ἑλένην ὡς μισθὸν προῖσχομένην.

888. α' for γ' is Reiske's.

890. κρύψας, concealing it (your presence here) from my brother Theoclymenus. Cf. Hec. 570, κρύπτουσ' ἃ κρύπτειν ὄμματ' ἀρσένων χρεών.—προστάσσει—ἔταν, the praesens historicum for προσέταξε—ὁπότε νοστήσας. What Theoclymenus had charged her with was this, εἰπέ μοι ὅταν νοστήσῃ, while the event which has now happened was still pending.—After this verse we must suppose a short pause, as if of earnest deliberation as to which alternative she should adopt. At length, wishing perhaps to be entreated, she tells one of her attendants to carry the news, so adverse to Helen, to her brother. But the frantic action of Helen, who immediately throws herself at the feet of the prophetess, arrests a mission which, perhaps, as Barnes observed, was not really intended.—σημανῶν, Scaliger's correction for σημανῶ γ'.

896. μόλις ποτὲ, 'at last.' Cf. Dem. κατὰ Κοιν. p. 1259 fin., καὶ μόλις ποτὲ εἰς βαλανεῖον ἐνεγκόντες με καὶ περιπλύναντες ἔδειξαν τοῖς ἰατροῖς. The Aldine gives σὺ μόλις ποτὲ, which Hermann supposes to be a corruption of another reading οὐ μόλις, non parum (v. 334), intended to be construed with ἐπ' ἀκμῆς εἰμὶ.

μή μου κατείπης σῶ κασιγνήτῳ πόσιν
 τόνδ' εἰς ἑμὰς ἤκοντα φιλτάτας χέρας·
 σῶσον δέ, λίσσομαί σε· συγγόνῳ δέ σῶ 900
 τὴν εὐσέβειαν μὴ προδῶς τὴν σὴν ποτε,
 χάριτας πονηρὰς καδίκους ἄνουμένην.
 μισεῖ γὰρ ὁ θεὸς τὴν βίαν, τὰ κτητὰ δέ
 κτᾶσθαι κελεύει πάντας, οὐκ ἐς ἀρπαγὰς.
 [ἐατέος δ' ὁ πλοῦτος, ἄδικός τις ὢν.] 905
 κοινὸς γάρ ἐστιν οὐρανὸς πᾶσιν βροτοῖς
 καὶ γαῖ', ἐν ᾗ χρὴ δώματ' ἀναπληρουμένους
 τἀλλότρια μὴ ᾿χειν μηδ' ἀφαιρεῖσθαι βίαν.
 ἡμᾶς δὲ μακαρίως μὲν, ἀθλίως δ' ἐμοί,
 Ἐρμῆς ἔδωκε πατρὶ σῶ σῶζειν πόσει 910

898. μή μου, 'do not inform against me (i.e. do not reveal my secret) to your brother, that' &c. Hermann approves, and Dindorf adopts, μή μοι from Seidler. If the genitive be right, it depends not on πόσιν, but on the κατά. This compound is nearly a synonym of μνησύνει, and is used either with or without a genitive of the person. So Ion 1215, ὥφθη δὲ καὶ κατεῖπ' ἀναγκασθὲς μόγις Τόλμας Κρεούσης.

901. τὴν εὐσέβειαν. By this noun the Greeks meant righteous behaviour, arising primarily from reverence to the god, who punished the contrary conduct, though this idea is sometimes lost sight of, as in Antig. 731, οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν ἐς τοὺς κακοὺς, 'to show any consideration for the bad.' Thus too Hippolytus complains that his εὐσεβία towards his fellow-men has been vain, v. 1368, and Admetus in the *Alcestis* is enjoined to continue his considerate conduct, εὐσεβεῖν τὸ λοιπὸν, to strangers, though this indeed was a real religious obligation. Here then Theonoe is implored not to sell to her brother for unjust rewards (χάριτας) the duty she owes to a suppliant in distress. The explanation of εὐσέβεια, as far as it has reference to the gods, is introduced by the following γὰρ, 'for the god hates such violence as would be shown, if Theoclymenus were to murder Menelaus.'

904. οὐκ ἐς ἀρπαγὰς. The sense is, κτᾶσθαι ἀλλὰ μὴ ἀρπάζειν, 'to gain fairly, but not to seize by violence,' as Theocly-

menus would seize Helen. So Hes. Opp. 318, χρήματα δ' οὐχ ἀρπακτὰ, and *ibid.* 356, δὲως ἀγαθὴ, ἀρπαξ δὲ κακὴ. The meaning of ἐς is, 'not going so far as' &c. Compare Tro. 1210, οὐς φρέγγες νόουσι τιμῶσιν, οὐκ ἐς πλησμονὰς θηράμενοι. *Ibid.* 1201, οὐ γὰρ ἐς κάλλος τύχας δαίμων διδῶσιν, and see on Bacch. 457. In the next verse ἄδικος (ὁ ἄδ.) is given for ἄδικος, and the same obvious correction occurred to Hermann. Thus ὁ πλοῦτος ὁ ἄδικος ὢν is a specification of the sort of wealth which should be let alone. But the addition of τις (and in a less degree, the fact that the next speech has only 49 verses) makes it probable that this line is an interpolation; and this is Kirchhoff's opinion. Dindorf indeed encloses the whole of these verses (903-908) within brackets, because "tota illa declamatio aliena ab hoc loco videtur." Nauck follows him, with the brief comment "damnavit Dindorfius."

909. μακαρίως, ἀθλίως δέ. Fortunately, in so far as she had escaped the evils which the other Helen had caused, but unhappily to herself, as far as personal trials and temptations were concerned. Nauck tacitly follows Dr. Badham in reading καίριως μὲν,—a plausible change, but it is more in the poet's way to affect an antithesis, 'happily and yet unhappily.'—σῶζειν πόσει, cf. Suppl. 1203, σῶζειν θεῷ δὲς φ' Δελφῶν μέλει. *Alcest.* 1020, γυναῖκα τήνδε μοι σῶσον λαβών. Inf. 964.

τῷδ', ὅς πάρεστι καπολάζυσθαι θέλει.
 πῶς οὖν θανὼν ἂν ἀπολάβοι; κείνος δὲ πῶς
 τὰ ζῶντα τοῖς θανούσιν ἀποδοίη ποτέ;
 ἤδη τὰ τοῦ θεοῦ καὶ τὰ τοῦ πατρὸς σκόπει,
 πότερον ὁ δαίμων χῶ θανὼν τὰ τῶν πέλας 915
 βούλονται ἂν ἢ *οὐ βούλονται ἂν ἀποδοῦναι πάλιν.
 δοκῶ μὲν. οὐκουν χρή σε συγγόνῳ πλέον
 νέμειν ματαίῳ μᾶλλον ἢ χρηστῷ πατρί.
 εἰ δ', οὔσα μάντις καὶ τὰ θεῖ' ἡγουμένη,
 τὸ μὲν δίκαιον τοῦ πατρὸς διαφθερεῖς, 920
 τῷ δ' οὐ δικαίῳ συγγόνῳ δώσεις χάριν,
 αἰσχροὺν τὰ μὲν σε θεία πάντ' ἐξειδέναί,
 τὰ τ' ὄντα καὶ μὴ, τὰ δὲ δίκαια μὴ εἰδέναί.
 τήν τ' ἀθλίαν ἔμ', οἷσιν ἔγκειμαι κακοῖς,

912. κείνος, Proteus, who is still, though dead, regarded as the keeper of Helen. In the next line the old reading was ἂν ἀποδοίη. Hermann is clearly right in ejecting ἂν, which was added by some one who did not see that the idiom was the same as that in v. 769. Pflugk and Dindorf give ἀποδοίη ποτ' ἂν after Ροτ-ου.

916. οὐ was inserted before βούλονται ἂν by Canter. So it has apparently been lost before βούλεται in Med. 708.

917. δοκῶ μὲν, 'of course they would.' See on Suppl. 771.—πλέον νέμειν, Suppl. 241, δεινοί, νέμοντες τῷ φθόνῳ πλείον μέρος. The meaning of μάταιος is here the same as μῶρος, amorous. Aesch. Suppl. 194, τὸ μὴ μάταιον δ' ἐκ μετῴπο-σαφρόνων ἴτω προσώπων. Ibid. 225, οὐδὲ μὴ 'ν' Αἰδου θανὼν φύγῃ μάταιος αἰτίαν.

919. τὰ θεῖ' ἡγουμένη. 'Believing in the reality of divine dispensations.' So Hec. 800, νόμῳ γὰρ τοὺς θεοὺς ἡγούμεθα. Suppl. 732, νῦν τήνδ' ἀεπτον ἡμέραν ἰδοῦσ' ἐγὼ Θεοὺς νομίζω.—διαφθερεῖς, see on Hipp. 388. Here the sense is, 'if you shall alter and so thwart the just intentions of your father' Proteus; 'if you shall, by your conduct, degenerate from the example of justice,' set by him. So δ' ἀφθείρειν παροιμίαν μεταβάλλοντες, to change the purport of a proverb, Plat. Symp. p. 174 b.

921. χάριν Reiske for δίκην.

922. τὰ μὲν σε θεία. The interpolation of a word besides μὲν between the article and its noun is rare. Cf. Phoen.

512. ταῖς γὰρ ἂν Θήβαις τόδε γένοιτο ὕνειδος. Aesch. Suppl. 1039, τὸ μὲν ἂν βέλτατον εἴη, for τὸ β. εἴη ἂν, like τὰ λῶστ' ἂν εἴη in Heracl. 1021.

923. τὰ ὄντα καὶ (τὰ) μὴ, i. e. things present and future. Mr. W. G. Clark would read τὰ τ' ὄντα καὶ μέλλοντα, τὰ δὲ δίκαια μὴ. See v. 14. There is a little irony in the passage, as if the μάντις were not always δίκαιοι, disinterested. See v. 756. After this verse Hermann thinks a line has been lost, in which some petition for the safety of Menelaus was uttered. The τε which introduces the next verse somewhat confirms the supposition, and Kirchhoff and Nauck both mark a lacuna. Barnes gives τήν δ', which, Hermann objects, should rather have been ἀλλά. Certainly, the passage would read less abruptly with the addition of some such verse as ἀλλ' ὦ φίλη μοι παρθέν', ἐκσῶσον πόσιν, κ.τ.λ. Not much weight, perhaps, is to be attributed to the circumstance that this ῥῆσις and the following one of Menelaus, contain each forty-nine verses. (See the Preface.)

924. οἷσιν—κακοῖς. For ῥῶσαι κακῶν οἷς ἔγκειμαι. Hermann, who objects to supplying τούτων, might have remembered Alcest. 770, κακῶν γὰρ μυρίων ἐρρύετο. Or we might understand ἀθλίαν διότι τοσούτοις κακοῖς ἔγκειμαι.—ἀπέρργον κ.τ.λ., granting me this favour as a piece of extra good-fortune; because, as she says in the next line, it was

ῥύσαι, πάρεργον δοῦσα τοῦτο τῆς τύχης· 925
 Ἑλένην γὰρ οὐδεὶς ὅστις οὐ στυγεῖ βροτῶν
 ἢ κληΐζομαι καθ' Ἑλλάδ' ὡς προδοῦσ' ἐμὸν
 πόσιον Φρυγῶν ῥῆκσα πολυχρύσους δόμους.
 ἦν δ' Ἑλλάδ' ἔλθω κάπιβῶ Σπάρτης πάλιν,
 κλύοντες, εἰσιδόντες, ὡς τέχναις θεῶν 930
 ὦλοντ', ἐγὼ δὲ προδότις οὐκ ἄρ' ἦν φίλων,
 πάλιν μ' ἀνάξουσ' ἐς τὸ σῶφρον αὖθις αὖ,
 ἐδνώσομαί τε θυγατέρ', ἦν οὐδεὶς γαμεῖ,
 τὴν δ' ἐνθάδ' ἐκλιποῦσ' ἀλητείαν πικρὰν
 ὄντων ἐν οἴκοις χρημάτων ὀνήσομαι. 935
 κεῖ μὲν θανὼν ὄδ' ἐν πυρᾷ κατεσφάγη,

hardly to be expected that one so universally detested could meet with mercy. Cf. Orest. 610, καλὸν πάρεργον δ' αὐτὸ θήσομαι πόνων. Herc. F. 1340, οἱμοί πάρεργά τοι τάδ' ἔστ' ἐμῶν κακῶν. Pflugk explains it ὑπουργήσασα τοῦτο τῇ τύχῃ, ἐκπληρώσασα τὰ τῆς τύχης. If he had meant 'helping or co-operating with fortune in our preservation,' τῇ τύχῃ would have been required.

928. πολυχρύσους. It was alleged that Helen had been tempted by the wealth of Paris. See Androm. 169. Troad. 994—7. The Spartans, with all their affectation of simplicity, bore the character of being αἰσχροκερδεῖς,—a phenomenon not without examples in the history of human inconsistencies. Their warmest apologist, Xenophon, admits this, Resp. Lac. § 14, πρόσθεν μὲν οἶδα αὐτοὺς φοβούμενους χρυσίον ἔχοντας φαίνεσθαι· νῦν δ' ἔστιν οὐδὲ καὶ καλλωπιζομένους ἐπὶ τῷ κεκτηῖσθαι.

929. ἔλθω, see v. 846. 'Now, if I should have returned to Hellas, and have set foot once more in Sparta, (my countrymen,) not merely hearing, but seeing for themselves how through the stratagems of deities they had suffered by the war, and that I was not, after all, the betrayer of my friends, will restore me again to my character for chastity.' For πάλιν (which is a supplement by a second hand in one of the Paris transcripts) Nauck reads ποτέ.

931. Hermann defends οὐκ ἄρ' ἦν against the reading adopted by Dindorf and Pflugk in the Etymol. M. p. 430, 15, who quotes ἐγὼ δὲ προδότις οὐκ ἤμην τέκνον as if from the Ἑλένης ἀπαίτησις,

which, in fact, was a play of Sophocles, though he adds παρ' Εὐριπίδῃ. There is no doubt that the grammarian referred to this passage; but he was misled either by his memory or by a false reading, as ἤμην seems alien to the earlier Attic dialect. Indeed, he himself adds ζῆτι to the end of his gloss, as if in doubt about the reading. In point of sense, ἄρ' ἦν is obviously better than ἤμην, which however Nauck also adopts.

933. ἐδνώσομαι Hermann, ἐκδώσομαι Elmsley and Dindorf, for ἐδνάσομαι, or ἐδάσομαι. Bothe suggests ἐδνώσομεν. The forms ἐδνάω and ἐδνάζω are alike unknown; but ἐδνώω, or rather ἐδνούσθαι, is epic (Od. ii. 56).—ἦν οὐδεὶς γαμεῖ, perhaps from the ill-repute of the mother; whereas such an objection might be overcome by a large dower.

934. ἀλητείαν, see on Ion 576.

936. ἐν πυρᾷ, viz. as a prisoner of war, sacrificed at the tomb of a Patroclus or an Achilles. Plat. Resp. iii. 391 B, τὰς τῶν ζωρηθέντων σφαγὰς εἰς τὴν πυράν. Hermann's reading ἐν πέτρᾳ, 'on the opposite continent,' viz. in the Peloponnesus, is ingenious, and is admitted by Nauck; but the substantive occurs only in Aesch. Suppl. 258, Agam. 182, and as a variant for πέτρας, Pers. 392. Besides, κατεσφάγη is exactly the word which is suited to ἐν πυρᾷ, whereas ἐν πέτρᾳ διώλετο would have been a more appropriate expression.—On the meaning of ἀγαπᾶν, to show tokens of affectionate regard, see on Suppl. 764. The primary sense is well shown by Od. xxiii. 214, where Penelope, having just embraced

πρόσω σφ' ἀπόντα δακρύοις ἂν ἡγάπων,
 νῦν δ' ὄντα καὶ σωθέντ' ἀφαιρεθήσομαι ;
 μὴ δῆτα, παρθέν', ἀλλὰ σ' ἵκετεύω τόδε
 δὸς τὴν χάριν μοι τήνδε, καὶ μιμοῦ τρόπους 940
 πατρὸς δικαίου· παισὶ γὰρ κλέος τόδε
 κάλλιστον, ὅστις ἐκ πατρὸς χρηστοῦ γεγώς
 ἐς ταυτὸν ἦλθε τοῖς τεκοῦσι τοὺς τρόπους.

ΧΟ. οἰκτρὸν μὲν οἱ παρόντες ἐν μέσῳ λόγοι,
 οἰκτρά δὲ καὶ σύ. τοὺς δὲ Μενέλεω ποθῶ 945
 λόγους ἀκοῦσαι τίνας ἐρεῖ ψυχῆς πέρι.

ΜΕ. ἐγὼ σὸν οὔτ' ἂν προσπείσῃν τλαίην γόνυ
 οὔτ' ἂν δακρῦσαι βλέφαρα· τὴν Τροίαν γὰρ ἂν
 δειλοὶ γενόμενοι πλείστον αἰσχύνομεν ἂν.
 καίτοι λέγουσιν ὡς πρὸς ἀνδρὸς εὐγενοῦς 950
 ἐν ξυμφοραῖσι δάκρυ' ἀπ' ὀφθαλμῶν βαλεῖν.
 ἀλλ' οὐχὶ τοῦτο τὸ καλὸν, εἰ καλὸν τόδε,
 αἰρήσομαι τὸ πρόσθε τῆς εὐψυχίας.

Ulysses (v. 207, ἀμφὶ δὲ χεῖρας Δειρῇ βάλλ' Ὀδυσῆϊ), says to him μὴ νῦν μοι τόδε χάος μῆδ' νεμέσσα, Οὐνεκά σ' οὐ τὸ πρῶτον, ἐπεὶ ἴδον, ᾧδ' ἀγάπησα. Cf. Hes. Opp. 57, τοῖς δ' ἐγὼ ἀντὶ πυρὸς δάσω κακὸν, ᾧ κεν ἅπαντες τέρπονται κατὰ θυμὸν, ἐν κακὸν ἀμφαγαπῶντες. Apoll. Rhod. iii. 1167, οἱ δέ μιν ἀμφαγάπαζον ὅπως ἴδον.

940—3 are cited by Stobaeus, Flor. 89. 2 (iii. p. 168, ed. Teub.).

941. παισὶ has been restored by Porson and others from Stobaeus, for παιδί.

944—6. First assigned to the Chorus instead of to Theonoe by L. Dindorf.

945. τοῖς for τοῦ Hermann.—ψυχῆς πέρι, for his life. A common expression. See the note on Aesch. Eum. 114. Heracl. 984, μῆδ' ἄλλο μῆδ' ἄλλο τῆς ἐμῆς ψυχῆς πέρι λέγοντα.

947. Menelaus adds his own entreaties to Theonoe, who is now the sole arbiter of his fate. He will not condescend to embrace her knees, nor to shed a tear for the sake of exciting compassion; that were unworthy of the hero of Troy. He will leave it to her own choice, whether or not she will save a stranger who is merely seeking to regain his own rights. He will appeal for justice to the spirit of her departed father; he will invoke Hades, who

owes him a debt for the many victims he has sent to the abodes beneath; let him either restore them to life, or compel the daughter to perform a duty which the father refuses to satisfy. Both he and Helen are under an oath, if their request is refused, either to meet Theoclymenus, sword in hand, and slay him or be slain; or, if he declines the combat, and tries to starve them in the sanctuary, to die by their own hands on the grave where they have taken refuge. None other but Menelaus shall be called the husband of Helen.

948. "Rigandi potestatem hic habet δακρῦσαι: quem rariorem usum praeiit Homerus illis δεδάκρυνται δὲ παρειαί, et τίπτει δεδάκρυσσαι;" Hermann. We may compare the double use of διαλεῖν, primarily 'to moisten,' then 'to bewail,' as sup. v. 379.—τὴν Τροίαν, for τὸ Τρωϊκὸν κλέος. Compare v. 808, 845.

950. Most probably this idea arose from the doctrine of αἰδῶς being closely connected with εὐγένεια, on which see Alcest. 601. For the notion of *shame* is also connected with that of shedding tears, especially as the Greeks regarded the eyes as the seat of shame. Hence Aesch. Suppl. 572, δακρύων δ' ἀποστάζει πέν-θιμον αἰδῶ.

953. τὸ πρόσθε, as that which is prefer-

ἀλλ' εἰ μὲν ἄνδρα σοι δοκεῖ σῶσαι ξένον,
 ζητοῦντά γ' ὀρθῶς ἀπολαβεῖν δάμαρτ' ἐμὴν, 955
 ἀπόδος τε καὶ πρὸς σῶσον· εἰ δὲ μὴ δοκεῖ,
 ἐγὼ μὲν οὐ νῦν πρῶτον, ἀλλὰ πολλακίς
 ἄθλιος ἂν εἶην, σὺ δὲ γυνή κακὴ φανεῖ.
 ἂ δ' ἄξι' ἡμῶν καὶ δίκαι' ἡγούμεθα,
 καὶ σῆς μάλιστα καρδίας ἀνθάψεται, 960
 λέξω τάδ' ἀμφὶ μνήμα σοῦ πατρὸς πόθῳ·
 ὦ γέρον, ὃς οἰκεῖς τόνδε λάϊνον τάφον,
 ἀπόδος, ἀπαιτῶ τὴν ἐμὴν δάμαρτά σε,
 ἦν Ζεὺς ἔπεμψε δευρό σοι σῶζειν ἐμοί.
 οἶδ' οὐνεχ' ἡμῖν οὐποτ' ἀποδώσεις θανῶν 965
 ἀλλ' ἦδε πατέρα νέρθεν ἀνακαλούμενον
 οὐκ ἀξιώσει τὸν πρὶν εὐκλεέστατον
 κακῶς ἀκοῦσαι· κυρία γάρ ἐστι νῦν.
 ὦ νέρτερ' Ἄϊδη, καὶ σὲ σύμμαχον καλῶ,
 ὃς πόλλ' ἐδέξω τῆσδ' ἕκατι σώματα 970
 πεσόντα τῷ μῶ φασγάνῳ, μισθὸν δ' ἔχεις·
 ἦ νῦν ἐκείνους ἀπόδος ἐμψύχους πάλιν,

able to. The article perhaps combines with πρόσθε as in Suppl. 758, τοῦκείθεν ἡ τοῦ· θένδε; Porson on Med. 722 proposes αἰρήσομαι 'γῶ, which Dindorf writes with a crasis, αἰρήσομάγῳ. Hermann and Nauck adopt the emendation, where the ἐγὼ is emphatic, 'such however shall not be *my* choice.'—For εὐψυχίας the old reading was εὐδαιμονίας, which Tyrwhitt acutely perceived was a gloss on the corrupt reading εὐτυχίας, the ψ and the τ being confused (as in Suppl. 623 ψυχὰς for τύχας). Hermann gives εὐανδρίας, but this presupposes that another gloss had still earlier crept into the text, εὐψυχίας, which in its turn was supplanted by εὐδαιμονίας.

955. ζητοῦντά γ'. Perhaps δ'. Dindorf gives μ' with Reiske, and so the later edd. But the γε is not redundant; it means εἰ μὴ πάντως, ἀλλὰ ὀρθῶς γε ζητοῦντα κ.τ.λ., 'who surely am right in regaining *my* own wife,' or 'a wife who is *my* own.'

957. "Medeae versus (445) hoc loco suspectus." Nauck. The meaning is, that by refusing the request, Theonoe will herself receive worse harm than Mene-

laus; for *he* is inured to misfortune, but she will be thought base, while hitherto she has been thought *θεοσεβής*.

961. σοῦ πατρὸς πόθῳ, i. e. σὸν πατέρα ποθῶν, 'regretting the absence of one who would have rendered effectual assistance.' Hermann's view is rather ingenious, to transpose 960—1, and read ἂ σοῦ πατρὸς πόθῳ—ἀνθάψεται. We might even read ποθῶν, sc. αὐτὸν, *cum ipsum alloqui non possim*, and τόδ' for τάδ', as Tyrwhitt proposed. There is little probability in πέντων or πεσών.

965. ἀποδώσεις Brodaeus for ἀπολέσεις. 'I well know that you can never restore her, since you are now dead; yet (my request will not be altogether vain, for) your daughter will not allow her father, who once was most renowned, to have an ill name when invoked from below; for she now has become the possessor,' viz. of the sacred deposit entrusted to you in life; and she owes it to her father's good name that that deposit should be safely returned. Or perhaps, 'for she now has power and authority in the matter,' viz. of the good or evil report of her father. Cf. 1029.

968. κακῶς σ' ἀκοῦσαι Kirchhoff.

ἢ τήνδ' ἀνάγκασόν γε * μὴ εὖσεβοὺς πατρὸς
 ἦσσω φανείσαν τὰμά γ' ἀποδοῦναι λέχη.
 εἰ δ' ἐμὲ γυναιῖκα τὴν ἐμὴν συλήσετε, 975
 ἃ σοι παρέλιπεν ἦδε τῶν λόγῶν, φράσω.
 ὄρκοις κεκλήμεθ', ὡς μάθης, ὦ παρθένε,
 πρῶτον μὲν ἔλθειν διὰ μάχης σῶ συγγόνῳ·
 κακείνῳ ἢ 'μὲ δεῖ θανεῖν· ἀπλοῦς λόγος.
 ἦν δ' ἐς μὲν ἀλκὴν μὴ πόδ' ἀντιθῆ ποδὶ, 980
 λιμῶ δὲ θηρᾷ τύμβον ἱκετεύοντε νῶ,
 κτανεῖν δέδοκται τήνδ' ἐμοὶ, κἄπειτ' ἐμὸν
 πρὸς ἦπαρ ὦσαι δίστομον ξίφος τόδε,
 τύμβου 'πὶ νώτοις τοῦδ', ἔν' αἵματος ροαὶ
 τάφου καταστάζωσι· κεισόμεσθα δὲ 985
 νεκρῶ δὴ ἐξῆς τῷδ' ἐπὶ ξεστῷ τάφῳ,
 ἀθάνατον ἄλγος σοι, ψόγος δὲ σῶ πατρί.
 οὐ γὰρ γαμεῖ τήνδ' οὔτε σύγγονος σέθεν
 οὗτ' ἄλλος οὐδεὶς· ἀλλ' ἐγὼ σφ' ἀπάξομαι,
 εἰ μὴ πρὸς οἴκους δυνάμεθ', ἀλλὰ πρὸς νεκρούς. 990
 τί ταῦτα ; δακρύοις ἐς τὸ θῆλυ τρεπόμενος
 ἔλεινός ἦν ἂν μᾶλλον ἢ δραστήριος.

973. μὴ εὖσεβοὺς πατρὸς ἦσσω is Hermann's admirable correction for γ' εὖσεβοὺς πατρὸς κρείσσω, 'proving herself not inferior to a righteous father.' "Quum omisum esset μὴ colliquescens cum sequente diphthongo, quae saepe vel omissionis vel ut μ' scriberetur caussa fuit, ἦσσω sententiae jam repugnans in κρείσσω ab librariis erat mutatum." So ἦσσω and κρείσσω may have been confused in Androm. 707. Nauck follows Hermann, but proposes χείρω. Dindorf acquiesces in Elmsley's reading δυσσεβοῦς, but further suggests νόμον for πατρός. Under no circumstances could Proteus be called δυσσεβής. Cf. v. 61. The γε properly belongs to τήνδε, — 'if you do not do that, at least compel her,' &c. In English the difference is not apparent; but in Greek γε is not a particle commonly annexed to an imperative. — τὰμά γ' Barnes for τᾶμ'. Nauck reads τᾶμ' ἀπολλύναι λέχη, which he appears to construe with μή. The aorist however would certainly be required in this sense.

975—6. The sense is, 'if you persist in robbing me of my wife, I tell you plainly we have resolved to die together.' It is strange that Nauck should suspect here the loss of some verses.

982. ἐμοί. Hermann and Kirchhoff give τήνδε μοι, after L. Dindorf, but there is an antithesis in the persons, 'I have resolved to kill her.'

985. καταστάζωσι. See the note on Heracl. 1041. Hermann would read τάφον. For the accusative cf. Hec. 241. — ξεστῷ τάφῳ, Alcest. 836.

989. Alcest. 47, καπάξομαι γε νερτέραν ὑπὸ χθόνα.

992. εἶην Barnes after Scaliger. The old reading was ἐλεινός ἦν, but ἂν is added in one MS. (Par. E. Herm.), if not in others (Dind.). The omission of ἂν may perhaps be justified by Hippol. 867, ἐμοὶ μὲν οὐκ ἀβίωτος βίον τύχα πρὸς τὸ κρανθὲν εἶη τυχεῖν. Ibid. 1186, καὶ θᾶσσον ἢ λέγουις τις κ.τ.λ. But the sense is, 'to say this is better than an effeminate outburst of grief would have

κτείν'. εἰ δοκεῖ σοι· δυσκλεῶς γὰρ οὐ κτενεῖς·
 μᾶλλον γε μέντοι τοῖς ἑμοῖς πείθου λόγοις,
 ἵν' ἧς δικαία καὶ δάμαρτ' ἐγὼ λάβω. 995

ΧΟ. ἐν σοὶ βραβεύειν, ὦ νεᾶνι, τοὺς λόγους.
 οὕτω δὲ κρῖνον ὡς ἅπασιν ἀνδάνης.

ΘΕΟΝ. ἐγὼ πέφυκά τ' εὖσεβεῖν καὶ βούλομαι·
 φιλῶ τ' ἑμαυτὴν, καὶ κλέος τοῦμοῦ πατρὸς
 οὐκ ἂν μιάναίμ', οὐδὲ συγγόνῳ χάριν 1000
 δοίην ἂν, ἐξ ἧς †δυσκλεῆς φανήσομαι.
 ἔνεστι δ' ἱρὸν τῆς δίκης ἑμοὶ μέγα
 ἐν τῇ φύσει· καὶ τοῦτο Νηρέως πάρα
 ἔχουσα σώζειν Μενέλεων πειράσομαι·
 Ἥρα δ' ἐπέειπερ βούλεται σ' εὐεργετεῖν, 1005
 ἐς ταυτὸν οἶσω ψῆφον. ἡ Κύπρις δέ μοι
 ἴλεως μὲν εἴη, συμβέβηκε δ' οὐδαμοῦ·
 πειράσομαι δὲ παρθένος μένειν αἰεί.
 ἂ δ' ἄμφι τύμβῳ τῷδ' ὀνειδίζεις πατρὶ
 ἡμῖν ὅδ' αὐτὸς μῦθος· ἀδικοίημεν ἂν, 1010
 εἰ μὴ ᾗ ποδώσω· καὶ γὰρ ἂν κείνος βλέπων

been.' On the Attic form *ἐλεινός* see Porson in the Preface to *Hecuba* (p. 3, ed. Scholefield). There is an allusion perhaps to the custom of culprits appealing to the *δικασταί* with tears and sighs.

998. Theonoe sums up the arguments. She is naturally disposed to act righteously, and such too was the disposition of her father, whom she is bound to prefer to her unrighteous brother. Since *Hera* has resolved on saving Menelaus, she will give her vote on the same side; and may Cypris pardon the opposition to her will! She admits that Helen has descended to her from her father, as a deposit to be restored to the owner. There is such a thing as punishment hereafter. The soul of man loses not its consciousness after it has departed to the celestial ether whence it was derived. It will be a favour done to her brother, if she prevents him from committing a wrong. Let them devise some means of escape, and she will aid them at least by her silence. And their first object must be, to propitiate *Hera* and Cypris.

1001. Kirchhoff and Nauck adopt *φανήσεται* from Dr. Badham. But

surely Theonoe herself would gain discredit from refusing the petition of suppliants merely to please her brother. And this seems the point of what follows, viz. the boast that she has a conscience. If the change be made, *δυσσεβής* for *δυσκλεής* would have clearer reference to the violation of the sanctity of a father's tomb as an asylum. Dr. Badham's argument is that Theonoe first mentions herself, then her father, and thirdly her brother; and amplifies these topics in the same order in what follows.

1002. *ἱρὸν δίκης*. Similarly Aeschylus speaks of the altar of Justice, *Agam.* 375. *Eum.* 511.—*Νηρέως*, cf. v. 15.

1007. *συμβέβηκε*, she has never been near me, I have had nothing to do with her. *Ar. Ran.* 807, *οὔτε γὰρ Ἀθηναῖοι συνέβαιν' Αἰσχύλος*. *Soph. Aj.* 1281, *ὅν οὐδαμοῦ φῆς οὐδὲ συμβῆναι ποδί*. The next verse merely amplifies the idea: 'I never have had and never will have anything to do with her.' Nauck, always obsequious to Dr. Badham, here says "verum tristem vel potius absurdum delevit Badhamus;" and he ejects it accordingly.

ἀπέδωκεν ἂν σοὶ τήνδ' ἔχειν, ταύτῃ δὲ σέ.
καὶ γὰρ τίσις τῶνδ' ἐστὶ τοῖς τε νερτέροις
καὶ τοῖς ἄνωθεν πᾶσιν ἀνθρώποις. ὁ νοῦς
τῶν κατθανόντων ζῇ μὲν οὐ, γνώμην δ' ἔχει 1015
ἀθάνατον, εἰς ἀθάνατον αἰθέρ' ἐμπεσών.
ὥς οὖν περαίνω μὴ μακρὰν, σιγήσομαι
ἃ μου καθικετεύσατ', οὐδὲ μωρία
ξύμβουλος ἔσομαι τοῦ κασιγνήτου ποτέ.
εὐεργετῶ γὰρ κείνον οὐ δοκοῦσ' ὅμως, 1020
ἐκ δυσσεβείας ὅσιον εἰ τίθημί νιν.
αὐτοὶ μὲν οὖν εὐρίσκειτ' ἔξοδόν τινα,
ἐγὼ δ' ἀποσταῶ ἐκποδὼν σιγήσομαι.
ἐκ τῶν θεῶν δ' ἄρχεσθε, χικετεύετε
τὴν μὲν σ' εἶσαι πατρίδα νοστήσαι Κύπριν, 1025
Ἥρας δὲ τὴν ἔννοϊαν ἐν ταυτῷ μένειν
ἣν ἐς σέ καὶ σὸν πόσιν ἔχει σωτηρίας.
σὺ δ', ὦ θανών μοι πάτερ, ὅσον γ' ἐγὼ σθένω,
οὔποτε κεκλήσει δυσσεβῆς ἀντ' εὐσεβοῦς.

1013. καὶ γάρ. ('And I would not knowingly commit any such wrong;') *for* there is a retribution for these actions to all men, both those below and those (yet) on earth.' This passage is very remarkable. Why it should be considered (1013—16) an interpolation by Dindorf, is by no means clear, though Nauck assents. The punishment due for sin in a future state, though perhaps not elsewhere alluded to by Euripides, was distinctly taught by Aeschylus; see Suppl. 225, and by Pindar, after the Orphic doctrine, Pind. Ol. ii. 56, as well as by Plato. The doctrine that the soul was derived from ether and returned to it, and was *therefore* immortal, is laid down clearly in Eur. Suppl. 532. The poet appears here to mean, that the soul, after it has left the human body, still retains its consciousness even when dissolved into its kindred element.

1014. πᾶσιν, i. e. τοῖς τε νερτέροις καὶ τοῖς ἄνωθεν, sc. ὧσιν.

1017. περαίνω μὴ μακρὰν is an expression made up of two, ὥς περαίνω τὸν λόγον, and ὥς μὴ μακρὰν μηκύνω.

1019. τῇ for τοῦ Dind. after Dobree,

an arbitrary alteration, for the article may well mean, 'that brother of mine.' But so also Kirchhoff and Nauck.—ἐκ δυσσεβείας is the correction of Brodaeus for ἐξ εὐσεβείας.—μωρία, see on v. 918. Hippol. 161. Ion 545.

1022. εὐρίσκειτ' ἔξοδόν τινα Hermann for τὴν ἔξοδόν γ' εὐρίσκειτε. Both the γε and the article are wrong, to say nothing of the metre. The error arose from the accidental transposition of the words, τιν' ἔξοδον εὐρίσκειτε. Nauck reads τιν' ἔξοδόν γ' with Fix.

1025. τὴν μὲν—Κύπριν. The Homeric use of the article, 'the one of them,—namely, Cyprus.' Similarly Bacch. 1230, τὴν δ' εἶπέ μοι τις δεῦρο βακχεῖω ποδὶ στείχειν Ἀγαύην. Pflogk quotes El. 781, δ' δ' εἶπ' Ὀρέστης. See also Herc. F. 1039—40. Cycl. 404. Sophocles has many instances of this usage, e. g. Phil. 371, δ' δ' εἶπ' Ὀδυσσεύς. For the crasis of καὶ ἰ (i) into χι (i), see Suppl. 341, χυπερορρωδοῦσα. Androm. 736, χυποχέριον λαβεῖν, where analogy perhaps favours the double aspirate, χικ—, χυπ— &c.

1029. εὐσεβοῦς. See v. 973. Here Theonoe finally leaves the stage.

- ΧΟ. οὐδείς ποτ' ἠτύχησεν ἔδικος γεγώς, 1030
 ἐν τῷ δικαίῳ δ' ἐλπίδες σωτηρίας.
- ΕΛ. Μενέλαε, πρὸς μὲν παρθένου σεσώσμεθα.
 τοῦνθένδε δὴ σέ τοὺς λόγους φέροντα χρή
 κοινὴν ξυνάπτειν μηχανὴν σωτηρίας.
- ΜΕ. ἄκουε δὴ νυν' χρόνιος εἶ κατὰ στέγας, 1035
 καὶ συντέθραψαι προσπόλοισι βασιλέως.
- ΕΛ. τί τοῦτ' ἔλεξας ; εἰσφέρεις γὰρ ἐλπίδας,
 ὥς δὴ τι δράσων χρηστὸν ἐς κοινὸν γε νῶν.
- ΜΕ. πείσεις αὖν τιν' οἷτινες τετραζύγων
 ὄχων ἀνάσσουσ' ὥστε νῶν δοῦναι δίφρους ; 1040
- ΕΛ. πείσαιμ' * αὖν ἀλλὰ τίνα φυγὴν φευξοῦμεθα,
 πεδίῳ ἀπειροὶ βαρβάρου τ' ὄντες χθονός ;
- ΜΕ. ἀδύνατον εἶπας. φέρε, τί δ', εἰ κρυφθεὶς δόμοις
 κτάνοιμ' ἄνακτα τῷδε διστόμῳ ξίφει ;
- ΕΛ. οὐ τὰν ἀνάσχοιτ' οὐδὲ σιγῇσειεν αὖν 1045
 μέλλοντ' ἀδελφῇ σύγγονον κατακτανεῖν.
- ΜΕ. ἀλλ' οὐδὲ μὴν ναῦς ἔστιν ἧ σωθεῖμεν αὖν
 φεύγοντες· ἦν γὰρ εἵχομεν θάλασσο' ἔχει.
- ΕΛ. ἄκουσον, ἦν τι καὶ γυνὴ λέξῃ σοφόν.
 βούλει λέγεσθαι μὴ θανὼν λόγῳ θανεῖν ; 1050

1032. πρὸς μὲν παρθένου, i. e. ἑκατι, as far as her concurrence is concerned.

1033. τοὺς λόγους. The meaning of the article is this, *χρή σε τοὺς λόγους φέρειν ἐς τὸ κοινόν, ὥστε συνάπτειν κ.τ.λ.* 'It is for you to supply the words,' i. e. the scheme, now that the consent has been obtained. Nauck thinks this verse spurious. It might be omitted, so as to restore the distich, by reading *πρὸς γὰρ — ξυνάπτε* or *ξυναφον*, though even the infinitive might stand.

1040. ὄχων ἀνάσειν is like *κώπης ἄνακτες* Cycl. 86, *πέλτης ἄναξ* Alcest. 498. See on Aesch. Pers. 380, and compare Alcest. 428, *τέθριππά θ' οἱ ζεύγυσθε καὶ μονάμπυκας πῶλους*. — In the next verse αὖν was first added by Canter. The common reading *πείσαιμ'* was a correction of *πεισαίμαν* wrongly taken for *πεισαίμην*, a barbarous word.

1043. At *φέρε* there is perhaps a slight pause, as if it were *φέρε ἄλλο τι βουλευόμεν*. *τί δ' εἰ*, κ.τ.λ.

1045. The old reading *οὐκ ἂν* is more probably a corruption of *οὐ τοι ἂν* than of *οὐκ ἂν σε*, which latter Dind., Pflugk, Nauck, and Hermann have edited after Portus. The error is common (see Med. 867), and the correction of it so easy that little reliance can be placed on W. Dindorf's theory, that αὖν was sometimes used as a long syllable. — *κατακτενεῖν* W. Dindorf.

1047. ἀλλ' οὐδὲ μὴν. 'And besides, we have not even a ship,' &c. So Aesch. Cho. 181, ἀλλ' οὐδὲ μὴν νιν ἡ κτανούσ' ἐκέρατο. Theb. 665. Orest. 1117. Androm. 256, ἀλλ' οὐδ' ἐγὼ μὴν πρόσθεν ἐκδώσω μέ σοι.

1048. θάλασσο' ἔχει. See v. 410.

1049. καὶ γυνή. See Med. 1082. Suppl. 294. Aesch. Ag. 339.

1050. λόγῳ θανεῖν. Hermann, objecting to *λέγεσθαι λόγῳ*, and still more to the repetition of the same words in the reply of Menelaus, v. 1052, reads, after Fritzsche, *βούλει λέγεσθαι, μὴ θανὼν ἔργῳ, θανεῖν*; Nauck gives *τεθνηκέναι* after

- ΜΕ. κακὸς μὲν ὄρνις· εἰ δὲ κερδανῶ λέγων,
ἔτοιμός εἰμι μὴ θανὼν λόγῳ θανεῖν.
- ΕΛ. καὶ μὴν γυναικείοις ἂν οἰκτισαίμεθα
κουραῖσι καὶ θρήνοισι πρὸς τὸν ἀνόσιον.
- ΜΕ. σωτηρίας δὲ τοῦτ' ἔχει τί νῶν ἄκος ; 1055
ἀπαιόλη γὰρ τῷ λόγῳ γ' ἔνεστί τις.
- ΕΛ. ὡς δὴ θανόντα σ' ἐνάλιον κενῷ τάφῳ
θάψαι τύραννον τῆσδε γῆς αἰτήσομαι.
- ΜΕ. καὶ δὴ παρῑκεν· εἶτα πῶς ἄνευ νεῶς
σωθησόμεσθα κενοταφοῦντ' ἐμὸν δέμας ; 1060
- ΕΛ. δοῦναι κελεύσω πορθμίδ', ἥ καθήσομεν
κόσμον τάφῳ σῷ πελαγίας εἰς ἀγκάλας.
- ΜΕ. ὡς εὖ τόδ' εἶπας, πλὴν ἔν' εἰ χέρσῳ ταφὰς
θεῖναι κελεύσει σ', οὐδὲν ἡ σκῆψις φέρει.
- ΕΛ. ἀλλ' οὐ νομίζειν φήσομεν καθ' Ἑλλάδα 1065
χέρσῳ καλύπτειν τοὺς θανόντας ἐναλίους.

Cobet. But neither change is satisfactory ; nor is it at all certain that the vulg. is wrong. Cf. Ajac. 685, διὰ τέλους εἶχον τελεῖσθαι. Iph. T. 1358, λόγοι δ' ἐχώρουν, τίνι λόγῳ πορθεύετε κ.τ.λ. The poet's mind, intent on the antithesis, λόγῳ θανεῖν, καίπερ ἔργῳ μὴ θανῶν, took no heed of the accident that λέγεσθαι had preceded. And in 1052 the emphasis on ἔτοιμος removes the apparent tautology ; 'I am prepared to act as you say,—to be called dead, though I am not really dead.'

1051. λέγων for λέγειν Barnes. He means, by relating his own pretended death, v. 1077, 1518. Nauck regards λέγειν as an interpolation.

1053. καὶ μὴν. 'Well, then, we (Helen and the chorus) will mourn for you with shorn hair and dirges after the manner of women, addressing ourselves to that impious man' (Theoclymenus). So θρηνεῖν ζῶσα πρὸς τύμβον, Aesch. Cho. 912. Pflugk compares Orest. 1121, γόδους πρὸς αὐτὴν θησόμεσθ' ἃ πάσχομεν. Hermann adds σ' after γυναικείοις. For καὶ μὴν in this confirmatory sense (when it is not followed by γε) compare vv. 1071, 1079.

1055. ἄκος σωτηρίας. Generally a remedy *against*, here a remedy preventing one thing and bringing the contrary. The next verse, which Tyrwhitt restored to Menelaus, was wrongly given to Helen.

Hermann's emendation of the old reading παλαιότης is worthy of all praise. He quotes Hesychius, ἀπαιόλη, ἀπάτη, ἀποστέρησις. Αἰσχύλος Περραιβοῖς (Frag. 172 Dind.), Τέθνηκεν αἰσχροῦς χορημάτων ἀπαιόλη. Ar. Nub. 1150, εὖ γ' ὦ παμβασιλεῖ Ἀπαιόλη. Ion 549, τοῦτο κἄμ' ἀπαιολᾷ. Nothing can be weaker than the interpretations given of παλαιότης, which both Kirchhoff and Nauck retain ; 'You talk of an event that had happened long ago,' or 'there is something of old-fashioned simplicity in your words,' or lastly, 'your proposal is folly.' In the emended reading, the force of γε is this ; 'your proposal, at least, is well calculated for deception, if only it can be successfully carried out,'—λόγῳ γοῦν, εἰ μὴ ἔργῳ.

1059. καὶ δὴ παρῑκεν. 'Suppose then that he grants it.' See Med. 386, καὶ δὴ τεθνήσκει. The perfect active is so rare that we should perhaps restore the aorist παρήκεν, which is the MS. reading, even though the perfect is the more proper tense in the formula καὶ δὴ. Compare however τέθεικε in El. 7. Sophocles is said to have employed παρῑκα (frag. 305). It is not uncommon in the middle Attic.

1061. καθήσομεν for -μαι Musgrave.

1065. οὐ νομίζειν, scil. τοὺς Ἕλληνας. With καθ' Ἑλλάδα we should have expected νομίζεσθαι.

1066. ἐναλίους, i. e. ἐν ἅλι.

- ΜΕ. τοῦτ' αὖ κατορθοῖς· εἴτ' ἐγὼ συμπλεύσομαι
καὶ συγκαθήσω κόσμον ἐν ταύτῳ σκάφει.
- ΕΛ. σὲ καὶ παρεῖναι δεῖ μάλιστα τοὺς τε σοὺς
πλωτῆρας, οἵπερ ἔφυγον ἐκ ναυαγίας. 1070
- ΜΕ. καὶ μὴν ἐάνπερ ναῦν ἐπ' ἀγκύρας λάβω,
ἀνὴρ παρ' ἀνδρα στήσεται ξιφηφόρος.
- ΕΛ. σὲ χρὴ βραβεύειν πάντα· πόμπιμοι μόνον
λαΐφει πνοαὶ γένοιντο καὶ νεὼς δρόμος.
- ΜΕ. ἔσται· πόνους γὰρ δαίμονες παύσουσί μιν. 1075
ἀτὰρ θανόντα τοῦ μ' ἐρεῖς πεπυσμένη ;
- ΕΛ. σοῦ· καὶ μόνος γε φάσκε διαφυγῆν μόρον
Ἀτρώης πλέων σὺν παιδί, καὶ θανόνθ' ὄραν.
- ΜΕ. καὶ μὴν τὰδ' ἀμφίβληστρα σώματος ῥάκη
ξυμμαρτυρήσει ναυτικῶν ἐρείπιων. 1080
- ΕΛ. ἐς καιρὸν ἦλθε, τότε δ' ἄκαιρ' ἀπώλλυτο.
τὸ δ' ἄθλιον κεῖν' εὐτυχὲς τάχ' ἂν πέσοι.
- ΜΕ. πότερα δ' ἐς οἴκους σοὶ συνεισελθεῖν με χρὴ,
ἢ πρὸς τάφῳ τῷδ' ἥσυχοι καθώμεθα ;
- ΕΛ. αὐτοῦ μέν'· ἦν γὰρ καὶ τι πλημμελὲς σε δρᾶ, 1085

1068. *κόσμον*, any offerings to the deceased in the way of clothes, arms, trinkets, &c., with which the ghost in Hades was supposed to be pleased.—ἐν ταύτῳ σκάφει, supply *παρὼν*, or construe with *συμπλεύσομαι*.

1069. *σὲ καί*. The *καί* belongs to *παρεῖναι μάλιστα*, 'Θοῦ must be present even before all others.' Of course, no accurate scholar will take the meaning to be *καί* *σὲ*—*τοὺς τε σοὺς*, or *σὲ καί* for *καί* *σὲ*, 'you also.' There is a similar verse in Aesch. Cho. 878, *σὲ καί ματεύω*, 'I have been even looking for you.'

1071. *ἐπ'* ἀγκύρας, scil. *ὀχουμένην*. Cf. v. 277.

1078. *ὄραν*, i.e. *φάσκε ὅτι ἑώρας*. Nauck reads *ὄραν* with Dr. Badham. If the poet had used the participle, he should rather have said *ἰδών*.

1079. *ἀμφίβληστρα σώματος*, the garments which he had before described as *ραῖς ἑκβολα* v. 422. The construction, according to Hermann, is *τὰδ' ἀμφ. σώματος ξυμμ. ῥάκη ν. ἐρείπιων*, 'will confirm my assertion that they are rags from the wreck.' One might suspect however

that the poet wrote thus (cf. frag. 688),

*καὶ μὴν τὰδ' ἀμφίβληστα σώματος ῥάκη
ξυμμαρτυρήσει ναυτικοῖς ἐρείπιοις,*

i.e. will bear joint attestation to the wreck. So *ναυτικῶν ἐρείπιων* means 'fragments of ships' in Ag. 643, where there is a like doubt whether the dative or the genitive is the true reading. In Tro. 1025, *ἐν πέπλων ἐρείπιοις* is adduced by Pflugk to justify the syntax *ῥάκη ἐρείπιων*. But according to this it should rather have been *ἐρείπια ῥακέων*.

1081. *ἐς καιρὸν* κ.τ.λ. 'They (your present tattered garments) now come appropriately ; but then (when the owners lost them) the loss was anything but opportune.' See 422. This passage appears to have a somewhat comic tone. Barnes refers *ἀπώλλυτο* to the kingly garments Menelaus had lost in the wreck : 'then you thought it a hardship to lose your garments.'

1085. Photius, *πλημμελεῖν, τὸ ἀτακτεῖν καὶ ὑβρίζειν καὶ ραθυμεῖν καὶ πλημμελὲς, τὸ ἐκμελὲς καὶ ἀπαίδευτον*.—ἦν *καί*, viz. in base violation of the rights of hospitality.

τάφος σ' ὄδ' ἂν ρύσαιτο φάσγανόν τε σόν.
 ἐγὼ δ' ἐς οἶκους βᾶσα βοστρύχους τεμῶ,
 πέπλων τε λευκῶν μέλανας ἀνταλλάξομαι,
 παρῇδὶ τ' ὄνυχα φόνιον ἐμβαλῶ χροός. 1090
 μέγας γὰρ ἄγων, καὶ βλέπω δύο ῥοπὰς·
 ἥ γὰρ θανεῖν δεῖ μ', ἣν ἀλῶ τεχνωμένη,
 ἥ πατρίδα τ' ἐλθεῖν καὶ σὸν ἐκσῶσαι δέμας.
 ὦ πότνι, ἥ Δίοισιν ἐν λέκτροις πίτνεις,
 Ἥρα, δὴ οἰκτρῶ φῶτ' ἀνάψυξον πόνων,
 αἰτούμεθ', ὀρθὰς ὠλένας πρὸς οὐρανὸν 1095
 ρίπτονθ', ἵν' οἰκέϊς ἀστέρων ποικίλματα.
 σύ θ', ἥ πὶ τῶμῳ κάλλος ἐκτήσω γάμῳ,
 κόρη Διώνης Κύπρι, μή μ' ἐξεργάσῃ.
 ἄλις δὲ λύμης, ἣν μ' ἐλυμήνω πάρος,
 τοῦνομα παρασχούσ', οὐ τὸ σῶμ', ἐν βαρβάροις.
 θανεῖν δ' ἔασόν μ', εἰ κατακτεῖναι θέλεις, 1101
 ἐν γῇ πατρώα. τί ποτ' ἄπληστος εἶ κακῶν,
 ἔρωτας ἀπάτας δόλια τ' ἐξευρήματα

1088. ἀνταλλάξομαι, 'I will take in exchange.' On this verb, active and middle, see Alcest. 462. In the next verse, Heath, Hermann, and others construe φόνιον χροός, *qui cutem cruentel*,—a syntax more artificial than is usual with Euripides. It seems obvious to read χερὸς, 'the bloody nail of my hand;' and so Dobree; or even χροῖ, παρῇδὶ being a dative of place.

1090. δύο ῥοπὰς, two turnings of the scale, two opposite results of our scheme, death or escape.

1093. ὦ πότνια. This is a very fine prayer, and a very impressive one too, from the action which accompanied it, and the energy of despair which inspired it. To Cypris her petition is addressed next after Hera, because these two goddesses, as rivals, had willed both the destruction of Troy and the misfortunes of Helen, whose marriage the latter had frustrated after it had been promised by the former to Paris as a bribe. The mythology by which she is represented as the daughter of Dione is less common. Theocritus invokes her as Κύπρι Διωναία, Id. xv. 106. Plato (Symp. p. 180 E) and Apollodorus make Aphrodite the

daughter of Zeus and Dione, who was one of the Τιτανίδες (lib. i. 1, 3, and 3, 1). See likewise Ovid, Fast. ii. 461, and v. 309. Hom. Il. v. 370. ἥ δ' ἐν γούνασι πίπτε Διώνης δὴ Ἀφροδίτη, μητὶς ἔης.

1096. ρίπτονθ' Nauck after Elmsley, for ριπτοῦνθ'. The same correction has been made in Heracl. 149. In Ar. Eccl. 507, the metre requires ριπτέετε.

1097. κάλλος ἐκτήσω, "pulchritudinis praeium adeptus es," Pflugk. So Med. 218, δύσκειαν ἐκτήσαντο καὶ βαθυμίαν. Hippol. 414, τόλμας οὐ καλὰς κερκτημένας. —ἐπὶ γάμῳ κ.τ.λ., by promising me to Paris.

1100. Nauck would omit this verse as "ineptus." He passes the same judgment on a similar verse inf. 1653. It was necessary for the purpose of the goddess, i. e. to secure her own victory, that a Helen should become the bride of Paris at Troy; but it was not necessary that the real Helen should go there. For παρέχειν ὄνομα cf. Iph. A. 128, ὄνομ' ἀντ' ἔργου παρέχων Ἀχιλεῦς. Dem. Mid. p. 539 fin., τοῦνομα μὲν δὴ παρέσχευ ἐκείνος, καὶ ἦν δ' ἀντιδιδούς Θρασύλοχος· τὰ δ' ἔργα πάντ' ἦν καὶ τὰ πραττόμενα ὑπὸ τούτου.

ἀσκοῦσα φίλτρα θ' αἵματηρὰ δωμάτων ;
 εἰ δ' ἦσθα μετρία, τᾶλλα γ' ἡδίστη θεῶν 1105
 πέφυκας ἀνθρώποισιν· οὐκ ἄλλως λέγω.

ΧΟ. σὲ τὰν ἐναυλείους ὑπὸ δενδροκόμοις στρ. α'.
 μουσεῖα καὶ θάκουσ ἐνίζουσαν ἀναβοάσσω,
 σὲ τὰν αἰδοδοτάταν ὄρνιθα μελωδὸν 1110
 ἀηδόνα δακρυόεσσαν,
 ἔλθ' ὦ διὰ ξουθᾶν γενύων ἐλελιζομένα,
 θρήνοις ἐμοῖς ξυνεργὸς,
 Ἑλένας μελέους πόνους

1104. *δωμάτων*. Hermann gives *σωμάτων* after Musgrave. Those who retain the vulgate make it depend on *αἵματηρὰ*, which is at least needless, if not incorrect. It is sufficient to understand, that Cyprus incites families to mutual murders.

1105. *μετρία*. Cf. *Med.* 630, εἰ δ' ἄλῃς ἔλθοι Κύπρις, οὐκ ἄλλα θεὸς εὐχαρίστω. *Hippol.* 443, Κύπρις γὰρ οὐ φορητὸν, ἦν πολλὰ βύθ. Taken alone, such passages might be regarded as evidences that the poet was a sensualist, as some of his detractors have assumed. On this point the reader is referred to p. xlv of the Preface to Vol. i.

1107. The Chorus, while Menelaus remains alone and silent on the stage, within the asylum of the altar (v. 1085—6), invoke the aid of the nightingale to sing the woes of Helen and the calamities brought by Paris upon Troy. The Argive army too shared in the general disaster, for many were lost by shipwreck on their return. Menelaus himself was driven from the mountains of his native shore, when he approached it bringing back his supposed bride, the cloud-formed semblance of Helen. 'Tis impossible for man to understand the dealings of the god, seeing that these go according to the least expected way, and end in the strangest results. Here is Helen, a daughter of Zeus, as men say, and yet held up to infamy for the gravest crimes! Foolish are men who desire to gain glory and to end their disputes by war. If bloodshed is the only way of deciding them, there will never be wanting a cause of slaughter. The affair of Helen might have been settled by arbitration; but it is now too late to save those who have fallen from the grave, or the city from being a prey

to the flames.

1108. *μουσεῖα*, a place of song; see above, v. 174.—*ἐνίζειν* with an accusative occurs also in *Pers.* 143, τὸδ' ἐνεζέμενοι στέγος ἀρχαίων, and *Cho.* 786, οἱ τ' ἔσω δωμάτων πλουτογαθῇ μυχὸν ἐνίζετε (according to Hermann's emendation for *νομίζετε*).

1110. *ἀηδὼν* as if from *αἰδεῖν*, as Barnes noticed on *Herc. F.* 1022.

1111. *ἔλθ' ὦ* Musgrave for *ἐλθέ*.—*ἐλελιζομένα*, 'trilling through thy tawny throat.' The words *ἐλελίζειν* and *ξουθός* (which latter, as an epithet of bees and nightingales, seems to mean 'dark-brown,' though some referred it to the *sound* emitted) were so familiarly applied to the bird of song, that we need not be surprised at the similarity of words in the *Ares*, which was brought out two years before the *Helena*, v. 213, ἐλελιζομένη διεροῖς μέλεσιν γενύος ξουθῆς. Pflugk, who says that Aristophanes copied Euripides, has failed in his preface to determine the date of the *Helena*. But his error was held in common with Valckenaer and others, as Hermann tells us.

1113. *μελέους* *Herm.* for *μελέας*. Thus in the next clause *πόνον* has a corresponding epithet *δακρυόεντα*. But the reading *πόνον* seems very improbable, on account of the awkward repetition. Perhaps *δακρυόεντ' ὕπλον*. Photius, *ὑπλος*, ὁ πόνος καὶ ὁ μόχθος. Nauck adopts *πότμον* from Dr. Bidham, and *ἐνάλοιον* in v. 1130; but the first syllable of *πότμος* is commonly short. In the antistrophic verse 1130 it is equally clear that we should read *ἄκραις* for *ἀκταῖς*, these words being commonly interchanged; see *Heracl.* 83, *Hippol.* 1208. (So Bothe has also corrected the vulgate.) Thus *πόνον* may be considered as metrically equivalent to

- τὸν Ἰλιάδων τ' αἰ-
 δούσα δακρύνοντα πόνον 1115
 Ἀχαιῶν ὑπὸ λόγχαις,
 ὅτ' ἔμολεν ἔμολε πεδία, βαρβάρῳ πλάτῃ
 ὃς ἔδραμε ρόθια, μέλεα Πριαμίδαις ἄγων
 Λακεδαίμονος ἄπο λέχεα
 σέθεν, ὦ Ἑλένα, Πάρις αἰνόγαμος 1120
 πομπαῖσιν Ἀφροδίτας.
 πολλοὶ δ' Ἀχαιῶν ἐν δορὶ καὶ πετρίναις ἀντ. α'.
 ῥιπαῖσιν ἐκπνεύσαντες Ἄιδαν μέλεον ἔχουσιν,
 τάλαιναν ὦν ἀλόχων κείραντες ἔθειραν
 ἄνυμφα μέλαθρα δὲ κείται 1125
 πολλοὺς δὲ πυρσεύσας φλογερὸν σέλας ἀμφιρύταν
 Εὐβοίαν εἶλ' Ἀχαιῶν
 μονόκωπος ἀνὴρ, πέτραις
 Καφηρίσιν ἐμβάλων
 Αἰγαίαις τ' ἐνάλοις ἄκραις, 1130

the last syllable of *ἄκραις*, this being a glyconean and the next a pherecratean verse.—Ἰλιάδων, of the Trojan women, captives like the chorus themselves, v. 193.—αἰδούσα Herm. and Lachmann for αἰέδουσα.

1117. *στ'* for *ὅς* Herm. after Hoffmann. They are clearly right; the sense being *στ' ἔμολεν ἐκεῖνος, ὃς ἔδραμε ρόθια πλάτῃ, ἄγων Ἑλένην ἀπὸ Λακεδαίμονος, Πάρις κ.τ.λ.* The comma, usually placed after *πλάτῃ*, has been transferred by the present editor to *πεδία*, i.e. *Τροίας*. For the accusative *ρόθια* see vv. 405, 532, 598.

1120. *ὦ Ἑλένα* is the clever restoration of Seidler for *ὡς εἶλε*.

1122. By *πέτραις ῥιπαῖς* the whirling or whizzing of stones in battle is meant. Of the buzzing of the musquitto in Agam. 866, *λεπταῖς ὑπαὶ κώνωπος ἐξηγεῖρόμην ῥιπαῖσι θωύσσοντος*. In Oed. Col. 1215 seqq., cares are said to come from all quarters and at all times, 'both from the west and the east, at midday and by night,' *νυχτὶν ἀπὸ ῥιπῶν*, where the twinkling of the stars is apparently meant. Cf. Il. xii. 462, *σανίδες δὲ διέτμαγεν ἄλλυδις ἄλλη, λαὸς ὑπὸ ῥιπῆς*.

1124. *ὦν* for *τῶν* Matthiae. Hermann's remark on the former word is curious,

"Unicus, quod sciam, hic Helenae locus apud tragicos est, in quo hoc pronomen, uti saepius apud poetas Alexandrinos, de eo quod plurimum est dictum invenitur."—*κείραντες*, causing them to cut their hair in mourning.

1125. *μέλαθρα* δὲ W. Dindorf for δὲ *μέλαθρα*.

1126 seqq. See sup. v. 767, *τὰ Ναυπλίου τ' Εὐβοικὰ πυρπολήματα*. The story was that Nauplius had sailed from Troy in a fisherman's boat to intercept the Greeks at the s.e. extremity of Euboea. Hence he is called *μονόκωπος*.—*πυρσεύειν Εὐβοίαν φλ. σέλας*, 'to light up Euboea with a beacon-fire,' is the same construction as v. 866, *θεῖον δὲ σεμνὸν θεσμὸν αἰθέρος μυχόν*. The Aldine *πολλοὺς* for *πολλὰ* has somewhat less authority, but it gives a much better sense; *πολλοὺς Ἀχαιῶν εἶλεν ἀνὴρ μονόκωπος, πυρσεύσας κ.τ.λ.* Photius, *πυρσεύει πῦρ ἐξάπτει*. Electr. 691, *ὤμεις δὲ μοι, γυναῖκες, εὖ πυρσέετε κραυγὴν ἀγῶνος τοῦδε*.—*ἀμφιρύταν* for *ἀμφὶ ῥυτὰν* Matthiae. Nauck suggests *ἀμφὶ κλυτὰν*, and for Ἀχαιῶν Kirchhoff Ἀχαιοῦς.

1130. *ἄκραις* for *ἀκταῖς* Bothe. See on v. 1113.—*λάμπσας*, 'having lighted up.' For this active verb see Ion 83. Hermann's alteration, *Αἰγαίαις τ' ἐνάλοις δόλιον*

δόλιον ἀστέρα λάμψας.

ἀλίμενα δ' ὄρεα †μέλεα βαρβάρου στολᾶς,

ὅτ' ἔσυντο πατρίδος ἀποπρὸ χειμάτων πνοᾷ

τέρας, οὐ τέρας, ἀλλ' ἔριν

Δαναῶν νεφέλαν ἐπὶ ναυσὶν ἄγων,

1135

εἰδωλον ἱρὸν Ἥρας.

ὃ τι θεὸς, ἢ μὴ θεὸς, ἢ τὸ μέσον,

στρ. β'.

τίς φύσιν ἐρευνήσας βροτῶν

μακρότατον πέρας ἡῦρεν,

ὃς τὰ †θεῶν ἐσορᾷ

1140

ἀκταῖς ἀστέρα λάμψας, 'and by lighting a deceitful beacon on the sea-shores,' does not fully satisfy the metre of the strophe (v. 1115—6), unless we there read 'Ἀργείων for 'Αχαιῶν. Nauck pronounces 1131—2 corrupt. Kirchhoff would read ἀλίμενα δ' ὄρια μέλεα βάρβαρ' ἐστᾶλη | ὃς ἔσυντο κ.τ.λ.—ἐνάλοισ for ἐναλοῖς was Musgrave's correction, as also Καφηρίσιν for Καφηρίαις.

1132. Μάλεα Herm. for μέλεα, and ἀποπρὸ χειμάτων Heath for ἀποπρο χειμάτων. The adjective Μάλεος from Μαλέα seems to follow no certain analogy. Possibly Μενέλεω may have been written; as ἀλίμενα δ' ὄρε' (so Aldus) ἀπέλασε Μενέλεω στολάν, or ἐπέλασε βαρβάρῳ στολᾷ (cf. Andr. 1167). After describing the fate of the other Greeks on the coast of Euboea, the poet now adds, that Menelaus likewise was driven by adverse winds from his native shore into Egypt, when he was returning home with his bride. Hermann compares Orest. 360, where Menelaus says of himself, 'Ἀγαμέμνονος μὲν γὰρ τύχας ἡπιστάμην, Μαλέα προσίσχων πρόφραν, and the whole passage he explains as follows;—'*Maleae autem montes inhospitales fuere, quum longe a patria rejectus est venit, qui barbaro vestitu pulcrum monstrum, inanem risarum Danaïs caussam, secum ducebat.*' It would be better to construe βαρβάρῳ στολᾷ δτ' (or δς) ἔσυντο, 'when he came with a foreign fleet;,' for στολὴ means 'a naval equipment' in Aesch. Suppl. 741. Photius, στολὴν τὴν ἀποστολὴν καὶ ἐκτεμψιν. Mr. F. H. Baynes thinks the passage refers, not to Menelaus, but to the voyage of Paris. Certainly, βαρβάρου στολᾶς is more suited to the Trojan fleet.

1134. τέρας, οὐ τέρας, a prodigy not recognized under the form of a beautiful

woman. Nauck and Kirchhoff adopt Dr. Badham's conjecture γέρας οὐ γέρας, which however seems only to weaken the sense, and to turn poetry into commonplace. For ἀλλ' ἔριν Hermann reads ἔριν ἔριδι, which suits the metre of v. 1119, though we might there as easily read λέχη for λέχεια.

1137—43. The poet here insinuates the same doubts as to the personality of the supreme Being which he has in so many other places ventured to express. Cf. Troad. 885, ὅστις ποτ' εἰ σὺ, δυστόπαστος εἰδέναι, Ζεὺς. Herc. F. 1263. Supra, 711 &c. To Hermann is due τίς φύσιν—εὔρεν, for τί φῆς—εὔρεῖν, for which Pflugk, after Matthiae, gives τίς φησὶν—εὔρεῖν, 'who can affirm that he has found out?' But φύσιν ἐρευνᾶν, to investigate nature, is a term altogether appropriate to the disciple of Anaxagoras. Translate, 'What is God, or what is not God, or what is intermediate, who of mortals that has searched furthest into Nature, has found out as a conclusion, who sees (i. e. when he sees) the various dispensations of the gods shifting first here and then there and back again with contrary and unlooked-for results?' It seems better to take μακρότατον with ἐρευνήσας than with πέρας. Nauck suggests ἀκρότατον.—τὸ μέσον, midway between things visible and invisible, matter and spirit, human and divine. He appears to mean the δαίμονες, or perhaps Νοῦς or Φύσις. See Plat. Symp. p. 202 E. πᾶν τὸ δαιμόνιον μεταξύ ἐστὶ θεοῦ τε καὶ θνητοῦ. For the form of expression cf. Prom. 116, θεόσυντος, ἢ βρόττειος, ἢ κεκραμένη. Theb. 181, ἀνὴρ, γυνή τε, χᾶτι τῶν μεταίχμιον.

1140. τὰ θεῶν. Both sense and metre suggest τὰ θνήτ'. See on 1154.

δεῦρο καὶ αὖθις ἐκείσε
 καὶ πάλιν ἀντιλόγοις
 πηδῶντ' ἀνελπίστοις τύχαις ;
 σὺ Διὸς ἔφνυς, ὦ Ἑλένα, θυγάτηρ
 πτανὸς γὰρ ἐν κόλποις σε Δή-
 δας ἐτέκνωσε πατήρ.
 κᾶτ' ἰαχῆθης καθ' Ἑλλανίαν
 ἄδικος, ἄπιστος, προδότις, ἄθεος· οὐδ' ἔχω
 τί τὸ σαφές, ὃ τι ποτ' ἐν βροτοῖς.
 τὸ θεῶν δ' ἔπος ἀλαθές ἡῦρον.
 ἄφρονες, ὅσοι τὰς ἀρετὰς πολέμω
 ἀντ. β'.

1141. *δεῦρο* for *δεῖνὰ* Dobree, who likewise suggested *ἀμφιλόγοις* for *ἀντιλόγοις*. But the common reading is supported by *πάλιν*, implying contrariety. Literally, *ἀντιλόγοι τύχαι* are casualties which, from their improbability, would admit of being reasoned against. But the chief force of the compound is in *ἀντὶ*, in the sense of *ἀντιπάλαις*, *ἀντιστρόφοις*.—*πηδῶντα*, cf. *Tro.* 1204, *τοῖς τρόποις γὰρ αἱ τύχαι* Ἐμπληκτος ὡς ἄνθρωπος ἄλλοτ' ἄλλοσε Πηδῶσι. Compare sup. 712—5.

1147. *κᾶτ' ἰαχῆθης* Hermann for *καὶ ἰαχῆ σή*. This correction is better than W. Dindorf's *νῦν δ' ἰαχῆσαι*, as nearer the MSS. The initial *ι* is here long on account of the augment.—In the next verse the old reading was *ἄδικος, προδότις, ἄπιστος* κ.τ.λ. There is little to choose between Hermann's *προδότις*, *ἄπιστος* *ἄδικος*, and W. Dindorf's transposition as given in the text. Dr. Badham omits *προδότις* and reads *καθ' Ἑλλανίαν γαῖαν*. And this better suits the metre of 1162.

1148. *οὐδ' ἔχω* κ.τ.λ. 'Nor know I what certainty is, whatever it be that is so considered among men.' This is in continuation of the sentiment at v. 1137 &c.

1150. *τὸ θεῶν δ'*. The *δ'* was added by Barnes and Bothe. Kirchhoff would read *ἀμφὶ θεῶν*. Hermann, who gives *τότοι θεῶν* κ.τ.λ., alters the antistrophic verse to *ἐν ἀθλοῖς πάθεισιν ἰλίοισιν*. The last is corrupt, according to the common reading, and therefore it is hardly safe to tamper with the present verse. The poet appears to mean, that nothing is to be

relied on but the plain declaration of the gods (by oracles or portents), but that all human rumours are vain and untrustworthy. Compare *Electr.* 399, *Λοξίου γὰρ ἔμπεδοι χρησμοί, βροτῶν δὲ μαντικὴν χαίρειν ἐῷ*.

1151. *ἄφρονες, ὅσοι* κ.τ.λ. This is one of several passages which prove that Euripides was not, as has sometimes been alleged, attached to the war-party at Athens. The Helena was acted in the year after the failure of the Sicilian expedition, so that it is highly probable the passage contains an allusion to that event. See the Preface to Vol. i. p. xix. A similar sentiment occurs in *Suppl.* 949, *ᾧ ταλαίπωροι βροτῶν, τί κτᾶσθε λόγχας καὶ κατ' ἀλλήλων φόνους τίθεσθε ; παύσασθ', ἀλλὰ λήξαντες πόνων Ἀσση φυλάσσεσθ' ἥσυχον μεθ' ἡσύχων*. As regards the reading, Hermann has slightly corrected v. 1152, *κτᾶσθε δορὺς ἀλκαίου λόγχασι*, while *ἀμαθῶς* for *ἀπαθῶς* is Musgrave's. The passage thus amended may be translated as follows :—'Senseless are ye, who win your reputations for valour by war and by the point of the martial spear, foolishly trying to have the troubles of men brought to an end in this way ; for if bloody contest is to settle them, never will strife be wanting throughout the cities of men.' Hermann takes *δορὺς ἀλκαίου* to mean *auxiliatricis hastae* ; but *ἀλκή* is commonly used simply for *fighting*. He also edits *θανάτων* for *θανάτων*, and *πόθους* after Seidler. Probably in v. 1140 we should read *τὰ θυγ' ἐσορᾷ*. Nauck pronounces 1152—5 corrupt. For *πόνους* Kirchhoff would read *μόχθους*.

κτᾶσθε δορὸς ἀλκαίου τε λόγ-
 χαις, καταπαυόμενοι πό-
 νους θνατῶν ἀμαθῶς·
 εἰ γὰρ ἄμιλλα κρινεῖ νιν 1155
 αἵματος, οὔ ποτ' ἔρις
 λείψει κατ' ἀνθρώπων πόλεις·
 † αἱ Πριαμίδος γᾶς ἔλιπον θαλάμους,
 ἐξδὼν διορθῶσαι λόγοις
 σὰν ἔριν, ᾧ Ἑλένα. 1160
 νῦν δ' οἱ μὲν Ἰδα μέλονται κάτω,
 τείχεα δὲ, φλογμὸς ὥστε Διὸς, ἐπέσυτο φλόξ,
 ἐπὶ δὲ παθέα πάθεισι φέρεις
 ἀθλίοις [ἐν] συμφοραῖς ἔλεινοῖς.

ΘΕΟΚΛΥΜΕΝΟΣ.

ᾧ χαῖρε, πατρὸς μνήμ'· ἐπ' ἐξόδοισι γὰρ 1165
 ἔθαψα, Πρωτεῦ, σ' ἔνεκ' ἐμῆς προσρησέως·
 αἰεὶ δέ σ' ἐξιὼν τε κείσιων δόμους
 Θεοκλύμενος παῖς ὅδε προσεννέπει, πάτερ.

1158. This line is corrupt. Hermann gives δ Π. γᾶς ἔπελεν θαλάμοις, but he admits that the imperfect of πέλω is not elsewhere found in the tragic writers. Kirchhoff says, "scribendum ὁ Πριαμίδας γᾶς ἔλαχεν θαλάμους." It seems likely that we should read δ Π. γᾶς ἔμολεν θαλάμοις, 'which event came by the Trojan marriage, i. e. that of Helen and Paris, when they (the combatants) might have settled the quarrel about thee, O Helen, by agreement,' i. e. by δίκαι συμβολαῖαι, or international law. Compare Suppl. 748, πόλεις τ' ἔχουσιν διὰ λόγου κάμψαι κακὰ, φίλοις μὲν οὐ πείθεσθε, τοῖς δὲ πράγμασι.

1162. φλογμὸς H. Stephens for φλογμὸς.

1164. This verse also is corrupt in the MS. Dindorf suspects that it was inserted by some grammarian to fill up a lacuna. Hermann's πάθεισι for συμφοραῖς has less probability because πάθεισι occurs in the preceding verse. The reading ἰλίοις is superscribed in the MS. over αἰλίοις, for which Nauck plausibly proposes ἔλεινοῖς. By omitting the ἐν, this

would accurately correspond with the metre of 1150.

1165. Theoclymenus returns from hunting (see v. 154), and his first impulse, on revisiting his palace, is to pay his wonted address to the spirit of his father, whose tomb stands in front of the entrance. He next dismisses his attendants, and is beginning to reproach himself for his remissness in not putting to death the guards who have allowed a strange Greek to have access, when he is startled by finding that Helen has left her sanctuary at the tomb. He is reassured however by seeing her and the stranger not far from the spot. She, according to the plan agreed upon (cf. v. 1087), is dressed in mourning. An opportunity is now offered of making their request with respect to the burial of Menelaus, said to be lost at sea. It is readily granted, and with a simplicity amusing to an audience who know that the king's gifts are to be turned against himself.

1167—8. This distich reads like an interpolation. Hermann proposed προσεννέπω.

ὑμεῖς μὲν οὖν κύνας τε καὶ θηρῶν βρόχους,
 1170 δμῶες, κομίζετ' ἐς δόμους τυραννικούς·
 ἐγὼ δ' ἑμαυτὸν πόλλ' ἐλοιδόρησα δῆ·
 οὐ γάρ τι θανάτῳ τοὺς κακοὺς κολάζομεν.
 καὶ νῦν πέπυσμαι φανερόν 'Ελλήνων τινὰ
 ἐς γῆν ἀφῆλθαι καὶ λεληθέναι σκοποῦς,
 1175 ἧτοι κατόπτην ἢ κλοπαῖς θηρώμενον
 'Ελένην· θανεῖται δ', ἣν γε δὴ ληφθῆι μόνον.
 ἔα·
 ἀλλ', ὡς ἔοικε, πάντα διαπεπραγμένα
 ἡὔρηκα· τύμβου γὰρ κενὰς λιποῦς' ἔδρας
 ἢ Τυνδαρὶς παῖς ἐκπεπόρθημεται χθονός.
 1180 ὦῆ, χαλᾶτε κλῆθρα, λύεθ' ἵππικὰς
 φάτνας, ὅπαδοι, κάκκομίζεθ' ἄρματα,
 ὡς ἂν πόνου γ' ἑκατι μὴ λάθῃ με γῆς
 τῆσδ' ἐκκομισθεῖς' ἄλοχος, ἧς ἐφίεμαι.
 ἐπίσχετ'· εἰσορῶ γὰρ οὓς διώκομεν
 παρόντας ἐν δόμοισι κοῦ πεφευγότας.
 1185 αὕτη, τί πέπλους μέλανας ἐξήψω χροὸς
 λευκῶν ἀμείψας', ἔκ τε κρατὸς εὐγενοῦς
 κόμας σίδηρον ἐμβαλοῦς' ἀπέθρισας,
 χλωροῖς τε τέγγεις δάκρυσι σὴν παρηίδα
 1190 κλαίουσα ; πότερον ἐννύχοις πεπεισμένη

1171. The δῆ here is separated from πολλὰ, to which it belongs, as in Oed. Col. 1215, ἐπεὶ πολλὰ μὲν αἱ μακρὰι ἡμέραι κατέθεντο δὴ λύπας ἐγγυτέρῳ.

1176. ἣν γε δὴ ληφθῆ, a comic touch, perhaps.

1177. πάντα διαπ., 'all my schemes frustrated,' viz. the hope I had of marrying Helen. Accustomed hitherto to find Helen at his father's tomb, he is now surprised to find it vacant, and concludes that she is gone.

1187. ἀμείψασα, ἀνταλλαξαμένη, having taken in exchange for. See Bacch. 53.—ἀπέθρισας, the contracted aorist of ἀποθρίζω, which also occurs Agam. 519, αὐτόχθονον πατρώον ἐθρυσεν δόμον, and Orest. 128.—χλωροῖς, fresh, abundant, like the Homeric θαλερὸν κατὰ δάκρυ

χέουσα, compared by Hermann. Cf. Med. 922.

1190. πεπεισμένη, induced by, putting faith in, πιστεύουσα. There seems little cause for the objection which some critics have raised against the reading. So Aeschylus calls dreams *ονείρων φάσματ' εὐπειθῆ* in Agam. 265. Nauck's reading *σεσεισμένη* has but little probability.—*φάτιν οἶκοθεν*, see on v. 820. The words are indeed capable of another sense, 'hearing news from home.' But if we compare the passage just quoted from Aeschylus, where *φάτις ἄπτερος*, 'an omen not from birds,' is contrasted with dreams, we shall have good reason for preferring the other meaning, 'a warning voice from within.'

στένεις ὀνείροις, ἢ φάτιν τιν' οἴκοθεν

κλύουσα λύπη σὰς διέφθαρσαι φρένας ;

ΕΛ. ὦ δέσποτ', ἤδη γὰρ τόδ' ὀνομάζω σ' ἔπος,
ὄλωλα· φροῦδα τὰμὰ κοῦδέν εἰμ' ἔτι.

ΘΕΟΚ. ἐν τῷ δὲ κείσαι συμφορᾶς ; τίς ἢ τύχη ; 1195

ΕΛ. Μενέλαος, οἶμοι, πῶς φράσω ; τέθνηκέ μοι.

ΘΕΟΚ. οὐδέν τι χαίρω σοῖς λόγοις, τὰ δ' εὐτυχῶ.

* * * *

ΘΕΟΚ. πῶς οἶσθα ; μῶν σοι Θεονόη λέγει τάδε ;

ΕΛ. κείνη τέ φησιν ὃ τε παρῶν, ὅτ' ὦλλυτο.

ΘΕΟΚ. ἦκει γὰρ ὅστις καὶ τάδ' ἀγγέλλει σαφῇ ; 1200

ΕΛ. ἦκει· μόλοι γὰρ, ὡς ἐγὼ χρήζω μολεῖν.

ΘΕΟΚ. τίς ἐστί ; ποῦ ἔστιν ; ἵνα σαφέστερον μάθω.

ΕΛ. ὅδ', ὃς κάθηται τῷδ' ὑποπτήξας τάφω.

ΘΕΟΚ. Ἀπολλων, ὡς ἐσθῆτι δυσμόρφω πρέπει.

ΕΛ. οἶμοι, δοκῶ μὲν κἄμὸν ὦδ' ἔχειν πόσιν. 1205

ΘΕΟΚ. ποδαπὸς δ' ὅδ' ἀνὴρ καὶ πόθεν κατέσχε γῆν ;

ΕΛ. Ἑλλην, Ἀχαιῶν εἷς, ἐμῷ σύμπλους πόσει.

ΘΕΟΚ. θανάτῳ δὲ ποίῳ φησὶ Μενέλεων θανέειν ;

ΕΛ. οἰκτρόταθ' ὑγροῖσιν * ἐν κλυδωνίοις ἀλός.

1197. τὰ δ' εὐτυχῶ, 'though in some respects I am fortunate.' Hermann remarks that a line must have been lost, both on account of the monostich dialogue, and because Theoclymenus replies πῶς (not πῶς δ') οἶσθα ; Nauck thinks the verse of doubtful genuineness.

1199. For ὁ παρῶν, qui *aderat*, see Suppl. 649, and Soph. El. 927, τοῦ πλησίον παρόντος, ἥνικ' ὦλλυτο.

1201. ὡς ἐγὼ χρήζω, i. e. οὐχ ὡς σὺ χρήσεις. Cf. Androm. 1170. Theoclymenus wished the supposed messenger to come in order that he might hear with his own ears the news of the death ; for, as Aeschylus says, Cho. 834, οὐδὲν ἀγγέλων σθένος, ὡς αὐτὸν αὐτὸν ἄνδρα πύθεσθαι πάρα. But Helena wished him to come in the person of her living husband, as he really had, i. e. to carry her off, though as a matter of course she disguises it. The king is to understand, 'May he come bringing better tidings!' or μὴ σαφῶς ἀγγέλλων. Thus μόλοι bears its simple and proper sense, *utinam veniat*. There is nothing very difficult in this verse,

which has been misunderstood by Pflugk ; while Hermann, who does not seem to have noticed the emphatic personal pronoun, explains it in a somewhat unnatural sense, *utinam venerit, sic ut ego venisse cupio* ; that is (as Theoclymenus is to understand it), 'I wish he could have come as I desire him (viz. the messenger) to have come,' viz. not come at all, but been lost at sea. Kirchhoff and Nauck adopt οἱ σφ. for ὡς, from Dobree.—Menelaus, during this conversation, appears to be partly concealed behind the tomb of Proteus ; cf. v. 1085. He comes forward again at v. 1250, but Helen points to him at v. 1203.

1206. κατέσχε, 'touched at.' Said of sailors κατέχοντες τὴν ναῦν, as Heracl. 83. κατέχετ' ἐκλιπόντες Εὐβοῖδ' ἔκραν. 223. ἀρσταὶ τινες κατέσχον ἢ κλῶπες χεῖρας ;

1209. οἰκτρόταθ' Hermann and Tyrwhitt for οἰκτρότατον. The error arose from supposing the sense was οἰκτρότατον θάνατον, whereas the adverbial meaning is rather required.—ὑγροῖς ἐν κλ. has

ΘΕΟΚ. ποῦ βαρβάροισι πελάγεσιν ναυσθλούμενον ; 1210

ΕΛ. Λιβύης ἀλιμένοις ἐκπεσόντα πρὸς πέτραις.

ΘΕΟΚ. καὶ πῶς ὁδ' οὐκ ὄλωλε κοινωνῶν πλάτης ;

ΕΛ. ἐσθλῶν κακίους ἐνίοτ' εὐτυχέστεροι.

ΘΕΟΚ. λιπὼν δὲ ναὸς ποῦ πάρεστιν ἔκβολα ;

ΕΛ. ὅπου κακῶς ὄλοιτο, Μενέλεως δὲ μῆ. 1215

ΘΕΟΚ. ὄλωλ' ἐκεῖνος· ἦλθε δ' ἐν ποίῳ σκάφει ;

ΕΛ. ναυταί σφ' ἀνείλONT' ἐντυχόντες, ὡς λέγει.

ΘΕΟΚ. ποῦ δὴ τὸ πεμφθὲν ἀντὶ σοῦ Τροία κακόν ;

ΕΛ. νεφέλης λέγεις ἄγαλμ' ; ἐς αἰθέρ' οὔχεται.

ΘΕΟΚ. ὦ Πρίαμε καὶ γῇ Τρῳὰς, *ὡς ἔρρεις μάτην. 1220

ΕΛ. καγὼ μετέσχον Πριαμίδαις δυσπραξίας.

ΘΕΟΚ. πόσιν δ' ἄθαπτον ἔλιπεν ἡ κρύπτει χθονί ;

ΕΛ. ἄθαπτον· οἱ ἄγὼ τῶν ἐμῶν τλήμων κακῶν.

ΘΕΟΚ. τῶνδ' οὐνεκ' ἔταμες βοστρύχους ξανθῆς κόμης ;

ΕΛ. φίλος γάρ ἐστιν, ὅς ποτ' ἐστίν, ἐνθάδ' ὦν. 1225

ΘΕΟΚ. ὀρθῶς μὲν ἦδε συμφορὰ δακρύεται ;

been restored by several critics for ὑγροῖσι κλ.—πελάγεσιν, see v. 375.

1211. ἐκπεσόντα. See sup. 409.

1212. καὶ πῶς, as usual, marks surprise or incredulity. The sense is, 'Well but, if, as you say (v. 1207), he sailed with your husband, he would have been drowned together with him.'—§δε, pointing to the supposed messenger, sup. 1203.

1213. Quoted by Stobaeus.

1214. ναὸς ἐκβολα. Here, apparently, for ναύγια, or the cast-up timbers on which he is supposed to have come ashore. Sup. 422. Ion 555. Barnes points out that the order is, ποῦ δὲ λιπὼν ναὸς ἐκβολα πάρεστιν ; The question was one which Helen was especially concerned to avert, because the king would thus have discovered the survivors from the wreck, of whose existence she was aware, v. 1070. The answer of Helen seems generally to amount to this, 'I know not; the ship might perish unheeded, if only Menelaus had not perished with it.' Pflugk seems to be right in supplying with μῆ, ὥφελεν ὀλέσθαι. But the subject to ὄλοιτο is purposely indefinite, and may mean the messenger as well as the ship. To the wish (in this sense) 'may Menelaus not perish,' the king replies 'he is dead already.'

1217. Cobet's correction ἀνείλONT' for ἀνείλον seems necessary; for the active would mean that they had killed him, which makes nonsense.

1220. ὡς, omitted in the MSS. either on account of the similar termination of the preceding word, or because it was taken for a trisyllable, Τρῳὰς, was added by Scaliger.

1221. ἔταμες. W. Dindorf gives ἔτεμες. Below, v. 1235, the old copies agree in the form τέμωμεν.

1225. ὅς ποτ' ἐστίν. Helena means, 'whether he be a messenger (as you suppose) or my husband (as I know), he is dear to me, being here.' As a friend, he would not deceive her by false news. The verse is a mere quibble; ἐνθάδ' ὦν alluding to the pretended death of Menelaus, but his real presence, while ὅς ποτ' ἐστίν describes his ambiguous character. Hermann gives ὥσπερ ἐστίν, which he thus explains; "Theoclymenum hoc ad inferos referre vult, ipsa sepulcrum, sub quo sedet Menelaus, in mente habet." It is clear that Theoclymenus himself is perplexed by the words ἐνθάδ' ὦν, for he asks next, 'Are you sure that this calamity is rightly and reasonably lamented?'

1226. On the interrogative μὲν see

- ΕΛ. ἐν εὐμαρεῖ γοῦν σὴν κασιγνήτην λαθεῖν.
 ΘΕΟΚ. οὐ δῆτα. πῶς οὖν ; τόνδ' ἔτ' οἰκήσεις τάφον ;
 ΕΛ. τί κερτομεῖς με, τὸν θανόντα δ' οὐκ ἔας ;
 ΘΕΟΚ. πιστὴ γὰρ εἰ σὺ σῶ πόσει φεύγουσά με. 1230
 ΕΛ. ἀλλ' οὐκέτ' ἤδη δ' ἄρχε τῶν ἐμῶν γάμων.
 ΘΕΟΚ. χρονία μὲν ἦλθες, ἀλλ' ὅμως αἰνῶ τάδε.
 ΕΛ. οἶσθ' οὖν ὃ δρᾶσον ; τῶν πάρος λαθώμεθα.
 ΘΕΟΚ. ἐπὶ τῷ ; χάρις γὰρ ἀντὶ χάριτος ἐλθέτω.
 ΕΛ. σπονδὰς τέμωμεν καὶ διαλλάχθητί μοι. 1235
 ΘΕΟΚ. μεθήμι νεῖκος τὸ σὸν, ἴτω δ' ὑπόπτερον.
 ΕΛ. πρὸς νῦν σε γονάτων τῶνδ', ἐπέιπερ εἰ φίλος,
 ΘΕΟΚ. τί χρῆμα θηρῶσ' ἱκέτις ὠρέχθης ἐμοῦ ;
 ΕΛ. τὸν κατθανόντα πόσιν ἐμὸν θάψαι θέλω.
 ΘΕΟΚ. τίς δ' ἔστ' ἀπόντων τύμβος ; ἢ θάψεις σκιάν ;
 ΕΛ. Ἑλλησίν ἐστι νόμος, ὃς ἂν πόντῳ θάνῃ, 1241
 ΘΕΟΚ. τί δρᾶν ; σοφοί τοι Πελοπίδαι τὰ τοιάδε.

Med. 676. Ion 520. Cf. Iph. T. 542, ὀρθῶς ποθεῖς ἄρ' εἰδέναι τάκει, γύναι ;

1227. ἐν εὐμαρεῖ. Compare ἐν εὐσεβεῖ inf. 1277. ἐν καλῷ Heracl. 971. ἐν εὐμαρεῖ Iph. A. 969. ἐν ἀσφαλεῖ Iph. T. 762. Hermann and the recent editors read λαθεῖν for θανεῖν, 'I could not deceive your sister, even if I could deceive you ;' and there are other instances of λαθεῖν and θανεῖν being confused. See 1371.

1228. Theoclymenus, in accepting her evasive reply, consistently adds, 'Will you not then now marry me?'—ἔτ' οἰκήσεις, cf. 61—5.

1229. τί κερτομεῖς ; 'why do you tease or distress me about this question of marriage, and why do you not forbear to speak of my departed husband?'—'Because,' replies Theoclymenus, 'your fidelity to your husband makes you shun me.' The old reading πιστὴ γὰρ ἔσσι was corrected by Elmsley. But the σὺ is very questionable where no emphasis is conveyed. (See on v. 1201.) The true reading is probably, πιστὴ γὰρ οὖσα σῶ πόσει φεύγεις ἐμέ. Thus ἀλλ' οὐκέτ', scil. φεύγομαι, in the next verse, is no longer ambiguous. As the text stands, it might mean οὐκέτι πιστὴ ἔσομαι.

1234. ἐπὶ τῷ ; 'On what terms?' Cf. v. 838. Hipp. 459, and on Alcest. 375.—χάρις γὰρ κ.τ.λ., i. v. he is willing to do

her a favour in return for her proffered reconciliation. That favour is not asked by Helen till v. 1239, the intermediate lines containing a mutual resolve to put themselves in amicable relations with each other.

1236. μεθήμι. The ῖ is here unusual ; but perhaps the word was pronounced as if of three syllables. See on Hippol. 821. Or we might suggest μεθήκα. The ι of the present is long in Orest. 1671, ἰδοὺ μεθήμι 'Ερμιόνην ἀπὸ σφαγῆς.—νεῖκος τὸ σὸν, I forgive your jealousy of me, your quarrel with me for being your suitor. Compare νεῖκη μεθήσω in v. 1681, and λῶν νεῖκος in Hippol. 1412. But Pflugk explains νεῖκος ὃ σοι εἶχον, and Barnes' marginal version gives *remitto indignationem adversus te susceptam*. In favour of this latter it is to be said, that μεθέναι more naturally refers to his own feelings, than to his not retaining the remembrance of another's dislike. The metaphor here is the same as in Hippol. 827.

1238. ὠρέχθης, do you stretch out your arms to grasp me.

1241. ὃς ἂν. Hermann reads ὃς ἐν π. θάνῃ. See on Ion 856. Med. 516.

1242. Πελοπίδαι, the Peloponnesians, i. e. the Doric people of Laconia in particular. Iph. T. 1415, Πελοπίδαις ἐγαντίος.

ΕΛ. κενοῖσι θάπτειν ἐν πέπλων ὑφάσμασιν.

ΘΕΟΚ. κτέριζ'· ἀνίστη τύμβον οὐδ' χρήξεις χθονός.

ΕΛ. οὐχ ᾧδε ναύτας ὀλομένους τυμβεύομεν. 1245

ΘΕΟΚ. πῶς daί ; λέλειμμαι τῶν ἐν Ἑλλησιν νόμων.

ΕΛ. ἐς πόντον ὅσα χρὴ νέκυσιν ἐξορμίζομεν.

ΘΕΟΚ. τί σοι παράσχω δῆτα τῷ τεθνηκότι ;

ΕΛ. οὐκ οἶδ' ἔγωγ', ἄπειρος, εὐτυχούσα πρίν.

ΘΕΟΚ. ᾧ ξένε, λόγων μὲν κληδόν' ἤνεγκας φίλην. 1250

ΜΕ. οὐκουν ἐμαυτῷ γ' οὐδὲ τῷ τεθνηκότι.

ΘΕΟΚ. πῶς τοὺς θανόντας θάπτει' ἐν πόντῳ νεκρούς ;

ΜΕ. ὡς ἂν παρούσης οὐσίας ἕκαστος ᾗ.

ΘΕΟΚ. πλούτου λέγ' οὐνεχ' ὃ τι θέλεις, ταύτης χάριν.

ΜΕ. προσφάζεται μὲν αἶμα πρῶτα νερτέροις. 1255

ΘΕΟΚ. τίνος ; σύ μοι σήμαινε, πείσομαι δ' ἔγω.

ΜΕ. αὐτὸς σὺ γίγνωσκ'· ἀρκέσει γὰρ ἂν διδῶς.

1243. πέπλων Scaliger for πέπλοις.

1216. λέλειμμαι, *non assequor*, 'I am deficient in the knowledge of Hellenic customs.'

1217. ἐξορμίζομεν. Literally, 'We send them out to sea and moor them there,' i.e. the ship, while the offerings are thrown in.

1249. The old reading, οὐκ οἶδ'. ἐγὼ δ' ἄπειρος κ.τ.λ., was corrected by Hermann. Nauck, after Hartung, reads ὅδ' οἶδ'· ἐγὼ δ' κ.τ.λ. And Theoclymenus then directly appeals to Menelaus. She means, that not having before lost a husband by sea, she has no exact knowledge, from her own experience, of the customary offerings. Hearing this, Theoclymenus turns to Menelaus, still seated at the tomb, and requests from him the necessary information on the subject. And thus any suspicion that might arise, in consequence of the arrangements originating with herself, is shrewdly averted. Menelaus appears to give the required instructions as a disinterested and indifferent spectator.

1253. ὡς ἂν—οὐσίας. The genitive depends on ὡς as in the phrase ὡς τάχους, ὅπως ποδῶν &c. Cf. Electr. 751, πῶς ἀγῶνος ἦκομεν; Sup. 313, πῶς δ' εὐμελείας τοισίδ' ἐν δόμοις ἔχεις ;

1254. ταύτης χάριν. As if he had said δώσω instead of λέγε, 'specify what I must give, (and I will give it) for this

lady's sake.' Dr. Donaldson, *New Cramyllus*, p. 359, considers this verse to illustrate the distinction between *ἐνεκα* and *χάριν*, 'as far as wealth is concerned, say what you would have to please her.'

1255. προσφάζεται. This passage seems to indicate the true sense of the rather obscure word *πρόσφαγμα* (Agam. 1249), which apparently meant 'the preliminary offering of blood,' as the first great propitiatory act, which placed the petitioner in amicable relations with the daemons or heroes to whom he was about to address any prayer. Hence it came to signify in general 'a victim,' as Hec. 41, Iph. Taur. 458, or 'the blood of a victim,' as Alcest. 845. Barnes rightly explains the word by *προλείβεται τῶν σφαγίων αἶμα*.

1257. αὐτὸς σὺ κ.τ.λ., cf. Ion 1357, γνῶσει τὰδ' αὐτός.—ἀρκέσει and δίδως Barnes, for ἀρκέσειε and δίδωσ. The optative arose from the transcribers mistaking ἂν for αὐ. All the requests of Menelaus, it will be observed, have reference to supplying the ship with provisions &c. for a voyage. The mention of *δυσγενὲς μηδὲν* is a mere trick, that Theoclymenus may be kept in ignorance of the real motives. In all this scene the spirit of Greek deceit is strikingly shown. Every verse is a lie, in some form or other.

ΘΕΟΚ. ἐν βαρβάροις μὲν ἵππον ἢ ταῦρον νόμος.

ΜΕ. διδούς γε μὲν δὴ, δυσγενὲς μὴδὲν δίδου.

ΘΕΟΚ. οὐ τῶνδ' ἐν ἀγέλαις ὀλβίαις σπανίζομεν. 1260

ΜΕ. καὶ στρωτὰ φέρεται λέκτρα σώματος κενά.

ΘΕΟΚ. ἔσται τί δ' ἄλλο προσφέρειν νομίζεται ;

ΜΕ. χαλκήλαθ' ὅπλα· καὶ γὰρ ἦν φίλος δορί.

ΘΕΟΚ. ἄξια τὰδ' ἔσται Πελοπιδῶν ἀ δώσομεν.

ΜΕ. καὶ τὰλλ' ὅσα χθὼν καλὰ φέρει βλαστήματα. 1265

ΘΕΟΚ. πῶς οὖν ; ἐς οἶδμα τίνι τρόπῳ καθίετε ;

ΜΕ. ναῦν δεῖ παρῆναι κἀρετμῶν ἐπιστάτας.

ΘΕΟΚ. πόσον δ' ἀπείργει μῆκος ἐκ γαίης δόρυ ;

ΜΕ. ὥστ' ἐξορᾶσθαι ῥόθια χερσόθεν μόλις.

ΘΕΟΚ. τί δὴ ; τόδ' Ἑλλὰς νόμιμον ἐκ τίνος σέβει ; 1270

ΜΕ. ὡς μὴ πάλιν γῇ λύματ' ἐκβάλλῃ κλύδων.

ΘΕΟΚ. Φοίνισσα κώπη ταχύπορος γενήσεται.

ΜΕ. καλῶς ἂν εἴῃ, Μενελεύ τε πρὸς χάριν.

1258. ἵππον. It was the custom of the Persians to sacrifice a horse to the sun. Ovid, Fast. i. 385, 'Placat equo Persis radiis Hyperiona cinctum, Ne detur celeri victima tarda deo.' Il. xxi. 132, ζῶους δ' ἐν δινυσι καθίετε μώνυχας ἵππους. See also Tac. Ann. vi. 37.

1261. στρωτὰ λέκτρα. An empty bier represented the bodies of those who were absent. Hence in the Supplices, v. 1297, mention is made of *seven* pyres of the Argive chiefs, though Amphiarus and Polynices were not included among the bodies brought on the stage. Their places were taken by empty litters. Pflugk well compares Thucyd. ii. 34, μία δὲ κλίνη κενὴ φέρεται ἐστρωμένη τῶν ἀφανῶν, οἳ ἂν μὴ εὑρεθῶσιν ἐς ἀναίρεσιν.

1267. ναῦν for νῦν Canter.

1268. πόσον μῆκος. 'What interval, what distance from the land is to keep the ship apart?' As ἐκ, not ἀπὸ, is used, we must construe πόσον μῆκος ἐκ γαίας, not ἀπείργει ἐκ γαίας. Perhaps we should read ἀπείργειν, viz. δεῖ.—ῥόθια, the foam caused by the waves dashing against the ship. Cf. Iph. T. 1387, λάβεσθε κώπης ῥόθιά τ' ἐκλευκαίνετε. It seems probable that our word *froth* is of common origin, as *frigus* and *ρίγος*. But the Greeks meant by it *sound* rather than *appearance*. Photius, ῥόθιον καλεῖται παρὰ τὸν

ῥόθον τὸν ἐκ τῶν κωπῶν ἀκουόμενον, δτ' ἂν σφοδρῶς ἐλαύνωσιν. Again, ῥόθιον, τὸ μετὰ ψόφου κύμα, ἢ ῥέυμα. Hence in Androm. ῥόθιον κακὸν is a murmur of discontent. Pers. 408, Περσίδος γλώσσης ῥόθος.

1270. τί δὴ ; 'Why so? On what ground does Hellas hold this custom in regard?' Dindorf and the later editors remove the stop at δὴ, making it a double interrogation, as in v. 873. But τί νόμιμον τόδε is a needless question when the nature of the νόμιμον had just been explained.

1271. λύματα, the scourgings, washings, offal, &c., which were cast into the sea. So Il. i. 314, οἳ δ' ἀπελυμαίνοντο καὶ εἰς ἅλα λύματ' ἔβαλλον. The sea was regarded as ἀμύαντος, because all such defilements disappeared. Nauck's proposal to read *θυλήματ'* is quite needless.

1272. Φοίνισσα κώπη. This does not mean, 'You shall have a swift Phoenician ship' (for he would rather have said *δοθήσεται* than *γενήσεται*), but, 'a Phoenician bark will soon perform the passage,' and bring you back again to the shore. See inf. 1531.

1273. τε for γε is Reiske's correction. The sense is, 'That will do very well, and will be agreeable to Menelaus,'—playing, of course, on the ambiguity between the

- ΘΕΟΚ. οὐκουν σὺ χωρὶς τῆσδε δρῶν ἀρκεῖς τάδε ;
 ΜΕ. μητρὸς τόδ' ἔργον ἢ γυναικὸς ἢ τέκνων. 1275
 ΘΕΟΚ. ταύτης ὁ μόχθος, ὡς λέγεις, θάπτειν πόσιν.
 ΜΕ. ἐν εὐσεβεῖ γοῦν νόμιμα μὴ κλέπτειν νεκρῶν.
 ΘΕΟΚ. ἴτω· πρὸς ἡμῶν ἄλοχον εὐσεβῆ τρέφειν.
 ἐλθὼν δ' ἐς οἴκους ἐξελοῦ κόσμον νεκρῷ.
 καὶ σ' οὐ κεναῖσι χερσὶ γῆς ἀποστελῶ, 1280
 δράσαντα τῇδε πρὸς χάριν. φήμας δέ μοι
 ἐσθλὰς ἐνεγκῶν ἀντὶ τῆς ἀχλαινίας
 ἐσθλῆτα λήψει σῖτά θ', ὥστε σ' ἐς πάτραν
 ἐλθεῖν, ἐπεὶ νῦν γ' ἀθλίως ἔχονθ' ὀρώ.
 σὺ δ', ὦ τάλαινα, μὴ 'πὶ τοῖς ἀννήντοις 1285
 * * * * *
 τρύχουσα σαυτήν· Μενέλεως δ' ἔχει πότμον,
 κοῦκ ἂν δύναίτο ζῆν ὁ κατθανὼν πόσις.
 ΜΕ. σὸν ἔργον, ὦ νεᾶνι· τὸν παρόντα μὲν
 στέργειν πόσιν χρῆ, τὸν δὲ μηκέτ' ὄντ' ἔαν·

living and the dead hero.—On δρῶν ἀρ-
 κεῖς see *Alcest.* 383, ἀρκοῦμεν ἡμεῖς οἱ
 προηγήσκατοντες σέθεν, for ἀρκεῖ ἡμᾶς προ-
 ηγήσκειν. 'Is it not enough,' asks Theo-
 clymenus, 'that you should do these
 things without her?'

1277. ἐν εὐσεβεῖ. See v. 1227. 'It
 is not perhaps necessary,' replies Mene-
 laus, 'that she should be present at the
 funeral; but it is a matter of piety not to
 deprive the dead of their rites.'—'Let
 her go,' is the reply; 'it is to our interest
 to train a wife to piety.'

1279. Hermann reads ἐξέλω, the aorist
 subjunctive, 'let me take,' for ἐξελῶ.
Alcest. 160, ἐκ δ' ἐλοῦσα κεδρίνων δόμων
 ἐσθλὰ κόσμον τ' εὐπρεπῶς ἡσκήσατο.
 But there is more probability in Dr.
 Badham's ἐξελοῦ, which Kirchhoff and
 Nauck adopt. This is addressed to the
 messenger, unless we should further read
 ἐλθοῦσ' ἐς οἴκους, addressed to Helen.
 —In the next verse καὶ σέ is 'You too,'
 i. e. as well as providing gifts for the
 dead. The emphatic σέ is not very un-
 frequently elided, as well as the enclitic.

1282. Hermann ejects γ' after ἐνεγκῶν,
 but the later editors retain it. Dr.
 Badham explains: 'ob futura quidem
 quae huic praebenda sunt officia dona

accipies; ob praeteritum beneficium vero,
 quod mihi laeta nuntiasti, vestimenta et
 cibum.'

1285. After this verse Matthiae, Hier-
 mann, and Dindorf place the mark of a
lacuna. The old editions give τρύχου σὺ
 σαυτήν, but the MS. has τρύχουσα σαυτήν.
 Pflugk supposes τρύχου to be the impera-
 tive of τρυχοῦν, and he quotes ἐκτρυχοῦν
 from Thucyd. iii. 93, vii. 48. Elmsley
 suggested τρύχου σεαυτῆς, from Ar. Pac.
 989, οἱ σου τρυχόμεθ' ἤδη τρία καὶ δέκ'
 ἔτη. (But this is a very different thing,
 'who have been pining for, or about you,
 for thirteen years.') One might suggest
 some such supplement to a *lacuna* as—

σὺ δ', ὦ τάλαινα, μὴ 'πὶ τοῖς ἀννήντοις
 δάκρυε, μηδὲ σὸν διαφθείρης δέμας
 τρύχουσα σαυτήν.

By τὰ ἀνήντα the impossibility of raising
 Menelaus from the dead is meant.—A
 more usual idiom would be Μενέλεως δ'
 ἔχει πότμος.

1288. σὸν ἔργον. "Illud Theoclymeni
 ἴτω respicit, monens Helenam ut jam
 sacra funebria curet." *Herm.* By τὸν
 μηκέτ' ὄντα (πόσιν) he in fact means
 Theoclymenus, who has no longer any
 claim to the name.

ἄριστα γάρ σοι ταῦτα πρὸς τὸ τυγχάνων. 1290

ἦν δ' Ἑλλάδ' ἔλθω καὶ τύχῳ σωτηρίας,
παύσω ψόγου σε τοῦ πρὶν, ἦν γυνὴ γένῃ
οἶαν γενέσθαι χρή σε σῶ ξυνεννέτῃ.

ΕΛ. ἔσται τάδ' οὐδὲ μέμψεται πόσις ποτὲ
ἡμῖν· σὺ δ' αὐτὸς ἐγγὺς ὦν εἴσει τάδε. 1295

ἀλλ', ὦ τάλας, εἴσελθε καὶ λουτρῶν τύχῃ
ἐσθητά τ' ἐξάλλαξον. οὐκ εἰς ἀμβολὰς
εὐεργετήσω σ'. εὐμενέστερον γὰρ ἂν
τῷ φιλτάτῳ μοι Μενέλεω τὰ πρόσφορα
δρώης ἂν, ἡμῶν τυγχάνων οἶων σε χρή. 1300

ΧΟ. ὀρέα ποτὲ δρομάδι κώλῳ στρ. α'.

1292. *ψόγον*. This word, as observed on Tro. 642, is especially used of blame attaching to the female sex. The right order of this distich (1292—3) was restored by Canter, the verses being transposed in the old copies.

1295. *αὐτὸς εἴσει τάδε*. She speaks, of course, of her real lord, Menelaus, being a witness to her promises of good behaviour, while Theoclymenus is to take πόσις as if said of himself, σὺ δ' αὐτὸς being addressed to the supposed messenger.

1297. Heracl. 270, κλάων ἔρ' ἄψει τῶνδε, οὐκ ἐς ἀμβολὰς.

1298. *εὐμενέστερον κ.τ.λ.* 'You will do what is right and proper for my dearest Menelaus (i.e. in the pretended burial) with the more hearty good will, if you find me such as you ought to find,' viz. liberal in rewarding you.—*τυγχάνων ἡμῶν*, as Alcest. 10, *οἷου γὰρ ἀνδρὸς θσῖος ὦν ἐτύγχανον*.—*χρὴ for χρῆν* Matthiae.

1300. For *τυχεῖν τινος* see Hipp. 328, *μεῖζον γὰρ ἢ σοῦ μὴ τυχεῖν τί μοι κακόν*;

1301. The choral ode which here follows, though beautiful in itself, is liable to the charge of being unconnected with the subject of the play. For what has the legend of Demeter and Cora, the wanderings of the disconsolate mother, the effects of her wrath on mankind, the persuasion of Zeus, and her reconciliation, to do with Menelaus and Helen? We can only say, that the circumstances bear some resemblance to the restoration of Helen to her husband. Pflugk's explanation is, that the supposed death of Menelaus is a judgment on Helena for

having neglected the worship of Rhea or Cybele, a goddess peculiarly honoured by women. The chorus, so far from believing that Menelaus was dead, had heard the declaration of Theonoe (v. 515) that he was still alive. There is more probability in Musgrave's suspicion, for which he assigns some reasons, that the *cultus* of Rhea had been translated to Athens (from Asia Minor) about this time, and that the poet seized the occasion to delight his audience with her romantic history. There is an obscure allusion, at the beginning of antistr. β', to Helen's neglect of Cybele, which has been compared with the similar case of Phaedra in Hippol. 141 seqq.; but Hermann contends that this forms no apology for the entire ode being on the subject of that goddess. "Vix credibile est," he writes, "ea caussa, ut paucis verbis adversi Helenae casus ex ira Idaeae matris repetentur, ejus rei in tota tragoedia nullum vestigium est, raptum Proserpinae, luctum matris, gravem omnibus animantibus iram, singularem denique rationem, qua placata fuerit, esse descripta." And he adds this opinion (on v. 1376 of his edition), "Nisi fallor, histronibus hoc debemus, qui pro eo carmine, quod Euripides posuerat, aliud inseruerunt, leviter mutatum, ut aliquo certe modo pertinere ad Helenae tragoediam videretur." By *leviter mutatum* he means that the last antistrophe was changed from an address to Cypris, who had inflamed Pluto with a love of Proserpina, to suit the supposed case of Helen herself.—The metre of the ode, which is

μάτηρ θεῶν ἐσύθη
 ἀν' ὑλᾶντα νάπη
 ποτάμιόν τε χεῦμ' ὑδάτων
 βαρύβρομόν τε κύμ' ἄλιον 1305
 πόθῳ τὰς ἀποιχομένας
 ἀρρήτου κούρας·
 κρόταλα δὲ Βρόμια διαπρύσιον
 ἰέντα κέλαδον ἀνεβόα,
 θηρῶν ὅτε ζυγίους 1310
 ζευξάσα θεᾷ σατίνας
 τὰν ἀρπασθεῖσαν κυκλίων
 χορῶν ἔξω παρθενίων
 μέτα κούραι ἀελλόποδες,
 ἃ μὲν τόξοις Ἄρτεμις, ἃ δ' 1315
 ἔγχει Γοργώπα πάνοπλος
 * * *

both difficult and corrupt, consists of varieties of glyconean verse. Many of these are *polyschematistic*, e. g. 1306, 1313.

1301—8. 'Twas at full speed that the Mountain Mother once rushed over the woody dells and the streaming waters of rivers, and the deep-roaring surge of the sea, through an eager longing for the mysterious maid who had gone from her.'—*δρομάς κῶλον* may be compared with *μανιάσι λυσσήμασιν*, Or. 270, *φοιτάσι περροῖς*, Phoen. 1024, *victricia arma*, Propert. v. l. 47.

1303. *ὑλᾶντα* for *ὑλέεντα* is L. Dindorf's metrical correction. Compare *χρυσὸν τιμῆντα* for *τιμήντα*, Il. xviii. 475. The epithet *ἄρρητος* applied to Proserpine has reference to the secrecy of the Eleusinian Mysteries, and to the name which was mentioned with awe and reserve. Compare Oed. Col. 127—32 with v. 1051 *ibid.*

1309—17. 'And the Bacchic cymbals sending forth a piercing clang sounded aloud, when with the goddess, who had harnessed her car to her yoked lions in pursuit of her who had been carried off from without the ring of dancing maidens, the light-footed virgins Artemis with her bow, and the awful goddess armed with the spear, [went forth in company].' The difficulty of this passage consists chiefly in the loss of the verb depending

on *ὅτε* and governing *θεᾷ*. Hermann would supply *προὔξωρμῶντο*, but, as a whole verse has evidently dropped out, it is vain to guess at the exact word. Pflugk understands *ἐσύθησαν*, and a similar example has already been illustrated on v. 236. The dative, instead of *ζευξάσα θεᾷ*, was restored by Hermann, and both sense and metre (*θεᾷ* being a monosyllable) require the change. Kirchhoff reads *ζυγίοις ζευξάσα θεᾷ σατίνας*, Dr. Badham *ζευξάσαι θεᾷ σατίνας*.—*σατίνας* for *σατίνας* is due to Musgrave. The word is not truly Greek, but borrowed from an oriental dialect.—For *μέτα* compare Alcest. 483, *Θρηκὸς τέτρωρον ἄρμα Διομήδους μέτα*.—*κούραι* for *κουράν* δ' Tyrwhitt, Pflugk, and others. That Pallas and Artemis, the two virgin goddesses, were often represented as the companions of Persephone at the time of her being carried off by Pluto, is observed by Hermann, after Welcker, to have been a common tradition. Mr. F. H. Baynes compares Claudian, *De Raptu Proserpinae*, ii. 204—6; 'diffugiunt nymphae; rapitur Proserpina curru, Imporatque deas. Jam Gorgonos ora revelat Pallas, et intento festinat Delia cornu.'

1316. *Γοργώπα* for *Γοργώ* is Hermann's, *Γοργῶπις* Dr. Badham's correction. The final syllable *πα* was easily absorbed or lost in consequence of the *πα* in *πάνοπλος*.

ἀυγάζων ἐξ οὐρανίων
 ἄλλαν μοῖραν ἔκραιεν.
 δρομαίων δ' ὅτε πολυπλανήτων
 μάτηρ †ἔπαυσε πόνων,
 ματεύουσ' ἀπόρους
 θυγατρὸς ἀρπαγᾶς δολίους,
 χιονοθρέμοντας δ' ἐπέρασ'
 Ἰδαίαν Νυμφᾶν σκοπιάς·
 ῥίπτει δ' ἐν πένθει
 πέτρινα κατὰ δρία πολυνιφέα·
 βροτοῖσι δ' ἄχλοα πεδία γᾶς
 οὐ καρπίζουσ' ἀρότοις
 λαῶν φθείρει γενεάν·
 ποίμναις δ' οὐχ ἔει θαλερὰς

ἀντ. α'.

1320

1325

1330

Matthiae's ἐν ἔγχει is not so good as Seidler's ἐγχει καὶ Γοργοῖ, viz., 'with spear and aegis.' The dress of Pallas was that of a hoplite (Heracl. 695, Herc. F. 1003), which is easily implied by πάνοπλος, though the spear only is specified.

1317. Some verse has been lost like ἦντησαν· Ζεὺς δ' ἐξ ἐδράνων, corresponding to the glyconic 1335. In the old copies the δ' is added after αὐγάζων. By ἄλλαν μοῖραν he means that Zeus willed otherwise than that the pursuit should be successful.

1319—29. 'But when the mother had ceased from her long wearisome course in the perplexing search after the crafty rape of her daughter, then it was that she crossed the snow-preserving heights of the Idean Nymphs, and flung herself in grief through the rocky thickets deep with snow; and by making the herbless plains of the earth to produce no fruit for mortals on arable lands, she destroys the race of the inhabitants.' The sense is, 'When Rhea gave up the pursuit in despair, she threw herself into the solitudes of the mountains in profound grief, and caused a famine by neglecting to bless the year's crops.' Either ἔπαυσε πόνους or ἔληξε πόνων seems probable. It is clear that the syntax would be ἔπαυσεν (αὐτήν) πόνων, against the sense.

1321. ματεύουσ' ἀπόρους is Hermann's and Matthiae's correction of μαστεύουσα πόνους (πόρους H. Stephens), and Ἰδαίαν

νυμφᾶν σκοπιάς Elmsley's for Ἰδαίαν νυμφᾶν σκοπιᾶς.

1323. Kirchhoff gives γ' ἐπέρασ' with the M.S. Flor., Nauck τ' ἐπέρασ' with Elmsley. In the latter case, the apodosis will be marked not by δέ here, but by δέ in 1327.

1325. ῥίπτει, supply ἐαυτήν. So ἰάπτει Ἀσίδος δι' αἶας, Aesch. Suppl. 541. See Alcest. 897, τί μ' ἐκώλυσας ῥῖψαι τῷ μβου τάφρον εἰς κόλιν; Cycl. 166, ῥῖψαί τ' ἐς ἄλμην λισσάδος πέτρας ἄπο. Theognis 176, χρὴ πένιν φεύγοντα καὶ ἐς μεγακητέα πόντον ῥίπτειν. Hence there is no need for Kirchhoff's πίπτει, which is much weaker.

1328. καρπίζειν is 'to fructify' (Phoebus, εὐκαρτα ποιεῖν), whence in the middle ἐκκαρπίζεσθαι is 'to have fruit produced from oneself,' Aesch. Theb. 597. See Bacch. 406.—ἀρότοις, cf. Med. 1281. Suppl. 29. Diodorus Siculus, lib. v. § 5, quotes ten lines of Carcinus, the tragic writer, upon this subject. The famine which Demeter caused is described in similar words, πένθεσιν δέ παρθένου σίτων ἔμοιρον διωτρεφὲς φθίνειν γένος. See also Ovid, Fast. iv. 1617.—δὲ after λαῶν was omitted by G. Dindorf, other critics having previously condemned it.

1330—7. 'And for the flocks she sent not forth the juicy food of leafy tendrils; therefore of many of them did the life fail, and there were no sacrifices to the

βοσκὰς εὐφύλλων ἐλίκων
πολέων δ' ἀπέλειπε βίος,
οὐδ' ἦσαν θεῶν θυσίοι,
βωμοῖς τ' ἀφλεκτοὶ πέλανοι
πηγὰς τ' ἀμπαύει δροσερὰς
λευκῶν ἐκβάλλειν ὑδάτων
πένθει παιδὸς ἀλάστω.
ἐπεὶ δ' ἔπαυσ' εἰλαπίνας
θεοῖς βροτείῳ τε γένει,
Ζεὺς μελίσσων στυγίους
ματρὸς ὀργὰς ἐνέπει,
βᾶτε, σεμναὶ Χάριτες,
ἴτε, τὰν περὶ παρθένῳ

1335

στρ. β'. 1337

1340

gods; and on the altars the bread-offerings were not consumed; the dewy fountains too of clear waters she stopped from springing, through inconsolable grief for her child.' For *βοσκὰς* Hermann reads *βοτὰς*,—a change not metrically necessary, and one that introduces a word which he admits is "non aliunde notam," though *βοτὸν* and *βοτὸς* are cited as substantives by two or three obscure grammarians. The *ἐλικες* are any kind of young curling shoots. Both goats and other cattle in foreign countries are fed on the clippings of vines mixed with other fodder of various kinds (*συνφερὸς*, Hes. Opp. 604).—Cf. Virg. Georg. iii. 531, who is speaking of a murrain among cattle: 'Tempore non alio dicunt regionibus istis Quaesitas ad sacra boves Junonis.' The last verse was restored by L. Dindorf from the MSS. It is omitted in the old editions. "In codicibus qui illum versum servarunt, adscriptum *περίσσω*. Redundare enim credebant metrici, quod non animadvertant excidisse unum ex strophicis versibus. Hinc factum, ut omitteretur in edd." Hermann.—*ἀλάστω* for *ἀλάστωρ* is due to L. Dindorf.

1332. It is uncertain whether *πολέων* belongs to *πολὺς* or to *πόλις*.

1334. Hesych. *πέλανοι* *πέμματα εἰς θυσίας ἐπιτῆδεια*.

1336. *ὑδάτων* is a somewhat anomalous genitive. It may be either *partitive*, or depend on the sense of *βρνεῖν*, 'to gush forth with water.' Mr. F. H. Baynes thinks the sense may be, 'stopped them

from digging springs of clear water.' He compares Plutarch, Pomp. § 32, *τεκμαιρόμενος ἔχειν πηγὰς τὸ χωρίον, ἐκέλευσεν ἐκβαλεῖν πανταχοῦ φρέατα*.

1338—1352. 'But after that she had put a stop to the banquets both for gods and men (i. e. the corn and the cattle), Zeus, by way of soothing the moody anger of the mother, said, Go, ye revered Graces, go, remove from angry Demeter the grief she has felt for her child in her wanderings; go, ye Muses too, with hymns for the dance. And then the rumbling noise of brass, and the skin-stretched tambourine, fair Cypris seized, first of the immortals; and the goddess (Rhea) smiled, and took into her hands the deep-booming flute, delighted with its liquid melody.'

1342. *τᾶ* for *τὰν* is L. Dindorf's reading, adopted by W. Dindorf and Nauck, but rejected by Pflugk, Hermann, and Kirchhoff, the construction being *τὰν περὶ παρθένῳ λύπαν*.—*ἄλᾶν* is Bothe's, *ἔλας* Hermann's independent conjecture for *ἀλαλᾶ*. Matthiae and Pflugk give *ἀλλάξαι* after Musgrave. The sense and punctuation of the passage were determined by Seidler and Hermann; but W. Dindorf has departed from it widely, reading *λάβετε* for *τε λάβετε*, and understanding this as the command of Zeus to the Muses, and *ἔλασεν* (perhaps by a misprint for *γέλασεν*) instead of *γέλασέ τε*. Some minor errors, as *τύμπανα* for *τύπανα*, and *πυρσογενή* for *βυρσοτενή*, were removed by Canter and others. The

Δηοὶ θυμωσαμένα
 λύπαν ἐξαλλάξατ' ἄλᾶν,
 Μοῦσαι θ' ὕμνοισι χορῶν. 1345
 χαλκοῦ δ' αὐδὰν χθονίαν
 τύπανά τ' ἔλαβε βυρσοτενῇ
 καλλίστα τότε πρῶτα μακάρων
 Κύπρις, γέλασέν τε θεὰ,
 δέξατό τ' ἐς χέρα 1350
 βαρύβρομον αὐλὸν
 τερφθεῖσ' ἀλαλαγμῶ.
 ὦν οὐ θέμις σ' οὔθ' ὅσια, ἀντ. β'.
 ἔκυρσας εὐνῶν θαλάμοις,
 μῆνιν δ' ἔσχες μεγάλας 1355
 ματρὸς, ᾧ παῖ, θυσίας
 οὐ σεβίζουσα θεᾶς.

τύπανον was a circle of brass, something like our tambourine, with movable tinkling plates (*κρόταλα* in v. 1309), and stretched with skin. Its tone is called *χθονία αὐδή*, because, being deep like our drums, it was compared to earthquake rumblings. Such an instrument was naturally used in a symbolical Chthonian worship. Musgrave appositely quotes Aesch. frag. Edon. 54 Dind., *τυπάνου δ' ἡχώ ὡσθ' ὑπογείου βροντῆς φέρεται βαρυταρβής*. There is no difficulty in taking *αὐδὰν* as the accusative after *ἔλαβε*, to which *τύπανά τε* is a sort of *epexegetis*. Hermann's summary of the general meaning is this; "Venerem fecit primam deorum tibiae et tympana cepisse, ut eam exhilararet, quo facto risisse Idacam matrem dicit, gavisamque isto concentu tibiae manibus suis accepisset. Neque id absurde invenit. Venus enim caussa doloris exstiterat, ut per quam amore incensus Pluto rapuisset Proserpinam."

1350. *χέρα* for *χέρας* Hermann, on account of the metre of v. 1366.

1353 seqq. The concluding antistrophe is exceedingly difficult, and its interpretation is little more than conjectural. The old reading is *ὦν οὐ θέμις οὔθ' ὅσια ἐπύρσας ἐν θαλάμοις*. Cauter and Hermann, guided by the metre, give *ὦν οὐ θέμις σ', οὔθ' ὅσια*, and the words so corrected are referred by some to

Cypris, who inspired Pluto in Hades with love, by others to Helen, who did the same to Paris. Whether *πυροῦν* alone is ever used in this sense is justly doubted by Dindorf, who reads *ἐπύρσας ἐν γὰρ θαλάμοις*. Hermann, who takes the latter view, gives *πύρσας ἐν σοῖς θαλάμοις*, but proposes also *πύρσας ἀνδρ' ἐν θαλάμοις*. A more probable reading is *ἐκυρσας εὐνῶν* (*ἐκυρσας* is also Heath's conjecture), on the supposition that the *εὐν* passed into *ἐν*, when the termination of the word had by some accident been lost. Thus the sense is appropriate to the amour of Helen and Paris, and the consequent anger of Cybele, who had already been incensed at Helen's neglect. For *θαλάμοις*, Helen's own house at Sparta, where Paris wooed her, see Androm. 593. This correction at once accounts for and retains the old reading *ὦν οὐ θέμις*. Adopting *ἔσχες* for *ἔχεις* from Seidler (*εἶχεις* Musgrave and Hermann), and *θεᾶς* for *θεοῖς* from Heath, we may translate as follows:—'A union which it was unlawful and unholy for you to have (*κύρσαι*), you met with in your own marriage chamber; and so you incurred the anger of the great mother by not paying due respect to the sacrifices of the goddess.' Dindorf adopts the improbable alteration of Seidler, *συσσεβίζουσα*, explaining *μῆνιν ἔσχες* *iram cohibuisti*.

μέγα τοι δύναται νεβρῶν
 παμποίκιοι στολίδες,
 κισσοῦ τε στεφθεῖσα χλόα
 νάρθηκας εἰς ἱερούς,
 ρόμβων θ' εἰλισσομένα
 κύκλιος ἔνοσις αἰθερία,
 βακχεύουσά τ' ἔθειρα Βρομίῳ
 καὶ παννυχίδες θεᾶς,
 εὐτέ νιν ὄμμασιν
 ἔβαλε σελάνα.
 [μορφᾷ μόνον ἦρχεις.]

1360

1365

ΕΛ τὰ μὲν κατ' οἴκους εὐτυχοῦμεν, ὦ φίλαι·

1358. *δύναται* for *δύνανται* Musgrave. For this idiom (*schema Pindaricum*) see Ion 1146. Pers. 49. The meaning apparently is, that the cultus of Cybele, and the kindred orgiastic rites of Bacchus are of great power, are not to be slighted with impunity, as Helen has found to her cost. So Phaedra is warned in Hipp. 141—4, *σὺ γὰρ ἔνθεος, ὦ κούρα, —ματρὸς ὀρέας φοιτᾷς.* —στολίδες νεβρῶν, the νεβρίδες or fawn-skins worn by the Bacchantes. See Bacch. 696, and for στολίδες (*tucks*) *ibid.* 936.

1360. *κισσοῦ* for *κισσῶ* Musgrave. Hermann retains the dative, supposing that the fir-cone was called *χλόη*. Ancient drawings however (several of which have been published, among other sources, from the walls of Pompeii and Herculaneum) sometimes represent the Bacchic wand (*νάρθηξ* as distinct from *θύρσος*) as a long and slender reed surmounted with a tuft of ivy-leaves. Here therefore the *κισσοῦ χλόης* is said *στεφθεῖναι εἰς νάρθηκας*, to be hung in tufts on the ferule. So *στέφειν πρὸς τι* in Aesch. Theb. 50.

1362. *εἰλισσομένα* for *ἐλ.* Fix.

1363. *ἐνοσις*, Tro. 1326. Bacch. 585, the brandishing of the drum, is called *κύκλιος* (so Scaliger for *κυκλίσιος*), from its rotating and at the same time circular motion round the head. Similar antics may often be noticed among our modern street-players. Musgrave quotes the Schol. on Apoll. Rhod. i. 1139, *Ῥόμβος· τροχίσκος, ὃν στρέφουσιν ἱμάσι, τύπτοντες, καὶ οὕτως κτύπον ἀποτελοῦσι.* Similarly Photius, *Ῥόμβος, ὃ ἔχουσιν οἱ ἐπιθειάζοντες ὡς τύμπανον· οὕτως Εὐπολῖς.* There

was a cognate word *ρόμβος*, which Hesych. explains by *δῖνος*. Both forms are the same as our *rumble* (on the principle of *onomotopoeia*). But the secondary idea of circular shape or motion is the prevailing use.

1364. *ἔθειρα*. Bacch. 864, *δέραν εἰς αἰθέρα δροσερὴν ῥίπτουσα.*

1366. The concluding three verses are very corrupt, and Kirchhoff calls them 'insanabiles.' Most of the editors accordingly retain the vulgate, *εὖ δέ νιν ἔμασιν ὑπέρβαλε σελάνα. μορφᾷ μόνον ἦρχεις*, avowedly as being a hopeless farrago of words. There is some probability in Hermann's reading, as given in the text, 'when the (full) moon visits them with her light.' He quotes Troad. 1075, *Φρυγῶν τε ζᾶθεοι σελᾶναι συνδῶδεκα πληθῆι* (literally, 'twelve together in fulness'), in proof that the nightly orgies of Cybele were celebrated on the day of the full moon every month. The last line he considers to be the patchwork of some grammarian, to fill up the place of one which had been lost. Translate:—'Much in sooth may be done by the flowing dress of the speckled fawn-skins, and the verdant ivy hanging in folds on the sacred wands, and the whirling motion of the hoops revolving through the air, and the locks that revel for Bromius, the nightly vigils too of the goddess (Rhea), when the moon visits them with her full light.'

1369. Helen, who has been within the house to use her best endeavours to win Theonoe to her cause, now comes forward to announce her success. The daughter

ἢ γὰρ συνεκκλέπτουσα Πρωτέως κόρη 1370
 πόσιν παρόντα τὸν ἔμδν ἱστορουμένη
 οὐκ εἶπ' ἀδελφῷ· κατθανόντα δ' ἐν χθονὶ
 οὗ φησιν αὐγὰς εἰσορᾶν ἐμὴν χάριν.
 κάλλιστα δ' ἦτ' ἀνήρπασεν † ἐν τύχῃ πόσις·
 ἂ γὰρ καθήσειν ὅπλ' ἔμελλεν εἰς ἅλα, 1375
 ταῦτ' ἐμβαλὼν πόρπακι γενναίαν χέρα
 αὐτὸς κομίζει, δόρυ τε δεξιᾷ λαβὼν,
 ὥς τῷ θανόντι χάριτα δὴ συνεκπονῶν.
 προὔργου δ' ἐς ἀλκὴν σῶμ' ὅπλοις ἡσκήσατο,
 ὥς βαρβάρων τροπαῖα μυρίων χερὶ 1380
 θήσων, ὅταν κωπήρες εἰσβῶμεν σκάφος,
 πέπλους ἀμείψας, ἀντὶ ναυθόρου στολῆς,
 ἀγὼ νιν ἐξήσκησα, καὶ λουτροῖς χροᾷ
 ἔδωκα, χρόνια νίπτρα ποταμίας δρόσου.
 ἀλλ' ἐκπερᾷ γὰρ δωμάτων ὁ τοὺς ἐμούς 1385
 γάμους ἐτοίμους ἐν χεροῖν ἔχειν δοκῶν,
 σιγητέον μοι· καὶ σὲ προσποιούμεθα

of Proteus has consented to conceal the existence of Menelaus, and to assert that he is dead. Menelaus has himself taken charge of the arms which Helen had requested for offerings (v. 1263); and Theoclymenus is at this juncture seen with his attendants bringing such ornaments as had been bespoken for the funeral.

1371. *ἱστορουμένη*, 'informing herself about,' ascertaining, *πυνθανομένη*. Or perhaps, 'when questioned, she did not tell her brother that my husband was here.' Soph. Trach. 415, οὐ, πρὶν γ' ἐν εἴπῃ ἱστορούμενος βραχύ.—ἐν χθονὶ must be taken with *εἰσορᾶν*. Helen's own story had been, that he was lost at sea, v. 1209, and it is not likely that Theonoe should have spoken of him as *κατθανόντα ἐν χέρσῳ*. Translate therefore, 'But, to oblige me, she says that, being dead, he no longer sees the light of the sun on the earth.'

1374. This verse is corrupt. Hermann marks the loss of one line, supposing *κάλλιστα* to refer to the most available or beautiful of the arms in the palace which Menelaus could lay his hands upon. Both the want of caesura, if we omit ἐν, and the improper use of *ἦτα* show the

passage to be faulty; and neither of these difficulties is removed by Barnes' conjecture *τεύχη* for ἐν τύχῃ. Nauck reads *δὴ τὰδ' ἡρπασεν*, with Fix. But perhaps *ἀνεῦρεν* or *τάδ' εῦρεν* may have been superseded by an inept gloss; 'this clever device my husband invented, by a lucky thought, to arm his own person with the arms he pretended to bring only as an offering to the deceased.'

1379. *προὔργου*, opportunely, viz. because he would so soon have to use them. So *προὔργου πεσόντα*, Iph. T. 309.—*ἡσκήσατο*, cf. Alcest. 161. Mr. F. H. Baynes thinks the sense is, 'Truly it was to good purpose that he trained his body under arms to strength and endurance.' (Which might mean, in the war with Troy.)

1382. *ἀμείψας*. The old copies add δ' after *πέπλους*. Hermann rightly omits it, so that the construction is continued from *ἡσκήσατο*, 'having taken as garments, in exchange for the dress of a shipwrecked sailor, what I dressed him out in,' &c.

1387. *καὶ σὲ κ.τ.λ.* 'And you (the chorus) we claim as friends to our cause and (bid you) to control your tongue, if perchance we may be able, having our-

εὔνου, κρατεῖν τε στόματος, ἣν δυνώμεθα
σωθέντες αὐτοὶ καὶ σὲ συσσωσαί ποτε.

ΘΕΟΚ. χωρεῖτ' ἐφεξῆς, ὡς ἔταξεν ὁ ξένος, 1390

δμῶες, φέροντες ἐνάλια κτερίσματα.

Ἑλένη, σὺ δ', ἣν σοι μὴ κακῶς δόξω λέγειν,

πείθου, μὲν' αὐτοῦ· ταῦτά γὰρ παροῦσά τε

πράξεις τὸν ἄνδρα τὸν σὸν ἣν τε μὴ παρῆς.

δέδοικα γάρ σε μή τις ἐμπεσὼν πόθος 1395

πείσῃ μεθῆναι σῶμ' ἐς οἶδμα πόντιον,

τοῦ πρόσθεν ἀνδρὸς χάρισιν ἐκπεπληγμένην·

ἄγαν γὰρ αὐτὸν οὐ παρόνθ' ὁμως στένεις.

ΕΛ. ὦ καινὸς ἡμῖν πόσις, ἀναγκαίως ἔχει

τὰ πρῶτα λέκτρα νυμφικὰς θ' ὁμιλίας 1400

τιμᾶν· ἐγὼ δὲ διὰ τὸ μὲν στέργειν πόσιν

καὶ ξυνθάνοιμ' ἄν· ἀλλὰ τίς κείνῳ χάρις

ξύν κατθανόντι κατθανεῖν ; ἔα δ' ἐμὲ

αὐτὴν μολοῦσαν ἐντάφια δοῦναι νεκρῷ.

θεοὶ δὲ σοὶ τε δοῖεν οἷ' ἐγὼ θέλω 1405

selves got home safe, to bring you also home together at some future day.' Iph. T. 1067, *σωθεῖσα δ', ὡς ἂν καὶ σὺ κοινωῆς τύχης, σώσω σ' ἐς Ἑλλάδ'*. Pflugk and Bothe, following Matthiae, who was himself misled by the pretended MSS. of H. Stephens, give a corrupt reading *κρατοῦντα στόματος*, which should have been *κρατοῦσαν*, as referring to the leader of the chorus, who was to be addressed as a woman. Hermann gives *κρατεῖν γε*, apparently regarding the infinitive as exegetical of *εὔνου*, and so also Nauck.

1390. *ἐφεξῆς*, in rank and file like a military *λόχος*. "Theoclymenus hic ingreditur in scenam, non modo corporis sui custodiis regis septus, sed etiam longo famulitio comitatus, qui vestes, arma, et animalia ducebant ad navem Menelai exequiarum causa." *J. Barnes*.

1392. Theoclymenus repeats his effort (cf. v. 1274) to induce Helen to stay on shore while the ceremonies are being performed. He is afraid lest through excess of grief she should throw herself into the sea. A plausible and clever answer suffices to allay his fears on that head, and he leaves her believing that he possesses

her affection at least so far as that he will shortly become her husband.

1395. *σε*. So the MSS.; but the old edd. have *σοι*, which is equally good, if construed with *ἐμπεσὼν*, though a better order would be *μή σοί τις κ.τ.λ.*

1399. *ὦ καινός*. W. Dindorf gives *ὦ καινός*, which is quite needless. For we often find *ὦ φίλος* in direct address, and in *Alcest.* 569, *ὦ πολύξεινος καὶ ἐλεύθερος ἀνδρὸς αἰέ ποτ' οἶκος*. See on *Androm.* 1. The old reading *κλεινός* was corrected by Elmsley. The mention in the next verse of *τὰ πρῶτα λέκτρα* confirms this, which is of course spoken to Theoclymenus, now about to become her husband, as he supposes. But Kirchhoff and Nauck retain *ὦ κλεινός*.

1403. Nauck reads *δ' ἐμὲ* for *δέ με*.

1405. *οἷ' ἐγὼ θέλω*. The emphatic *ἐγὼ* implies, *οὐχ οἶα σὺ θέλεις*, i. e. *πάντα κακά*. It is intended really as an imprecation on her persecutor. So *Ar. Ach.* 446, *εὐδαιμονοίης, Τηλέφω δ' ἀγῶ φρονῶ*, sc. *γένεοιτο*. See sup. v. 1201. *Androm.* 1170, *οὐχ ὡς σὺ θέλεις*. Iph. A. 864, *σώσασθ' οὐς ἐγὼ θέλω*. *Herc.* 749, *εἰ πράσσει τις ὡς ἐγὼ θέλω*, and *ib.* 762.

καὶ τῷ ξένῳ τῷδ', ὅτι συνεκπονεῖ τάδε.
 ἔξεις δέ μ' οἶαν χρή * σ' ἔχειν ἐν δώμασι
 γυναικ', ἐπειδὴ Μενέλεων εὐεργετῆς
 καμ'. ἔρχεται γὰρ δὴ τιν' ἐς τύχην τάδε·
 ὅστις δὲ δώσει ναῦν, ἐν ᾗ τὰδ' ἀξομεν,
 πρόσταξον, ὡς ἂν τὴν χάριν πλήρη λάβω.

1410

ΘΕΟΚ. χώρει σὺ, καὶ ναῦν τοῖσδε πεντηκόντορον
 Σιδωνίαν δὸς κἀρετμῶν ἐπιστάτας.

ΕΛ. οὐκουν ὄδ' ἄρξει ναὸς δς κοσμεῖ τάφον ;

ΘΕΟΚ. μάλιστ' ἀκούειν τοῦδε χρὴ ναύτας ἐμούς. 1415

ΕΛ. αὐθις κέλευσον, ἵνα σαφῶς μάθωσί σου.

ΘΕΟΚ. αὐθις κελεύω, καὶ τρίτον γ', εἰ σοι φίλον.

ΕΛ. ὄναιο, καὶ γὰρ τῶν ἐμῶν βουλευμάτων.

ΘΕΟΚ. μὴ νυν ἄγαν σὸν δάκρυσιν ἐκτῆξης χροά.

ΕΛ. ἦδ' ἡμέρα σοι τὴν ἐμὴν δείξει χάριν. 1420

ΘΕΟΚ. τὰ τῶν θανόντων οὐδὲν, ἀλλ' ἄλλως πόνος.

ΕΛ. ἔστιν τι κακὴ κἀνθάδ' ὧν ἐγὼ λέγω.

ΘΕΟΚ. οὐδὲν κακίῳ Μενελεύ μ' ἔξεις πόσιν.

ΕΛ. οὐδὲν σὺ μεμπτός· τῆς τύχης με δεῖ μόνον.

1409. "Sententia haec est ; nam haec ad aliquam bonam fortunam tendunt." Hermann. There is however, as Pflugk perceived, a latent meaning besides the apparent one,—'there is a certain fortune in this matter that you little suspect,' viz. that in assisting the dead, as you suppose, you are in fact assisting the living to escape from you.

1410. τάδε, sc. κτερίσματα sup. 1391. —πλήρη, 'in full,' 'wanting in nothing.'

1412. πεντηκόντορος (inf. 1532), like ἐκκόσπος, 'twenty-oared,' Od. ix. 322, contains the root of ἐρέσσειν.

1414. ἄρξει ναὸς. The importance of Menelaus having the command is seen inf. 1552, 1580.

1416. αὐθις κέλευσον. The answer had been addressed to herself, but she wishes it to be explicitly given to the attendant who is conveying the king's orders.

1418. ὄναιο, 'bless you !' For ὄνασθαι with a genitive see Alcest. 335. Med. 1025. 'May I too be fortunate in my plans,' is to be understood by Theoclymenus as a hope that the funeral ceremonies will be safely and efficiently performed.

1420. τὴν ἐμὴν χάριν, 'the amount of my gratitude,'—i. e. how glad I shall be to escape from you.—ἄλλως in the next verse has been restored by Hermann and others from the M.S. for ἀπλῶς. Pflugk compares Tro. 1218. δοκῶ δὲ τοῖς θανούσι διαφέρειν βραχὺ, Εἰ πλουσίῳ τις τεύχεται κτερισμάτων. Κενὸν δὲ γαῦρον ἐστὶ τῶν ζώντων τόδε.—πόνος, supply περὶ αὐτῶν γίνεσθαι.

1422. καὶ ἐκεῖ καὶ ἐνθάδε, not only in Hades, but also here on earth, lit. 'but there is something in the other world, as well as something in this, in such heroes as I allude to.' She means Menelaus, who is not ἐκεῖ but ἐνθάδε, while he supposes her to mean, that her affection is divided between her dead husband and her living suitor. Bothe's conjecture is ingenious, ὧν ἔχω λόγον, quorum rationem habeo. If ὧν ἐγὼ λέγω be right, she must mean τῶν θανόντων in the preceding verse:—'What I mean by the dead are those who are in fact alive.'

1424. οὐδὲν σὺ μεμπτός. 'With you I have no reason to be dissatisfied; all I now require is to be fortunate (in my

- ΘΕΟΚ. ἐν σοὶ τόδ', ἦν σὴν εἰς ἔμ' εὖνοιαν διδώς. 1425
 ΕΛ. οὐ νῦν διδαξόμεσθα τοὺς φίλους φιλεῖν.
 ΘΕΟΚ. βούλει ξυνεργῶν αὐτὸς ἐκπέμψω στόλον ;
 ΕΛ. ἥκιστα· μὴ δούλευε σοῖς δούλοις, ἄναξ.
 ΘΕΟΚ. ἀλλ' εἶα· τοὺς μὲν Πελοπιδῶν ἐὼ νόμους.
 καθαρὰ γὰρ ἡμῖν δώματ'· οὐ γὰρ ἐνθάδε 1430
 ψυχὴν ἀφήκε Μενέλεως· ἴτω δέ τις
 φράσων ὑπάρχουσιν τοῖς ἐμοῖς φέρειν γάμων
 ἀγάλματ' οἴκους εἰς ἐμούς· πᾶσαν δὲ χρὴ
 γαῖαν βοᾶσθαι μακαρίαις ὑμνωδίαις
 ὑμέναιον Ἑλένης κάμδον, ὡς ζηλωτὸς ἦ. 1435
 σὺ δ', ὦ ξέν' ἐλθὼν πελαγίους ἐς ἀγκάλας
 τῷ τῆσδε πρίν ποτ' ὄντι δούς πόσει τάδε
 πάλιν πρὸς οἴκους σπεῦδ', ἐμὴν δάμαρτ' ἔχων,
 ὡς τοὺς γάμους τοὺς τῆσδε συνδαίσας ἐμοὶ

marriage).’ So Theoclymenus is to understand it; but Helen of course means, luck in her enterprise. The old reading μέλει was corrected by Musgrave, whose emendation, adopted by Dind. and Herm., is rejected by Matth. and Pflugk.

1427. βούλει—ἐκπέμψω. The conjunctive is used because the question virtually is πότερον ἐκπέμψω; So Cycl. 149, βούλει σε γεύσω πρῶτον ἄκρατον μέθυ; Prom. v. 799, ἐλοῦ γὰρ ἡ πόνων τὰ λοιπὰ σοὶ φράσω σαφηνῶς, ἡ τὸν ἐκλύσονται ἐμέ.

1428. μὴ δούλευε. As the proposal of Theoclymenus is fatal to their chance of escape, and as at the same time the rejection of a courteous and well-meant offer might, by irritating the king, equally have frustrated the whole plan, some ready wit was required for framing a suitable answer. We may notice the truly Greek ingenuity with which inconvenient offers are evaded, ambiguous replies returned, and Theoclymenus is kept in the best humour with himself and his captives, while in fact he is being bantered by them. The poet was concerned to show that the βάρβαροι were no match in cunning for the Hellenes.

1429. ἀλλ' εἶα κ.τ.λ. The sense is ‘Well! I have myself no further concern with the customs of Greeks, for my house is free from the guilt of the stranger’s death; let them go if they please then

without me.’ He thus dismisses the matter, and turns to give directions about his approaching marriage.

1432. γάμων ἀγάλματα, presents to increase the splendour of the royal nuptials. The Egyptian king is represented as supreme over divers petty sovereigns, like the king of the Persians.

1434. βοᾶσθαι. This might be regarded as the middle voice, with ὑμέναιον for its object, in the sense *canendum curare*; but it is more probably passive, as Hermann explains it, the accusative ὑμέναιον depending on the meaning ‘to resound.’ So Iph. Aul. 437, κατὰ στέγας λατὸς βοάσθω. Elmsley regarded ὑμέναιον as an accusative in apposition to the sentence, βοᾶσθαι being compared with αὐλεῖται πᾶν μέλαθρον Iph. T. 367, θυηπολεῖται ἅστυ Heracl. 402, to which might be added El. 714, σελαγγεῖτο δ' ἄν' ἅστυ | πῦρ ἐπιβώμιον Ἀργείων. It is a question if the nominative is not the true reading, ὑμέναιος Ἑλένης κάμδς ὡς ζηλωτὸς ἦ.

1436. It is needless to place commas, as even Hermann has done after other editors, before and after ἐλθὼν, for no one would construe ἐλθὼν ἐς ἀγκάλας rather than ἐλθὼν δούς τάδε ἐς ἀγκάλας. Cf. Ar. Ran. 704, καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλας.

1439. γάμους, ‘the marriage-feast,’—the regular meaning of the plural.

- στέλλη πρὸς οἴκους, ἧ μένων εὐδαιμονῆς. 1440
ΜΕ. ὦ Ζεῦ, πατήρ τε καὶ σοφὸς κλήζει θεός·
 βλέψον πρὸς ἡμᾶς καὶ μετὰστησον κακῶν.
 ἔλκουσι δ' ἡμῖν πρὸς λέπας τὰς συμφορὰς
 σπουδῇ σύναψαι· κἂν ἄκρα θίγῃς χειρί,
 ἧξομεν ἕν' ἐλθεῖν βουλόμεσθα τῆς τύχης. 1445
 ἄλις δὲ μόχθων οὖς ἐμοχθοῦμεν πάρος.
 κέκλησθέ μοι, θεοὶ πολλὰ, χρήστ' ἐμοῦ κλύειν
 καὶ λύπρ'· ὀφείλω δ' οὐκ αἰεὶ πράσσειν κακῶς,
 ὀρθῶ δὲ βῆναι ποδί. μίαν δ' ἐμοὶ χάριν
 δόντες τὸ λοιπὸν εὐτυχῇ με θήσετε. 1450
ΧΟ. Φοίνισσα Σιδωνιάς ὦ στρ. α'.

1443. ἔλκουσι, the dative plural. The metaphor is from a yoke of oxen dragging a heavy load up a hill, II. xvii. 743. Musgrave, who corrected λέπας for λύπας, happily compares Alcest. 499, καὶ τόνδε τοῦμοῦ δαίμονος πόνον λέγεις· σκληρὸς γὰρ αἰεὶ καὶ πρὸς αἶπος ἔρχεται. Of course σύναψαι is the imperative middle. 'Lend us a zealous hand as we drag our fortunes to the hill-top.' Compare Pers. 738, ἀλλ' ὅταν σπεύδῃ τις αὐτὸς, χῶ θεὸς ξυνάπτεται. Rhcs. 318, ἔρπει κατάντης ξυμφορὰ πρὸς τὰγαθά.

1447. κέκλησθε κ.τ.λ. 'Ye have been invoked by me many times, ye gods, to hear from me both my joys and my sorrows,' or rather, perhaps, 'my probity and at the same time (i.e. nevertheless) my misfortunes.' As he had acted towards them the part of a pious man, and had not only invoked them in his troubles, but also thanked them in his prosperity, he adds, as if upbraiding them for their present neglect, 'I ought not always to fare ill.' Such seems the sense of a passage which Porson (on Orest. 1662) pronounced corrupt, and Hermann has altered to χρήστ' ἐμοὶ τυχεῖν κέλυσ'. In this he is followed by W. Dindorf, who regards κέκλησθε as the imperative, and joins πολλὰ χρηστὰ κέλυστα. But πολλὰ is rightly taken for πολλὰκίς by Hermann, who compares Herc. F. 501, καίτοι κέκλησαι πολλὰκίς· μάτην πονῶ. Similarly we have κεκλημένους μὲν ἀκαλοῦμεθ' αὐ θεούς. See Tro. 470, 1280. Nauck reads κέκλησθέ μοι, θεοί, πολλὰ χρήσθ' ἐμοῦ κλύειν καὶ λύπρ', 'you have been invoked to hear many good and also many bad tidings about myself.'

1448. ὀφείλω δ' οὐκ. See the note on v. 835.

1449. ὀρθῶ ποδί for μὴ χαμαὶ πεσόντα κείσθαι.

1450. "Discedunt Menelaus et Helena cum ministris a Theoclymeno datis ad portum, rex autem in domum se recipit." Herm.

1451. The Phoenician ship (1413), that is destined to carry Helen to her native shores, is addressed in a highly poetical strain, of the glyconeian metre, in which a fair voyage is predicted, the festivals she will find in the course of celebration at Sparta are enumerated (as indicative of the season), and lastly, her brothers the Dioscuri are invoked, that they may send fair weather for the voyage.—The subject of this stasimon is closely connected with the plot of the play, and is not, like the preceding, a mere interpolatory ode to serve the purpose of a break or rest in the action. There are many difficulties, and some perplexing corruptions in the course of it; but the sagacity of Hermann has removed most of these in a satisfactory manner. Nauck calls it "corruptissimum carmen, cuius metra exaequare conatus est Hermannus."

Ibid. The address to the ship does not at first appear to be followed by a request for any action on its part. But in fact λάβοις ἄν, v. 1467, refers to this vocative, as Bothe rightly perceived.—κώπη, as elsewhere πλάτη, is put for the ship generally; cf. v. 1272, but its attributes, εὐρεσία φίλα and βοθίοισι μήτηρ (dear to the rowers and causing froth and foam in its movement), are strictly applicable to the oar itself. But μάτηρ βοθίοις is a

ταχεῖα κόπα, ῥοθίοισι μάτηρ,
εἰρεσίᾳ φίλα,
χοραγὲ τῶν καλλιχόρων
δελφίνων, ὅταν αὔραις πέλαγος νήνεμον ᾗ, 1455
γλαυκὰ δὲ Πόντου θυγάτηρ
Γαλάνεια τάδ' εἶπη·
κατὰ μὲν ἱστία πετάσας αὔραις
λείποντες ἐναλίας, 1460
λάβετε δ' εἰλατίνας πλάτας,
ἰὼ ναῦται, ἰὼ ναῦται,
πέμποντες εὐλιμένους
Περσείων οἰκῶν Ἑλέναν ἐπ' Ἀκτάς·
ἧ που κόρας ἂν ποταμοῦ ἀντ. α'. 1465
παρ' οἶδμα Λευκιππίδας, ἧ πρὸ ναοῦ
Παλλάδος ἂν λάβοις,

strange phrase. Dr. Badham proposes
 ῥοθίοισι Νηρέως εἰρεσία φίλα.

1454. χοραγῇ, leading the dances of the dolphins which sport round the ship. Electr. 439, *iv* ὁ φίλαυτος ἔπαλλε δεαφῇ πρῶφραις κυανεμβόλοισιν εἰλισσόμενος.—*αἶφραις νηγεμόνι*, Virg. Ecl. ii. 26, *quasi placidum ventis staret mare*, compared by Pflugk. Nauck reads *αἶφραις* with Dr. Badham. To the agent of a certain effect is sometimes, by a well-known poetical use, attributed the contrary result. Cf. Soph. Aj. 675, *δαινόντα ἄημα κυμάτων ἐκόμισσε στένοντα πόντον*.

1460. λείποντες for λιπόντες Seidler, who also gives *εἰναίαις*. But this, though adopted by Hermann and Dindorf, does not suit the antistrophic verse 1474, which requires the λ to be doubled in pronunciation. In proper names this licence is undisputed, as Τελεεύαντος Αἴα. 210 (where Dindorf wrongly edits *παί τοῦ Φρυγίου Τελεεύαντος*), and Αἰόλλου for Αἰόλου in Od. x. 36; probably also Ὀλύμπου for Οὐλύμπου in Tro. 215. Herc. F. 872. Perhaps Kirchhoff is right in reading *εναίαια*.—By λείποντες the poet means *μεβίντες, χαλῶντες*, ‘abandoning them to the breeze.’ Or we might read *διδόντες* (Δ for Π).

1462. *id* for *id̃* at the beginning of the verse is Hermann's necessary correction.

The metre is ♩ ♪ ♪ ♩ ♩ ♪ — —.

1464. Περσεύας. "Perseus condidisse Mycenae credebatur, de quo Pausanias ii. 15, 4. 16, 3. Memorat autem poeta Mycenae non, quod Menelaum infra (1586) precantem facit ut ad Naupliam feratur, sed antiquos auctores sequutus, qui eum priusquam Spartam veniret in portu Argivo navem appulsiše tradiderant. Id illi autem collegerat ex *Odysseae* iii. 311 seqq., etsi nihil de ea re est in iv. 583 seqq." *Hermann*. The poet doubtless here follows other accounts of the Troica.—*Apollodor.* ii. 4, 4, καὶ Μεγαπέδης μὲν ἔβασιλευσεν Ἀργείων, Περσεὺς δὲ Τίρυνθος, προστείχλας Μίδειαν καὶ Μυκῆνας.

1465. ἡ που κ.τ.λ. 'Methinks you may find by the waters of Eurotas the maiden priestesses the daughters of Leucippus, or in front of the temple of Pallas, having joined at length in the dances or in the revelries of Hyacinthus (the Hyacinthia), you may come in for the nightly sport.' The daughters of Leucippus, Hilara and Phoebe, were carried off by the Dioscuri (Theocr. xxii. 138. Apollodor. iii. 11, 2), but according to other accounts, for which Pausanias, iii. 16, 1, cites the authority of the Cyrian verses, they were deified as the daughters of Apollo, and had priestesses called *Λευκιππίδες* attached to their temple.

1467. Παλλάδος, viz. Χαλκιοίκου, the Spartan goddess.

χρόνῳ ξυνελθούσα χοροῖς
 ἢ κώμοις Ῥακίνθου, νυχίαν εὐφροσύναν, 1470
 ὃν ἐξαμιλλησάμενος
 τροχῷ τέρμονι δίσκου
 ἔκανε Φοῖβος, ὅθεν Λακαίνα
 γὰρ βούθυτον ἀμέραν
 ὁ Διὸς εἶπε σέβειν γόνος, 1475
 μόσχον θ', ἂν λιπέτην οἴκοις
 * * *
 ἃς οὐπω πεῦκαι πρὸ γάμων ἔλαμψαν.
 δι' ἀέρος εἶθε ποτανοὶ
 γενοίμεθ' * ὅθι Λίβυες στρ. β'.

1470. νυχίαν εὐφροσύναν Matthiae for νύχιαν εἰς εὐφρόναν. The accusative is best taken with λάβοις, the words χρόνῳ — Ῥακίνθου being parenthetic.

1471. ὃν κ.τ.λ. * Whom having driven from the contest (i. e. killed) by the far-thrown circle of the quoit, Phoebus slew, from which event the son of Zeus enjoined the Spartan land solemnly to observe a sacred day.' Hermann takes ὃν as the accusative after ἐξαμιλλησάμενος. We might compare the use of ἐξεχορεύσατο in v. 381. See Orest. 38, 431, sup. v. 387, where ἐξαμιλληθεὶς ἀμίλλας Οἰνομάῳ is, 'victorious in the contest with Oenomaus.' Cycl. 628, ἔστ' ἂν θυματος ὕψις Κύκλωπος ἐξαμιλληθῇ πυρί.—Kirchhoff and Nauck read ἀτέρμονι, with Dobree. It is probable that, omitting δίσκου as a gloss, and in the strophic 1457 reading Γαλάνεια τάδε φῆ, we should restore the dochmiac τροχῷ ἀτεράμονι. Hesych. ἀτεράμων' σκληρὸς, ἀκαμπής.—ἀτεράμοσι' σκληροῖς. So in Pind. Ol. vii. 29, Λιγυμνίῳ was struck and killed σκάπτῳ σκληρῷς ἐλάας. (The ἄ in ἀτεράμων is short; see Ar. Vesp. 730.)

1473. ὅθεν was inserted by Hermann, who also omitted the evident interpolation τᾶ.

1476. μόσχον, 'the young maiden,' i. e. καὶ λάβοις (καταλάβοις) ἂν, τὴν ὑπὸ Μενελάου καὶ Ἑλένης λειφθεῖσαν θυγατέρα Ἑρμιόνην. Again a rather violent correction of Hermann's, λιπέτην for λίποιτ', commends itself by its restoration of sense and metre. But Hermann, who appears to think λάβοις ἂν in v. 1467 is addressed to Helen, supposes λιπέτην to

be the second person, though, if λάβοις ἂν is spoken to the ship, it follows that λιπέτην must be the third,—'you will find her whom her parents left,' &c. The following verse has been lost. Hermann supposes it may have been θάλλουσιν ἐν θαλάμοις.

1478. εἶθε for εἰ J. Barnes. 'Would that we could be borne on wings through the air, where the migratory Libyan cranes, having left the rains of the winter season, move along in obedience to the note of the oldest as their leader, who, as he flies over desert plains unmoistened by rain and fields fruitful in corn, utters a warning note.' The flight of cranes in orderly flocks (στολάδες) from the north into Libya is accurately described. Compare Hes. Opp. 446, φράζεσθαι δ' εὖτ' ἂν γεράνων φωνὴν ἐπακούσης ὑψόθεν ἐκ νεφέων ἐνιαύσια κεκληγυῖης. Hermann thinks Euripides had in view Homer, Il. iii. 3,

ἥντε περ κλαγγὴ γεράνων πέλει οὐρα-
 νόθι πρὸ,
 αἶτ' ἐπεὶ ὅν χειμῶνα φύγον καὶ ἀέσ-
 φατον ὕμβρον,
 κλαγγὴ ταίγε πέτονται ἐπ' Ὠκεανοῦ
 ῥοάων.

Brodaeus well compares Ar. Av. 710, σπείρειν μὲν ὅταν γέρανος κρώζουσ' ἐς τὴν Λιβύην μεταχωρῇ.—ὅθι was inserted by Hermann, who also transposed the words στολάδες and Λίβυες (reading ὅθι στολάδες), and again χειμέριον and λιπούσαι. But the sound of the λ may have been double at the beginning, as ἐναλλάξ sup. 1460.

οἰωνοὶ στολάδες 1480
 ὄμβρον λιποῦσαι χεიმέριον
 νίσσονται πρεσβυτάτα
 σύριγγι πειθόμεναι
 ποιμένος, ὃς ἄβροχα πεδία καρποφόρα τε γᾶς 1485
 ἐπιπετόμενος ἱακχεῖ.
 ᾧ πταναὶ δολιχαύχενες,
 σύννομοι νεφέων δρόμον,
 βάτε Πλειάδας ὑπὸ μέσας
 ὦρίωνά τ' ἐννύχιον, 1490
 καρύξαι ἀγγελίαν,
 Εὐρώταν ἐφέζόμεναι,
 Μενέλεως ὅτι Δαρδάνου
 πόλιν ἔλων δόμον ἤξει.
 μόλουτέ ποθ' ἵππιον ἄρμα 1495
 δι' αἰθέρος ἰέμενοι
 παῖδες Τυνδαρίδαι,

1482. *πρεσβυτάτα*. Perhaps we should read *πρεσβυτάτου*. Cranes migrate in forked-shaped lines, at the vertex of which one takes its place as leader of the company. Aristotle (*Hist. An.* ix. 10) observed that they are under the guidance of a leader, who, when they are resting, gives a warning note of approaching danger. He speaks also of the τοὺς ἐπισυρίττοντας ἐν τοῖς ἐσχάτοις, but Euripides seems to have supposed, as perhaps Homer did, that the foremost bird kept up a continuous strain as it flew; and this strain (not indeed, like that of the *cynnis musicus*, a harmonious one) is compared to the pan-pipe of a shepherd.

1485. *ἄβροχα*. Not wetted by rain, like the Libyan desert; and so distinct from the *καρποφόρα*. It is not usual to couple mere epithets by the particle τε, but here two different kinds of land are mentioned in connexion,—the Libyan sands and the fertile Nile-valley. This verse makes a senarius, mostly of resolved feet.

1487. The old reading *ὁπότεν αἶ* was cleverly corrected by H. Stephens to *ᾧ πταναί*, by Canter after him to *ᾧ πταναί*. —*σύννομοι*, companions (i. e. sharing) in

the flight of the clouds, which are blown from the north. Nauck would omit *δρόμον*, and he marks the loss of a word before *σύννομοι*. He would also transpose 1504—5, by which a nearer metrical correspondence is gained. It is properly said, like *σύγχορτος*, of any animals which pasture together, as *σύννομα* μάλα Theocrit. vii. 56. Cf. *Ar. Av.* 678. 'Go, ye birds of flight,' say the chorus, 'and soaring under the highest heavens alight on the Eurotas, and tell Sparta that Menelaus is coming home, the conqueror of Troy.' (Tennyson's 'Swallow flying south' will occur to most.)—*Μενέλεως* for *Μενέλαος*, which is required by the glyceonic verse, was restored by Hermann, and conjectured by Matthiae. So also Bothe.

1495. *ἵππιον* for *ἵππειον* Bothe and Elmsley. "Pind. *Pyth.* v. 11, *legimus ἑκατὶ χρυσαρμάτου Κάστορος*, ubi *Castorem bigas invenisse narrat scholiastae*," *Herm.* Probably *ἄρμα* is a cognate accusative rather than the direct object after *ἰέμενοι*, as if it were *ὁδὸν ἰέμενοι*. Cf. *Iph. T.* 410, *ἐπλευσαν νῆδον δχημα*. Whether *ἴεσθαι ἄρμα* is ever used in the sense of *ἰέναι* or *ἐλαύνειν* may be questioned. See below on v. 1665.

- λαμπρῶν † ἄστρον ὑπ' ἀέλλαισιν
οἱ ναίετ' οὐράνιοι,
σωτῆρε τᾶς Ἑλένας 1500
γλαυκὸν ὑπὲρ οἶδμα κυανόχροά τε κυμάτων
ρόθια πολλὰ θαλάσσας,
ναύταις εὐαεῖς ἀνέμων
πέμποντες Διόθεν πνοάς· 1505
δύσκειαν δ' ἀπὸ συγγόνου
βάλετε βαρβάρων λεχέων,
ἂν Ἰδαίων ἐρίδων
ποιναθεῖς ἐκτήσατο, γᾶν
οὐκ ἔλθοῦσά ποτ' Ἰλίου 1510
Φοιβείους ἐπὶ πύργους.
ΑΓ. ἄναξ, † τὰ κάκιστ' ἐν δόμοις εὐρήκαμεν
ὥς καὶν' ἀκούσει πῆματ' ἐξ ἔμου τάχα.
ΘΕΟΚ. τί δ' ἔστιν ;
ΑΓ. ἄλλης ἐκπώνει μνηστεύματα

1498. The word ἀέλλαισι, which is interpreted to mean the apparent movement of the stars round the earth, is suspicious. See however on Bacch. 872. Perhaps, λαμπρῶν ἀέλλαις ἀστέρων. Probably the Tyndaridae were themselves called λαμπροὶ ἀστέρες, or at least were spoken of as numbered among the bright stars.

1499. Hesych. οὐράνιοι οἱ τὸν οὐρανὸν κατοικοῦντες.

1500. σωτῆρε Musgrave for σωτῆρες. For τᾶς perhaps we should read τᾶσδ'.

1506—11. 'And remove from your sister the evil report of her marriage with a barbaric prince, which she has incurred in punishment for the contest of beauty on Mount Ida, though she never went to the land of Ilium, to the city built by Phoebus.' The reading of Scaliger, ποιναθεῖς for πονηθεῖς, has been adopted by Hermann, Kirchhoff, and Nauck. The meaning is that Helen has been made to pay for the decision given against Hera by Paris, in that she has unjustly suffered in character, though only her εἶδωλον in fact went to Troy. Cf. v. 31, where even the marriage of Helen with Paris (here alluded to in βαρβάρων λεχέων) is stated to have

been a delusion. The phrase δύσκειαν κτήσασθαι occurs also in Med. 218.—γᾶν for τὰν is Musgrave's correction, ἐλθοῦσά ποτ' for ἐλθοῦσαν Bothe's and Hermann's.—Φοιβείους, see Troad. 4.

1512. A messenger approaches in haste to inform Theoclymenus, whom he meets at the door of the palace, of the escape of Menelaus and Helen. The first verse is corruptly read, ἄναξ, τὰ κάκιστ' ἐν δόμοις εὐρήκαμεν. Matthiae gives κάκιστα τὰν δόμοις, "res domesticas tuas," viz. your intended marriage; but the sense should rather be, 'we have found you at home opportunely, since you shall forthwith hear bad news,' i. e. since we have bad tidings to communicate. Pierson's emendation, adopted by Bothe and not disapproved by Hermann, is τὰ κάλλιστ' ἐν δόμοις σ' εὐρήκαμεν. Nauck thinks part of the distich is spurious, and he would read ἄναξ, ἀκούσει κ.τ.λ. This was also the opinion of W. Dindorf. One might suggest τάχιστα σ' ἐν δόμοις εὐρήκαμεν, i. e. τάχιστα, ὥς ἐν δόμοις ὄντα καὶ οὐκ ἔξω βεβηκότα. But then the repetition of τάχα at the end of the next line seems objectionable. Perhaps ἄκαιρα, or ἀελλπα, τὰν δόμοις, τὰ κάκιστα being a mere gloss,

- γυναικός· Ἑλένη γὰρ βέβηκ' ἔξω χθονός. 1515
 ΘΕΟΚ. πτεροῖσιν ἀρθείς· ἡ πεδοστιβεῖ ποδί ;
 ΑΓ. Μενέλαος αὐτὴν ἐκπεπόρθμενται χθονός,
 ὃς αὐτὸς αὐτὸν ἦλθεν ἀγγέλλων θανεῖν.
 ΘΕΟΚ. ὦ δεινὰ λέξας· τίς δέ νιν ναυκληρία
 ἐκ τῆσδ' ἀπῆρε χθονός ; ἄπιστα γὰρ λέγεις. 1520
 ΑΓ. ἦν γε ξένῳ δίδως σὺ, τοὺς τε σοὺς ἔχων
 ναύτας βέβηκεν, ὥς ἂν ἐν βραχεὶ μάθης.
 ΘΕΟΚ. πῶς ; εἰδέναι πρόθυμος· οὐ γὰρ ἐλπίδων
 εἴσω βέβηκα μίαν ὑπερδραμεῖν χέρα
 τοσοῦσδε ναύτας, ὧν ἀπεστάλης μέτα. 1525
 ΑΓ. ἐπεὶ λιποῦσα τούσδε βασιλείους δόμους
 ἡ τοῦ Διὸς παῖς πρὸς θάλασσαν ἐστάλη,
 σοφώταθ' ἄβρὸν πόδα τιθεῖς· ἀνέστενε
 πόσιν πέλας παρόντα κοῦ τεθνηκότα.
 ὥς δ' ἦλθομεν σὼν περίβολον νεωρίων, 1530
 Σιδωνίαν ναῦν πρωτόπλουν καθεῖλκομεν,
 ζυγῶν τε πεντήκοντα κἄρετμῶν μέτρα
 ἔχουσαν· ἔργου δ' ἔργον ἐξημείβετο·

1516. *πτεροῖσιν*. This is said in a bantering or incredulous tone perhaps, because he had been informed of the similar escape of the *εἰδωλον*, v. 1219. Compare *Hec.* 1264.—In the next line the perfect passive is used in a deponent sense.

1519. *ναυκληρία*, as in *Alcest.* 112, seems here to mean the ship itself, on account of *ἦν δίδως σὺ* following. But inf. 1589, *δόλιος ἡ ναυκληρία*, it must mean the *στόλος* or naval expedition; and perhaps *δίδως* may be rendered 'permit,' 'allow.'

1523. *πρόθυμος*, scil. *εἰμί*, according to a common ellipse with such adjectives as *ἕξις*, *ἔτοιμος*, &c.—*εἴσω ἐλπίδων*, 'I have not been able to entertain the expectation, or to realize the idea that,' &c.—*ἀπεστάλης μέτα*, in whose company you left the shore; the messenger himself having with difficulty escaped from the ship, v. 1615.

1527. *ἡ τοῦ Διὸς παῖς*, ironically. The messenger regards all her story as a fiction.

1528. *σοφώτατα κ.τ.λ.* 'Craftily set-

ting her delicate foot,' as if it were the slow pace of grief, and not the lightsome step of one escaping from captivity. For *ἄβρὸς ποὺς* see *Med.* 1164. *Troad.* 506, 820. *Iph. A.* 614. In *Aesch. Pers.* 1051 the Persians are *ἄβροβάται*. Possibly *σοφώτατα ἀνέστενε* should be taken together; 'she very craftily, as she set down her dainty foot, kept wailing aloud for a husband who was by her side, and not really dead.'

1532. *μέτρα*, the size, proportions, of a first-rate sailing vessel; for this is *πρωτόπλουν*, rather than 'launched for her first voyage.' See inf. 1622. *Androm.* 865. From *Thuc.* i. 14 it seems that the *πεντηκόντορος* was the old-fashioned size of a vessel of war. From this passage, as 50 *ζυγά* (cross-bits) and 50 oars are mentioned together, it is clear that by no means every *ζυγὸν* carried a rower, either as *θρανίτης* (on a raised bench) or *ζυγίτης* (sitting on the *ζυγὸν* at a somewhat lower level). See also *Iph. T.* 1347.

1533. *ἐξημείβετο*, one work was succeeded by another; different hands were busied in the different operations.

ὁ μὲν γὰρ ἰστὸν, ὁ δὲ πλάτην καθίστατο
 ταρσόν τε χειρὶ, λευκά θ' ἰστί † εἰς ἐν ἦν, 1535
 πηδάλιά τε ζεύγλαισι παρακαθίετο.
 κὰν τῷδε μόχθῳ τοῦτ' ἄρα σκοπούμενοι
 Ἕλληνες ἄνδρες Μενέλεω ξυνέμποροι
 προσῆλθον ἀκταῖς, ναυφθόροις ἡσθημένοι
 πέπλοισιν, εὐειδεῖς μὲν, αὐχμηροὶ δ' ὄραν. 1540
 ἰδὼν δέ νιν παρόντας Ἀτρέως γόνος

1534. πλάτην ταρσόν τε. Though both words properly mean 'the blade of the oar' (ταρροί: τὰ πλατύσματα τῶν κωπῶν, Photius), the latter is also used, as Hermann remarks, of the *bank* of oars (*remigium*), which is here the meaning that best suits the context. 'One set up the mast, another placed the oar, and arranged the oarage to the rower's hand.' Cf. Thuc. vii. 40, ἐς τε τοὺς ταρσοὺς ὑποπίπτοντες τῶν πολεμίων νεῶν καὶ ἐς τὰ πλάγια παραπλέοντες [μεγάλα ἔβλαπτον]. Iph. T. 1345, ὁρῶμεν Ἑλλάδος νεῶς σκάφος ταρσῷ κατῆρι πίτυλον ἐπετραμένον, where the whole row or bank of oars, elsewhere called *πτερά*, is clearly meant. The fitting of the oars to the rowlocks is described, as Hermann has pointed out. He compares Pers. 377, ναυβάτης ἀνὴρ τροπούτο κώπην σκαλὸν ἀμφ' εὐήρετον. W. Dindorf thinks τε χειρὶ corrupt. Kirchhoff suggests ταρσός τ' ἐχώρει, Dr. Badham ταρσόν τ' ἐνείρε.

1535. The MS. reading, λευκά θ' ἰστί εἰς ἐν ἦν, is probably corrupt: though, as εἰς ἐν was rather a favourite phrase with the poet (see Androm. 1172), it is possible, with Hermann, to interpret, "*in unumque conjuncta cum his vela erant*: i. e. dum alii remos aptabant, idem fiebat velis." W. Dindorf reads εἰμέν' ἦν, which seems very improbable. We might suggest ἐνετίθει or ἐνετέθη. This reading, with εἰς superscribed as a variant (i. e. εἰστέθη), would have easily been mistaken by the next transcriber for εἰσεντέθη, and this again would naturally have been cut down to εἰσενῆν. As for the metre, a similar verse is 991, τί ταῦτα; δακρύοις εἰς τὸ θῆλυ τρεπόμενος, inf. 1546, δν Τυνδαρίσι παῖς ἦδ' ἀπόντα κενταφεῖ, Hec. 1281, κτεῖν', ὡς ἐν Ἀργεὶ φόνια λουτρά σ' ἀναμένει, besides many instances in other plays. The sails and other tackle were commonly kept apart from the ship, Hes. Opp. 625. Od. xi.

3, ἐν δ' ἰστὸν τιθέμεσθα καὶ ἰστία.

1536. πηδάλια, the rudders, or rather paddles, which were let down or dropped astern, one on each side (sometimes one only), and fastened there with a collar, ζεύγλη. These rudders are clearly represented in paintings of Egyptian ships,—and that here described, though called a Sidonian galley, may fairly be referred to the same class,—and they are the same as those still in use in the Bengalee river-boats. See Iph. T. 1357. Wilkinson (Ancient Egyptians, vol. ii. p. 125) has a good account of these double rudders; and in p. 129 he observes, "sometimes the rudder, instead of traversing in a groove, merely rested on the taffrel, and was suspended and secured by a rope, or band." This is doubtless the ζεύγλη here described, and in the well-known, but not always well understood passage of the Acts, chap. xxvii. 40, τὰς ἀγκύρας περιελόντες εἰς τὴν θάλασσαν, ἅμα ἀνέντες τὰς ζευκτηρίας τῶν πηδαλίων. Musgrave compares Orph. Argon. 277, ἐπὶ δ' αὐτ' οἴκας ἔδησαν, πρυμνύθεν ἀρτήσαντες, ἐπεσφίγξαντο δ' ἰμάσιν.

1537. τοῦτ' ἄρα κ.τ.λ., 'who, it seems, had been on the look out for this,' viz. the τὸ ἐτοιμάζειν τὴν ναῦν, or, 'who had been watching their opportunity.' The common construction of ἄρα with the imperfect is here adapted to the present participle which represents that tense (οἱ τοῦτο ἐσκόπουν ἄρα). So Androm. 1088, καὶ τοῦθ' ὑποπτον ἦν ἔρ'.

1539. προσῆλθον ἀκταῖς, 'came up to us on the shore, clad in the dress of shipwrecked mariners,' who are called ναυτίλοι ἐφθαρμένοι, Iph. T. 276. It would be easy to read ἡσκημένοι, as in Ion 326, εἰ γὰρ ἡσκησai πέπλοις, but there seems to have been an Ionic verb from the root *Feσ*. See Mr. Blakesley on Herod. vi. 112.

προσείπε, δόλιον οἶκτον ἐς μέσον φέρων,
 ᾧ τλήμονες, πῶς ἐκ τίνος νεῶς ποτε
 Ἀχαιῖδος θραύσαντες ἤκετε σκάφος ;
 ἄρ' Ἀτρώως παῖδ' ὀλόμενον συνθάπτετε, 1545
 ὃν Τυνδαρίς παῖς ἦδ' ἀπόντα κενотаφεῖ ;
 οἱ δ' ἐκβαλόντες δάκρυα ποιητῷ τρόπῳ
 ἐς ναῦν ἐχώρου, Μενέλεω ποντίσματα
 φέροντες. ἡμῶν δ' ἦν μὲν ἦδ' ὑποψία
 λόγος τ' ἐν ἀλλήλοισι, τῶν ἐπεισβατῶν 1550
 ὡς πλήθος εἶη· διεσιωπῶμεν δ' ὅμως,
 τοὺς σοὺς λόγους σῶζοντες· ἄρχειν γὰρ νεῶς
 ξένον κελεύσας πάντα συνέχεας τάδε.
 καὶ ταῦτα μὲν δὴ ῥαδίως εἴσω νεῶς
 ἐθέμεθα κουφίζοντα· ταύρειος δὲ πούς 1555
 οὐκ ἦθελ' ὀρθὸς σανίδα προσβῆναι κάτα,
 ἀλλ' ἐξεβρυχάτ' ὅμμ' ἀναστρέφων κύκλῳ,
 κυρτῶν τε νῶτα κεῖς κέρας παρεμβλέπων
 μὴ θιγγάνειν ἀπείργεν. ὁ δ' Ἑλένης πόσις

1543. πῶς ἐκ τίνος. See v. 873, and Ion 948.

1545. ἄρα συνθάπτετε; 'Can it be that you are for assisting at the funeral of Menelaus?' i.e. is that the purpose for which you are here present? Their answer is practically given in the affirmative, by their entering the ship with the presents they had brought for that very purpose. Pflugk is wrong in explaining the present tense as a command or exhortation to the men to join the party. This would have been οὐκ—συνθάπτετε;

1547. ποιητῷ τρόπῳ, in got-up style; in artificial manner. Babrius (Fab. 95. 37) has λόγοι ποιητοί. Pind. Nem. v. 29, ψεύσαν δὲ ποιητὸν συνέπαξε λόγον.—ποντίσματα, offerings to be thrown into the sea, including sheep or goats, or such provisions as in effect would serve for the intended voyage. See on 1554.

1549. Iph. T. 1334, καὶ τὰδ' ἦν ὑποπτα μὲν, ἥρσκε μέντοι σοῖσι προσπόλοις, ἀναξ. Translate; 'Now to us this was indeed a matter of suspicion, and a subject of talk with one another, how that there was a large number of the supernumerary crew; nevertheless we said nothing all the while in obedience to your commands.'

—ἄρχειν νεῶς, see v. 1415. The blame of the misadventure is thrown on the king by this reference to his own express orders.

1553. συνέχεας, 'you have caused all this confusion.' In the next verse ταῦτα, which refers to the ποντίσματα as smaller live stock (1548), was altered by Canter to τέλλα, and this has been too hastily perhaps adopted by the later editors.

1555. κουφίζοντα. From the mention of πούς in connexion with the next animal, it seems that the participle is not here intransitive, but, as in Rhés. 281, λόγον δὲ δις τόσου μ' ἐκούφισας, active, with πόδας supplied, 'stepping lightly.' It is needless therefore to compare ἐλαφρίζον γόνυ Frag. 531, 8, or Hes. Opp. 463, ἔτι κουφίζουσιν ἄρουραν.—κατὰ σανίδα, over or along the plank laid between the shore and the vessel: properly, according to its guidance or direction.

1558. κυρτῶν κ.τ.λ., 'arching his back and looking askance towards his horn,' i.e. taking sight along it, as bulls appear to do when meditating an attack. Cf. Bacch. 743, ταῦροι δ' ὕβρισταί κεῖς κέρας θυμούμενοι,—the *irasci in cornua* of Virgil, Georg. iii. 232. Ar. Ran. 804, ἐβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω.

ἐκάλεσεν, ὃ πέρσαντες Ἰλίου πόλιν, 1560
οὐκ εἴ' ἀναρπάσαντες Ἑλλήνων νόμῳ
νεαυαίαις ὤμοισι ταύρειον δέμας
ἐς πρῶραν ἐμβαλεῖτε, (φάσγανόν θ' ἅμα
πρόχειρον ὄθει) σφάγια τῷ τεθνηκότι ;
οἱ δ' ἐς κέλευσμ' ἐλθόντες ἐξανήρπασαν 1565
ταῦρον φέροντές τ' εἰσέθεντο σέλματα.
μονάμπυκον δὲ Μενέλεως ψήχων δέρην
μέτωπά τ' ἐξέπεισεν εἰσβῆναι δόρυ.
τέλος δ' ἐπειδὴ ναῦς τὰ πάντ' ἐδέξατο,

1561. οὐκ εἶα—ἐμβαλεῖτε. A mixed construction of ἀλλ' εἶα, ἐμβάλλετε (cf. Med. 400, ἀλλ' εἶα, φείδου μηδέν), and οὐκ ἐμβαλεῖτε; which latter is virtually an imperative. Compare inf. 1597. Iph. T. 1423, οὐκ εἶα πάλους ἐμβαλόντες ἡνίας παράκτιοι δραμεῖσθε; Orest. 1622, οὐκ εἴ' ἐνόπλῳ ποδὶ βοηδρομήσετε; 'Now, lads, hoist the bull bodily on your sturdy shoulders and stow him in the prow to be sacrificed (at once) to the dead.'

1564. ὄθει for ὥσει, with the including the clause as a parenthesis, is due to Hermann, who in the former correction was preceded by Duport. But he further alters the vulgate text to φασγάνῳ θ' ἅμα πρόχειρος, 'with sword in hand he pushed the bull on to the deck.' The sword, he says, was ready, in fact to attack the Egyptian crew, but in pretence to defend himself against the bull. The point of the passage however seems to be this. Menelaus pretended to the crew that the animal was to be sacrificed immediately, and applied his drawn sword to its throat as if to slay it while held on the men's shoulders, for such was the Greek custom, Ἑλλήνων νόμος, as appears from Electr. 813, κάσφαξ', ἐπ' ὤμων μόσχον ὥς ἦσαν χερσὶν ὀμῶες. Agam. 226, where Agamemnon orders the attendants to hold Iphigenia δίκαν χιμαῖρας ὑπερθε βωμοῦ ἀέρην. Theophrast. Char. ὀψιμαθρία; ῥίνας τὸ ἰμάτιον τὸν βούν ἀίρεισθαι (ἀναίρεισθαι;) ἵνα τραχηλίσρ. "Mos erat Graecorum, ut bovem placide euntem (Od. iii. 439) duo juvenes cornibus ducerent; sin is restitaret, tum boni omniis gratia, ne taurus reluctando auspacia turbaret, ut robusti quidem et ad hoc parati juvenes uno impetu taurum adorti simul humeris abriperent ad aram." Herm. Hence Cassan-

dra is asked, Agam. 1268, πῶς θεηλάτου βοὸς δίκην πρὸς βωμὸν εὐτόλμως πατεῖς; Of course, the action was only a feint; but it served at once as an excuse for disarming the suspicious of the crew, for holding his sword ready for action, and for getting the animal quickly on board. And this view is confirmed by the words ἐς πρῶραν ἐμβαλεῖτε (for it was at the prow that the animal was sacrificed, v. 1582), and the immediate mention of σφάγια τῷ τεθνηκότι.

1565. ἐς κέλευσμα ἐξανήρπασαν, 'caught up the bull at the word of command.' Hermann rightly understands this of the word given to all to lift together, for the simultaneous effort of several was necessary for hoisting so large a victim.

1566. εἰσέθεντο. Hermann reads εἰς ἔθεντο, but he seems to be wrong in saying the use of the accusative of the place where is confined to compound neuter verbs, as εἰσπίπτειν, εἰσθορεῖν, &c. Cf. Choeph. 68, θεοί—δούλιόν μ' ἐσάγον αἶσαν. Eur. Suppl. 876, χρυσὸν—οὐκ εἰσέδεξάτ' οἶκον. Ion 1434, ἦν πρῶτ' Ἀθήνα σκόπελον εἰσηνέγκατο.—σέλματα, the raised poop astern (σέλμα σερμνόν, Aesch. Ag. 183). The place required for it was the prow (1563, 1552), to which the animal, when once on board, was coaxed and persuaded to go. As the stern was always turned to the shore, the bull would be put in there; and εἰσβῆναι δόρυ refers to its going into the middle of the ship, and right to the other end.

1567. μονάμπυκον, Alcest. 128, with a single rope round its horns in the manner of the halter or bridle of a riding-horse.—ψήχων, 'patting,' 'stroking,' καταψών, Ar. Pac. 75.

πλήσασα κλιμακῆρας εὐσφύρου ποδὸς 1570
 Ἑλένη καθέζετ' ἐν μέσοις ἐδωλίοις,
 ὃ τ' οὐκέτ' ὦν λόγοισι Μενέλεως πέλας·
 ἄλλοι δὲ τοίχους δεξιὸν λαιούς τ' ἴσοι
 ἀνὴρ παρ' ἀνδρ' ἔζονθ', ὑφ' εἵμασι ξίφη
 λαθραῖ' ἔχοντες, ρόθιά τ' ἐξεπίμπλατο 1575
 βοῆς, κελευστοῦ φθέγμαθ' ὥς ἠκούσαμεν.
 ἐπεὶ δὲ γαίας ἦμεν οὐτ' ἄγαν πρόσω
 οὐτ' ἐγγὺς, οὕτως ἦρετ' οἰάκων φύλαξ·
 ἔτ', ὦ ξέν'. ἐς τὸ πρόσθεν, ἧ καλῶς ἔχει,
 πλεύσωμεν ; ἀρχαὶ γὰρ νεὼς μέλουσί σοι. 1580
 ὃ δ' εἶφ', ἄλις μοι· δεξιᾷ δ' ἐλὼν ξίφος
 ἐς πρῶραν εἶρπε, καπὶ ταυρείῳ σφαγῇ
 σταθεὶς νεκρῶν μὲν οὐδενὸς μνήμην ἔχων,
 τέμνων δὲ λαιμὸν ἤρχετ', ὦ ναίων ἄλα
 πόντιε Πόσειδον Νηρέως θ' ἀγναὶ κόραι, 1585
 σώσατέ μ' ἐπ' ἀκτὰς Ναυπλίας δάμαρτά τε
 ἄσυλον ἐκ γῆς. αἵματος δ' ἀπορροαὶ
 εἰς οἶδμ' ἐσηκόντιζον οὐρῖαι ξένω.

1570. *πλήσασα*. See Ion 1108. The meaning is, occupying successively all the steps of the ladder as she ascended the sides of the ship.—*κλιμακῆρ* is 'the round of a ladder,' as distinct from *κλίμαξ*, the ladder itself. Hesych. *κλιμακῆρες*· οἱ τοῦ κλίμακος βαθμοί.

1571. *ἐν μέσοις ἐδωλίοις*, amidstships, which was the usual place for passengers, and near the mast. Hence Cassandra is (according to one reading) *ἱστοτριβὴς* in Aesch. Ag. 1443. See Soph. Trach. 803, *ἐν μέσῳ σκάφει θέντες σφε*, and Philoct. 482.

1574. *ἔζοντο τοίχους*, took their seats at the sides of the ship ἐφεξῆς, two in a row, *ἀνὴρ παρ' ἀνδρα*. The usual accusative after verbs of sitting, and not, as Bothe supposes, that of *motion towards*. See Iph. T. 277. Orest. 871. Musgrave understands 'singuli Graeci totidem Aegyptiis,' but this is hardly necessary. The fight seems to have been a general one, not a preconcerted scheme for each to stab his neighbour, v. 1594 seqq.

1575. *ρόθια* for *ὄρθια* Pierson.—*βοῆς*, the noise of the song, or perhaps the sounds extorted by the exertion. Cf. Iph. T. 1390, οἱ δὲ στεναγμὸν ἤδυν ἐκ-

βρυχώμενοι ἐπαισαν ἄλμην. The former however is more probably the meaning. Pflugk and others aptly cite Longus, iii. 21, *εἰς μὲν αὐτοῖς κελευστῆς ναυτικὰς ἤδεν φῆδας, οἱ δὲ λοιποὶ καθάπερ χορὸς ὁμοφώνως κατὰ καιρὸν τῆς ἐκείνου φωνῆς ἐβόων*.

1577. Perhaps *ἦμεν*, i. e. *ῥέεμεν*. See Andr. 1102. El. 775.

1578. *οἰάκων*. Properly, *οἶαξ* is the tiller, or handle of the *πηδάλιον*, which was worked on its own axis, by a man standing on an elevated position in the stern. If there were two paddles, he worked each tiller with one hand. If the tiller was taken away, of course it became impossible to steer. See Iph. T. 1357.

1580. *σοι* for *μοι* was restored by Elmsley. Cf. 1415, 1552.

1583. *μνήμην ἔχων*, not, as was expected, making mention of a deceased person, but uttering quite a different prayer. Cf. Bacch. 46.

1588. *οὐρῖαι* Hermann, *οὐριοι* Elmsley, for *οὐρία*. He means that the *ξένος* himself deduced a favourable omen for his enterprise, from the manner in which the blood spurted into the sea. For, if it

καί τις τόδ' εἶπε, δόλιος ἢ ναυκληρία·
 τί νῦν πλέωμεν Ναυπλίαν ; κέλευε σύ· 1590
 σὺ δὲ στρέφ' οἶακ'. ἐκ δὲ ταυρείου φόνου
 Ἀτρώως σταθεὶς παῖς ἀνεβόησε συμμαχούς,
 τί μέλλετ', ὦ γῆς Ἑλλάδος λωτίσματα,
 σφάζειν, φονεύειν βαρβάρους, νεῶς τ' ἄπο
 ρίπτειν ἐς οἶδμα ; ναυβάταις δὲ τοῖσι σοῖς 1595
 βοᾷ κελουστῆς τὴν ἐναντίαν ὄπα,
 οὐκ εἶ' ὁ μὲν τις λοῖσθον ἀρεῖται δόρυ,
 ὁ δὲ ζυγ' ἄξας, ὁ δ' ἀφελὼν σκαλμοῦ πλάτην,
 καθαιματώσει κρᾶτα πολεμίων ξένων ;
 ὀρθοὶ δ' ἀνῆξαν πάντες, οἱ μὲν ἐν χερσὶν 1600
 κορμούς ἔχοντες ναυτικούς, οἱ δὲ ξίφη.
 φόνῳ δὲ ναῦς ἐρρεῖτο· παρακέλυσμα δ' ἦν

had not done so, it could not have been accepted by Poseidon to whom he prayed. Cf. Il. v. 113, αἶμα δ' ἀνηκόντιζε διὰ στρεπτοῖο χιτῶνος.

1590. The old reading *πάλιν πλέωμεν ἄξιαν* or *Ναξίαν* is allowed to be corrupt. Hermann's correction is by no means probable, *πάλιν πλέωμεν, ἀξίῳ γκέλευε σύ* (a Paris MS. giving *ἄξιαν*). Nauck gives *ἀκτίαν*, from W. Dindorf. Mr. W. G. Clark proposed *ἀντίαν κέλευε σύ* (cf. 1596). Mr. F. H. Baynes *δεξιὰν κ. σὺ*, 'pull to the right,' as we should say. The words ought to convey the reason why the expedition was now discovered to be *δόλιος*. And this would be introduced by the question, *τί νῦν πλέωμεν Ναυπλίαν*; 'Why should we sail to Nauplia now?' i.e. when so different a purpose was alleged, viz. to sail scarcely out of sight of land, v. 1269. On Π corrupted to ΤΙ, see the note on Aesch. Suppl. 756. Thus when ΤΙ NVN had become ΠΑΑΙΝ (and the change is slighter than it seems in print), the reading *Ναυπλίαν* was altered, because it became a manifest absurdity. It does not seem likely that *Ναξία* could allude, as Barnes supposes, to the island of Pharos, where a light-house had been built before the poet's time by one Sostratus of Naxos.

1591. *στρέφ' οἶακα*. Here the *οἶαξ* is put for the *πηδάλιον*, on the principle that a part is put for the whole, as in Aesch. Suppl. 717, *οἶακος εὐθυνηῆρος ἑστᾶτου νεῶς ἄγαν καλῶς κλύουσα*. For

the *πηδάλιον* is properly said *στρέφεσθαι*, to turn on its axis (1578).

1592. *σταθεὶς*. Perhaps *στραφεὶς*, as Menelaus had just walked to the prow (1582). But cf. Iph. T. 1397, *σταθεῖσα δὲ Ἀγαμέμνωνος παῖς ἐβῆα*.

1593. *λωτίσματα*, Hesych. *λωτίσμα· οἱ πρῶτοι καὶ ἐπίλεκτοι*. So *λωτίσασθαι* is *carpere* in Aesch. Suppl. 940.

1595. *τοῖσι σοῖς*, the Egyptian crew of king Theoclymenus, who on their parts were exhorted by their boatswain to rise against the Greeks. This is said to assure the king that the ship was not surrendered to the Greeks without a struggle.

1597. *οὐκ εἶα*. See on v. 1561.—*λοῖσθον δόρυ*, 'any spare spar (or billet).' The adjective occurs Il. xxiii. 536. Hes. Theog. 921. Hesych. *λοῖσθω· ἐσχάτω, τελευταίῳ*.

1598. *ζυγὰ* are here the seats or benches, *θράνοι*, upon the cross-bits. To have broken these would have endangered the ship, if indeed it would be possible in a hurry.

1601. "*Quos κορμούς ναυτικούς vocat, hi conti sunt (hand-spikes): Homero ευστὰ ναύμαχα Iliad. xv. 389, 677.*" Herm.

1602. *ἐρρεῖτο* in the passive is remarkable. Hermann defends it by *ιδρώτι βεούμενον* in an oracle (ap. Herod. vii. 140), and from Phrynichus, p. 220, who cites *ἐρρεῖτο* as an Attic form. So also in Lucian, Eunuch. p. 358, § 11, we have *ψυχρῶ τῷ ιδρώτι βέόμενος*.

πρύμνηθεν Ἑλένης, ποῦ τὸ Τρωικὸν κλέος ;
 δείξατε πρὸς ἄνδρας βαρβάρους· σπουδῆς δ' ὕπο
 ἐπιπτον, οἱ δ' ὠρθοῦντο, τοὺς δὲ κειμένους 1605
 νεκροὺς ἂν εἶδες. Μενέλεως δ' ἔχων ὄπλα,
 ὅπη νοσοῖεν ξύμμαχοι κατασκοπῶν,
 ταύτῃ προσῆγε χειρὶ δεξιᾷ ξίφος,
 ὥστ' ἐκκολυμβᾶν ναός· ἡρήμωσε δὲ
 σῶν ναυβατῶν ἐρέτμ'. ἐπ' οἰάκων δὲ βὰς 1610
 ἄνακτ' ἐς Ἑλλάδ' εἶπεν εὐθύνειν δόρυ.
 οἱ δ' ἰστὸν ἦρον, οὐριαὶ δ' ἦκον πνοαί,
 βεβᾶσι δ' ἐκ γῆς· διαφυγὼν δ' ἐγὼ φόνον
 καθῆκ' ἐμαντὸν εἰς ἄλ' ἄγκυραν πάρα.
 ἦδη δὲ κάμνονθ' ὄρμιαν τείνων μέ τις 1615
 ἀνείλετ', ἐς δὲ γαίαν ἐξέβησέ σοι
 τὰδ' ἀγγελοῦντα. σῶφρονος δ' ἀπιστίας
 οὐκ ἔστιν οὐδὲν χρησιμώτερον βροτοῖς.
ΧΟ. οὐκ ἂν ποτ' ἠῦχουν οὔτε σ' οὔθ' ἡμᾶς λαθεῖν
 Μενέλαον, ὧναξ, ὥς ἐλάνθανεν παρών. 1620
ΘΕΟΚ. ὦ γυναικέiais τέχναισιν αἰρεθεῖς ἐγὼ τάλας.
 ἐκπεφεύγασιν γάμοι με. κεῖ μὲν ἦν ἀλώσιμος

1604. δείξατε, show it in fighting against men who are *βαρβαροί* even more than the Trojans whom you have beaten.—*σπουδῆς ὕπο*, through eagerness in making the attack.

1605. οἱ δ' ὠρθοῦντο. 'And while some recovered their feet, others you might have seen lying dead.' The metaphor is from a wrestler who, when unable to rise, was said *κείσθαι πεσών*. See Tro. 466. Orest. 1489. Agam. 1256, *ὑπτίασμα κειμένου πατρός*. Theocr. iii. 53, *κείσεύμαι δὲ πεσών, καὶ τοὶ λύκοι ὧδέ μ' ἔδονται*.

1606. ἔχων ὄπλα, accoutred as a hoplite.—*νοσοῖεν*, 'were hard pressed,' began to give way.' Cf. Phoen. 1097, 1171.

1609. *ἐκκολυμβᾶν*. Thuc. iv. 25, *μίαν ναῦν αὐτοὶ ἀπώλεσαν τῶν ἀνδρῶν ἀποκολυμβησάντων*.

1611. *ἄνακτ'* for *ἄναξ* is the correction of Kirchhoff and also of Emper. It is clearly right, though Nauck has not admitted it. For the crew were not likely to call Menelaus *ἄναξ*, whereas the *οἰάκων φύλαξ* (1578) or helmsman is cor-

rectly called *οἰάκων ἄναξ*, like *κώπης ἄναξ*, *ἐρετμῶν ἐπιστάτης*, &c.

1612. *ἦκον πνοαί*, viz. as the omen had portended, sup. 1588.

1615. *ὄρμιαν τείνων*, 'by throwing me a small rope.' Hesych. *ὄρμιᾶ· σχοινίον λεπτόν*. In Theocr. xxi. 11, *ὄρμιᾶ* is 'a fishing-line.' Kirchhoff and Nauck retain *ὄρμιαν τίνων*, the reading of the MS., with *ὄρμιαν τίνων* as a marginal variant.

1617. *σῶφρονος ἀπιστίας*. He means to hint, that Theoclymenus would have been wiser if he had not put such implicit trust in the strangers. Hesiod, *Ἔργ.* 372, *πίστεις δ' ἄρ τοι ὁμῶς καὶ ἀπιστίαι ὤλεσαν ἄνδρας*.

1619. *ἠῦχουν*. Either with or without *ἂν*, this word commonly means, 'I never thought that,'—properly, 'never said, or would have said that,' &c. See Agam. 489, *οὐ γὰρ ποτ' ἠῦχουν—μεθέξειν*.—*λαθεῖν*, scil. *παρόντα*. 'I never should have supposed that Menelaus could have been present, as he was, without either of us being aware of it.'

1622. *εἰ μὲν ἦν κ.τ.λ.* The ship could

ναὺς διώγμασιν, ποιήσας εἶλον ἂν τάχα ξένους·
 νῦν δὲ τὴν προδοῦσαν ἡμᾶς τισόμεσθα σύγγονον,
 ἣτις ἐν δόμοις ὀρώσα Μενέλεων οὐκ εἶπέ μοι. 1625
 τοιγὰρ οὐποτ' ἄλλον ἄνδρα ψεύσεται μαντεύμασιν.

ΧΟ. οὗτος ὦ, ποῖ σὸν πόδ' αἶρεις, δέσποτ', ἐς ποῖον φόνον;

ΘΕΟΚ. οἵπερ ἡ δίκη κελεύει μ'. ἀλλ' ἀφίστασ' ἐκποδῶν.

ΧΟ. οὐκ ἀφήσομαι πέπλων σῶν, μεγάλη γὰρ σπεύδεις κακά.

ΘΕΟΚ. ἀλλὰ δεσποτῶν κρατήσεις δοῦλος ὢν; 1630

ΧΟ. φρονῶ γὰρ εἶ.

ΘΕΟΚ. οὐκ ἔμοιγ', εἰ μή μ' ἑάσεις

ΧΟ. οὐ μὲν οὖν σ' ἑάσομεν.

ΘΕΟΚ. σύγγονον κτανεῖν κακίστην.

ΧΟ. εὐσεβεστάτην μὲν οὖν.

ΘΕΟΚ. ἥ με προὔδωκεν;

ΧΟ. καλὴν γε προδοσίαν δίκαια δρᾶν.

ΘΕΟΚ. τὰμὰ λέκτρ' ἄλλω διδοῦσα; ΧΟ. τοῖς γε κυριω-
 τέροις.

ΘΕΟΚ. κύριος δὲ τῶν ἐμῶν τίς; 1635

ΧΟ. ὃς ἔλαβεν πατρὸς πάρα.

ΘΕΟΚ. ἀλλ' ἔδωκεν ἡ τύχη μοι. ΧΟ. τὸ δὲ χρεῶν
 ἀφείλετο.

ΘΕΟΚ. οὐ σὲ τὰμὰ χρὴ δικάζειν. ΧΟ. ἦν γε βελτίω
 λέγω.

ΘΕΟΚ. ἀρχόμεσθ' ἄρ', οὐ κρατοῦμεν.

ΧΟ. ὅσια δρᾶν, τὰ δ' ἐκδικ' οὔ.

not be caught, because it was *πρωτόπλους*, a fast sailer, v. 1531. It could not yet have attained any great distance, for the Dioscuri afterwards address Helen, who therefore was at least still in sight.

1623. *ποιήσας*, 'if I had taken the trouble.'

1625. *ἣτις οὐκ εἶπε*, 'for not having told me.'

1628. *ἀφίστασ'* Porson for *ἀφίστασθ'*.

1630. *κρατήσεις*, for *κρατήσεις*, is given by Hermann, because the chorus, being women, could not, without great impropriety of language, be addressed in the singular masculine ὢν. Mr. W. G. Clark however is perhaps right in attributing

the interference to an attendant, who now steps between the king and his sister, and ventures to argue with his master in her defence. He assigns this part in the dialogue as far as v. 1641 (including 1619—20) to a servant, instead of the chorus, as in the old copies.

1631. *οὐ μὲν οὖν*, 'nay, but we will not let you.' Ar. Ach. 285, *σὲ μὲν οὖν καταλεύσομεν, ὦ μιὰρὰ κεφαλὰ*. Cf. *Hec.* 1261.

1638. Compare *Med.* 120, *ὀλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες*.—τὰ δ' ἐκδικ' οὔ Porson for *τάνδ' ἐκδικῶ*. The error in

τάνδε arose from a variant *ἐκδικ'*.

ΘΕΟΚ. κατθανεῖν ἑρᾶν ἔοικας.

ΧΟ.

κτεῖνε· σύγγονον δὲ σὴν
οὐ κτενεῖς ἡμῶν ἐκόντων, ἀλλ' ἔμ', * ὥς πρὸ δεσποτῶν
τοῖσι γυναιίοισι δούλοις εὐκλεέστατον θανεῖν. 1641

ΔΙΟΣΚΟΡΟΙ.

ἐπίσχεσ ὀργὰς, αἶσιν οὐκ ὀρθῶς φέρει,
Θεοκλύμενε, γῆς τῆσδ' ἄναξ· δισσοὶ δέ σε
Διόσκοροι καλοῦμεν, οὓς Λήδα ποτὲ
ἔτικτεν, Ἑλένην θ', ἣ πέφευγε σοὺς δόμους· 1645
οὐ γὰρ πεπρωμένοισιν ὀργίζει γάμοις,
οὐδ' ἡ θεᾶς Νηρηΐδος ἔκγονος κόρη
ἀδικεῖ σ', ἀδελφῇ Θεονόῃ, τὰ τῶν θεῶν
τιμῶσα πατρός τ' ἐνδίκους ἐπιστολάς.
ἐς μὲν γὰρ αἶε τὸν παρόντα νῦν χρόνον 1650
κεῖνην κατοικεῖν σοῖσιν ἐν δόμοις ἐχρῆν·
ἐπεὶ δὲ Τροίας ἐξανεστάθη βάρηρα,
[καὶ τοῖς θεοῖς παρέσχε τοῦνομ' οὐκέτι]
ἐν τοῖσιν αὐτοῖς δεῖ νιν ἐξευχθαι γάμοις,
ἐλθεῖν δ' ἐς οἶκους καὶ συνοικῆσαι πόσει. 1655
ἀλλ' ἴσχε μὲν σῆς συγγόνου μέλαν ξίφος,
νόμιζε δ' αὐτὴν σωφρόνως πράσσειν τάδε.
πάλαι δ' ἀδελφὴν καὶ πρὶν ἐξεσώσαμεν,

1640. *ὥς* before *πρὸ* was inserted by Porson and Hermann.

1642. For the idiom *φέρεσθαι ἐλπίσιν* &c. see Rhes. 15. Ion 1065.

1647. *ἔκγονος* Matthiae for *ἐκγόνη*. She was the daughter of Pсаматhe, sup. 7. Nauck suggests *εὐγενῆς κόρη*.

1652. *ἐπεὶ δὲ κ.τ.λ.* If the common text is right, the sense must be, 'But now that the very foundations of Troy have been rooted up, and Helen has lent her name to the gods, it is no longer destined for her to be united in the same marriage.' The *same*, i. e. as Theoclymenus has hitherto aspired to,—*τοῖσιν αὐτοῖς οἷς πάρος ἔσπευδεν αὐτὴν ζευχθῆναι Θεοκλύμενος*. Hermann follows Bothe in placing a stop at *οὐκέτι*, and reading *ἐν τοῖσι δ' αὐτοῖς κ.τ.λ.*, i. e. her original marriage with Menelaus. It is pretty clear however that the verse must be

ejected as an interpolation, and the *δὲ* in the next verse be taken as a copula; 'she must be united in the same marriage as before, and go home and live with her husband.' Nauck also says of this verse, "*spurius videtur*." See the note on 1100 sup. By *παρέχειν ὄνομα* it could only be meant that Helen *lent* her name to be borne by the *εἰδωλον*, but the gods had now no further use for it.

1658. W. Dindorf, Matthiae, and Bothe read *κἂν πρὶν* after Heath. Hermann thinks the omission of the *ἂν* justifiable, because the sentence, though virtually conditional, *ἔσωσα μὲν ἂν, εἰ μὴ* &c., is not put in the conditional form. So in English we say, 'We *had* saved her, but that' &c. Mr. W. G. Clark would read *ἐξεσώζομεν*. The dual *ἦσσονε* for *ἦσσονες* is Pierson's correction. Nauck gives *ἦσσον' ἔσμεν*. Sup. 140 the deifica-

ἐπεὶπερ ἡμᾶς Ζεὺς ἐποίησεν θεούς·
 ἀλλ' ἦσσαν ἡμεν τοῦ πεπρωμένου θ' ἅμα 1660
 καὶ τῶν θεῶν, οἷς ταῦτ' ἔδοξεν ᾧδ' ἔχειν.
 σοὶ μὲν τὰδ' αὐδῶ· συγγόνῳ δ' ἐμῇ λέγω
 πλεῖν ξὺν πόσει σῶ. πνεῦμα δ' ἔξερ' οὐριον·
 σωτήρῃ δ' ἡμεῖς σὼ κασιγνήτῳ διπλῶ
 πόντον παριππεύοντε πέμψομεν πάτραν. 1665
 ὅταν δὲ κάμψῃς καὶ τελευτήσῃς βίον,
 θεὸς κεκλήσῃ, καὶ Διοσκόρων μετὰ
 σπονδῶν μεθέξεις· ξενία τ' ἀνθρώπων πάρα
 ἔξεις μεθ' ἡμῶν· Ζεὺς γὰρ ᾧδε βούλεται.
 οὐ δ' ὠρίσεν σε πρῶτα Μαιάδος τόκος 1670

tion of the Dioscuri was spoken of. Even Zeus was unable to cope with Fate, Aesch. Prom. 518.

1663. πλεῖν. With the infinitive we should have expected *σὺν τῷ αὐτῆς πόσει*. Pflugk compares the somewhat similar transition from the third to the second person, sup. v. 954—5. Here however we should probably restore the imperative *πλεῖ*, which occurs Troad. 103, *πλεῖ κατὰ πορθμὸν, πλεῖ κατὰ δαίμονα*. Nor is it less likely because Lucian appears to reckon the monosyllabic imperative among the quaint and obsolete forms collected in his *Lexiphanes*, p. 342, *οὐκοῦν, ἢ δ' ὅς, σὺ μὲν, εἰ βούλει, πλεῖ καὶ νεί καὶ θεῖ κατὰ τοῦ κλύδωνος*. (Nauck also and Kirchhoff read *πλεῖ* after Cobet.) The address to Helen herself, who must now have been far out at sea, is remarkable enough; but the Dioscuri, as speaking from the air, must be supposed to command a wide view. Hermann compares Iph. T. 1446, where Pallas says to Ōrestes, *κλύεις γὰρ αὐδὴν, καίπερ οὐ παρών, θεάς*.—Hesych. *οὐριον*· *σωτήριον ἢ ὑπιοθεν πνεῦν*. (He wrongly referred the word to *οὐρά*, instead of *οὐρος*.)

1665. *παριππεύοντε*. As Castor was famed in life for his skill in the equestrian art (*Κάστωρ αἰολόπῳλος*, Theocr. xxii. 34), so the two brothers when deified were represented as riding through the air, *ἄρμα ἵπτιον* v. 1495, where the seat on steeds is perhaps merely meant, without reference to the appendage of a chariot. So in Rhes. 621, *ἄρμα πωλικόν* is applied exclusively to the horses of Rhesus.

1666. *κάμψῃς βίον*. Hippol. 87, *τέλος*

δὲ κάμψαιμ', ὥσπερ ἡρξάμην, βίου.

1668. *ξένια*. Musgrave quotes the Schol. on Pind. Ol. iii. 67, *ἡ γινομένη θυσία τοῖς Διοσκούροις ξενισμὸς λέγεται*. For the apotheosis of Helen is recorded not only by Isocrates and Lucian (quoted by Bothe from Brodaeus), but by Herod. vi. 61, where mention is made of *τὸ τῆς Ἑλένης ἱρὸν, τὸ δ' ἔστι ἐν τῇ Θεράπνῃ καλευμένην ὑπερθε τοῦ Φοιβηίου ἱροῦ*.

1670—5. 'But the place to which Hermes first removed you from Sparta, after descending from his flight through the air (having stolen you bodily away that Paris might not marry you), I mean the guardian island that skirts the Attic coast, shall henceforth be called *Helena* among men, because it received you when you had been secretly conveyed from your home.' The meaning and right punctuation of this passage were first determined by Hermann, who quotes Philoct. 635, *ὡς ἡμᾶς πολὺν πέλαγος ὀρίσῃ τῆς Ὀδυσσεύς νεῶς*, in defence of *ὠρίσεν σε Σπάρτης*. To him also is due *φρουρὸν* for *φρουροῦ* and *τεταμένην* for—*η*. He reads *Ἀκτῇ*, perhaps to avoid the concurrence of accusatives, and so Nauck; but *extension along* is better expressed by the old reading *Ἀκτῇ*. Strabo, lib. ix. 1, p. 399, *πρόκειται δὲ τῆς παραλίας ταύτης, πρὸ μὲν τοῦ Θορίκου καὶ τοῦ Σουνίου, νῆσος Ἑλένη, τραχεῖα καὶ ἔρημος, παραμύκης ὅσον ἐξήκοντα σταδίου τὸ μήκος*. It is called *φρουρὸς* from its position like a sentinel in front of the Attic coast. Wordsworth (*Athens and Attica*, p. 211) says that the harbour of Thoricus (*Porto Mandri*) is completely sheltered by the

- Σπάρτης, ἀπάρας τῶν κατ' οὐρανὸν δόμων,
κλέψας δέμας σὸν, μὴ Πάρις γήμειέ σε,
φρουρὸν παρ' Ἀκτὴν τεταμένην νῆσον λέγω,
Ἑλένη τὸ λοιπὸν ἐν βροτοῖς κεκλήσεται,
ἐπεὶ κλοπὰς σὰς ἐκ δόμων ἐδέξατο. 1675
καὶ τῷ πλανήτῃ Μενέλεω θεῶν πάρα
μακάρων κατοικεῖν νῆσόν ἐστι μόρσιμον
τοὺς εὐγενεῖς γὰρ οὐ στυγοῦσι δαίμονες,
τῶν δ' ἀναριθμήτων μᾶλλον εἰσιν οἱ πόνοι.
- ΘΕΟΚ. ὦ παῖδε Λήδας καὶ Διὸς, τὰ μὲν πάρος 1680
νείκη μεθήσω σφῶν κασιγνήτης πέρι.
ἐγὼ δ' ἀδελφὴν οὐκέτ' ἂν κτάνοιμ' ἐμήν.
κείνη δ' ἴτω πρὸς οἶκον, εἰ θεοῖς δοκεῖ.
ἵστον δ' ἀρίστης σωφρονεστάτης θ' ἄμα
γεγῶτ' ἀδελφῆς ὁμογενοῦς ἀφ' αἵματος. 1685
καὶ χαίρεθ', Ἑλένης οὐνεκ' εὐγενεστάτης

long island of Macri, the ancient Helena, which is hence said to be 'stretched as a rampart by the shore.' The reading of most editions, after Stephens, is *φρουρά*, which Pflugk explains *σκοπία*. The old copies however agree in *φρουροῦ*. W. Dindorf unreasonably objects to Hermann's interpretation, as against the natural order of the words; and he has recourse to his favourite theory, that v. 1671—2 are the interpolation of some grammarian.

1671. *δόμων*. Perhaps *δρόμων*. Nauck regards the latter half of this verse as spurious, and would construe *Σπάρτης ἀπάρας* (see El. 774). On *μὴ* for *ἵνα μὴ* see Hec. 344. The *fear* of an event implies the *purpose* of its prevention.

1676. *θεῶν πάρα*. As if *δῶρον δέχεσθαι* were to follow *μόρσιμον*.

1677. *μακάρων νῆσον*. Compare Homer, Od. iv. 562, *Σοὶ δ' οὐ θέσφατόν ἐστι, διοτρεφέες ὦ Μενέλαε, Ἀργεὶ ἐν ἵπποβότῳ θανέειν καὶ πότμον ἐπισπένει, Ἀλλὰ σ' ἐς Ἥλυσιον πεδῖον καὶ πείρατα γαίης Ἀθάνατοι πέμψουσιν*. Barnes cites a curious passage from Tzetzes on Lycophron, to show that the 'Happy lands' of the ancient Greeks were none other than England! Of course, it was a purely mythical country, though founded on early reports, doubtless of Phœnician navi-

gators, of fertile lands in the far west. Nauck regards the whole passage, 1680—92 as spurious.

1679. *ἀναριθμήτων*. Ion 837, *ἀμήτορ', ἀναριθμητον*. Theocr. xiv. 48, *ἄμμες δ' οὔτε λόγῳ τινὸς ἄξιον, οὐτ' ἀριθματοί, Δύστανοι Μεγαρήες, ἀτιμοσάτη ἐνὶ μοῖρᾳ*. Barnes compares Il. ii. 202, *οὔτε ποτ' ἐν πολέμῳ ἐναρίθμιος, οὐτ' ἐνὶ βουλῇ*. Obscure persons are elsewhere called, by an apparently contrary term, *ἀριθμός*, as we say, 'a mere cypher.' But this implies a number who are indiscriminately put together to be counted, without distinction of rank or eminence,—a mere *δχλος*.

1681. *νείκη περὶ σφῶν κασιγνήτης*, my former quarrel with your sister for rejecting my hand. See on v. 1236.

1685. *ὁμογενοῦς* Hermann, after Canter, for *μονογενοῦς*: "*Scitote vos optimaee castissimaeque sororis communi genitore sanguine esse natos*." Thus *αἷμα ὁμογενὲς ἀδελφῆς* is the blood of Zeus which produced Helen together with the Dioscuri. The connexion of the passage would be improved by reading *κείνη τ' ἴτω—, ἵστον τ'—*, i. e. *καὶ ὁμείς* (or *σφῶ*) *ἵστον*.

1686. *καὶ χαίρεθ'*. Cf. Hippol. 1437. As *ὦ χαίρε* is used of greeting, so *καὶ χαίρε* is the common conclusion of a farewell address.

γνώμης, ὃ πολλαῖς ἐν γυναιξὶν οὐκ ἔνι.
 ΧΟ. πολλαὶ μορφαὶ τῶν δαιμονίων,
 πολλὰ δ' ἀέλπτως κραίνουσι θεοὶ,
 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
 τῶν δ' ἀδοκῆτων πόρον ἡὔρε θεός.
 τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1690

1688. For these concluding anapaestics see Med. 1413, Andr. 1284, and the end of the Bacchae.

ΕΥΡΥΘΕΟΤ ΑΝΔΡΟΜΑΧΗ.

Τ Π Ο Θ Ε Σ Ι Σ.

Νεοπτόλεμος ἐν τῇ Τροίᾳ γέρας λαβὼν Ἀνδρομάχην τὴν Ἑκτορος γυναῖκα, παῖδα ἔτεκεν ἐξ αὐτῆς [τὸν Μολοττόν·] ὕστερον δὲ ἐπέγημεν Ἑρμιόνην τὴν Μενελάου θυγατέρα. δίκας δὲ πρῶτον ἤτηκώς τῆς Ἀχιλλέως ἀναιρέσεως τὸν ἐν Δελφοῖς Ἀπόλλωνα, πάλιν ἀπῆλθεν ἐπὶ τὸ χρηστήριον μετανοήσας, ἵνα τὸν θεὸν ἐξιλάσῃται. ζηλοτύπως δ' ἔχουσα πρὸς τὴν Ἀνδρομάχην ἡ βασιλὶς ἐβουλεύετο κατ' αὐτῆς θάνατον, μεταπεμφαμένη τὸν Μενέλαον· ἡ δὲ τὸ παιδίον μὲν ὑπεξέθηκεν, αὐτὴ δὲ κατέφυγεν ἐπὶ τὸ ἱερὸν τῆς Θέτιδος. οἱ δὲ περὶ τὸν Μενέλαον καὶ τὸ παιδίον ἀνεῦρον, καὶ ἐκείνην ἀπατήσαντες ἤγειραν· καὶ σφάττειν μέλλοντες ἀμφοτέρους ἐκωλύθησαν, Πηλέως ἐπιφανέντος. Μενέλαος μὲν οὖν ἀπῆλθεν εἰς Σπάρτην· Ἑρμιόνη δὲ μετενόησεν, εὐλαβηθεῖσα τὴν παρουσίαν τοῦ Νεοπτολέμου. παραγενόμενος δὲ ὁ Ὀρέστης ταύτην μὲν ἀπήγαγε πείσας, Νεοπτολέμῳ δὲ ἐπεβούλευσεν· ὃν καὶ φονευθέντα παρήσαν οἱ φέροντες. Πηλεῖ δὲ μέλλοντι τὸν νεκρὸν θρηνεῖν Θέτις ἐπιφανείσα τοῦτον μὲν ἐπέταξεν ἐν Δελφοῖς θάψαι, τὴν δὲ Ἀνδρομάχην εἰς Μολοσσούς ἀποστεῖλαι μετὰ τοῦ παιδὸς, αὐτὸν δὲ ἀθανασίαν προσδέχεσθαι· τυχὼν δὲ ταύτης εἰς Μακάρων νήσους ᾤκησεν.

Ἡ μὲν σκηνὴ τοῦ δράματος κεῖται ἐν Φθίᾳ· ὁ δὲ χορὸς συνέστηκεν ἐκ Φθιωτῶν γυναικῶν· προλογίζει δὲ Ἀνδρομάχη. τὸ δὲ δράμα τῶν δευτέρων· ὁ πρόλογος σαφῶς καὶ εὐλόγως εἰρημένος. ἔστι δὲ καὶ τὰ ἐλεγεία τὰ ἐν τῷ θρήνῳ τῆς Ἀνδρομάχης ἐν τῷ δευτέρῳ μέρει· ῥῆσις Ἑρμιόνης τὸ βασιλικὸν ἐμφαίνουσα· καὶ ὁ πρὸς Ἀνδρομάχην λόγος οὐ κακῶς ἔχων· εὖ δὲ καὶ ὁ Πηλεὺς, ὁ τὴν Ἀνδρομάχην ἀφελόμενος.

ANDROMACHE.

THE date of the *Andromache* has not been recorded, nor is there internal evidence which can enable us to assign it with anything like certainty. W. Dindorf, forming a conclusion from the plain and regular style of the metres, is inclined to place it as early as Ol. 87, or not much later than the *Medea* and the *Hippolytus*, while others have dated it as late as Ol. 92. Hermann, with much probability, considers it to belong to the end of Ol. 89, because in v. 733 there is an allusion to the enmity of Argos with Sparta, which may fairly be interpreted of the treaty ratified between Argos and Athens in Ol. 89. 4 (Thuc. v. 47), B.C. 420. This is also the opinion of K. O. Müller (Hist. Gr. Lit. p. 373), who considers the severe language used against the Spartans to refer to their want of honour and sincerity in their transactions on that occasion. The object of the poet in writing it was clearly to set the customs and manners of the Spartans in an odious light before the eyes of his countrymen ; for this he does not only by direct invective (v. 445—452), but by representing Hermione and Menelaus as cruel, false, and selfish characters.

The plot belongs to the same division of the Trojan affairs as the *Troades* and the *Hecuba*, viz. the fortunes of the captives after the destruction of their city. Neoptolemus, the son of Achilles, and grandson of the aged Peleus, who is still king of the Thessalian territory Pharsalia, conterminous to Phthiotis, has taken as his concubine, and holds as a prize of honour, Andromache, the wife of Hector. By her he has had one son, Molossus. Afterwards having wedded Hermione as his lawful spouse, he transferred his affections to her ; but on her proving childless, he returned to Andromache ; and hence a jealousy arose on the part of Hermione, who conceived that secret drugs administered by her rival were the real cause of her barrenness. Neoptolemus, at the time of the action, is absent at Delphi, whither he has gone, anxious to propitiate Apollo for his former imprudence in demanding of him vengeance for the death of Achilles. Hermione, supported by Menelaus, seizes the occasion for oppressing Andromache. They obtain possession of the boy Molos-

sus, who has been removed by his mother to conceal him from her enemies, and threaten to put him to death unless Andromache, who has taken sanctuary at the altar of Thetis, surrenders herself. Her maternal feelings prevail, and she resigns herself to her fate. Menelaus however basely deceives her, and declares that the life of the child must depend on his daughter's will. They are both bound and are being led for execution, when the old Peleus meets them, and chivalrously delivers them from the hands of Menelaus. Between the two kings, as before between Hermione and Andromache, a long altercation takes place, in which the pleadings on both sides of the case are given in the usual rhetorical style of Euripides on similar occasions ; indeed, few of his plays are without this peculiar feature. Menelaus however has the worst of it both in argument and in action ; he proves himself as cowardly as before he was base, and accordingly he departs with threats of what he will do when Neoptolemus shall have returned. Distracted at her failure, and stung with remorse, Hermione endeavours to commit suicide ; but her intentions are changed by the sudden arrival of Orestes, who claims her as his long-promised bride, and explains that, having long ago conceived a hatred against Neoptolemus, he has laid a scheme for compassing his death by the hands of the exasperated populace at Delphi. Hermione makes no difficulty about transferring herself into the hands of her new husband. Peleus is informed of their departure, and of the imminent danger in which Neoptolemus is placed. He is about to despatch a messenger to Delphi, when the news of his grandson's death arrives. Orestes has secretly instigated the Delphians against him as a thief in disguise intending to rob the temple of its treasures. He is attacked by the mob at the very altar, and after a brave and long-successful resistance, is slain. His body is finally brought on the stage with a *Commos* between Peleus and the chorus. Thetis then appears, and gives instructions that Neoptolemus shall be buried at Delphi, and there be worshipped as a hero ; that Andromache shall marry Helenus, and Molossus, the sole surviving representative of the *Acacidae*, shall be the founder of a long line of kings in *Epirus*. Peleus himself shall receive the reward of his cohabitation with a goddess, and shall be made an immortal among the gods of ocean.

The point or moral of the legend seems to have been that a late vengeance overtook the son of Achilles for the cruel murder of Priam at his own hearth, *Aen.* ii. 550. (See *Pausan.* iv. 17, 4.) Indirectly this is brought about by the anger of Apollo for the presumption of Neoptolemus in demanding from him satisfaction for the death of Achilles.

Though the *Andromache* can hardly be regarded as one of the best plays of Euripides, it has had the good fortune to be preserved in all the best MSS., to be illustrated by Scholia, and to be one of the four printed in the valuable and accurate edition of Janus Lascaris in 1496. It was one of those plays which obtained the second prize, if this be the meaning of the words in the Greek Argument, τὸ δὲ δῖον τῶν δευτέρων, though perhaps 'of second-class merit' is the sense intended. Hermann finds fault with what he calls its double action, viz. the chief interest centring first on Andromache, and then on Peleus; and he asserts that neither in the hero nor in the heroine is the course of events brought to a regular and natural conclusion. He maintains that the punishment of both Hermione and Menelaus ought to have appeared in the sequel; and complains that the death of Neoptolemus is a rather clumsy subterfuge to liberate Hermione for the claims of a new husband. "Ita tragoedia" (he writes¹) "quam oportebat Menelai et Hermionae infortunio finire, assuta parte aliena justam quidem magnitudinem adepta est, sed ita ut scelerati impuniti abirent, plecteretur autem is [Peleus], qui non solum ipse innocens erat, sed etiam innocentes liberaverat ab interitu." Be this as it may (and it is very doubtful if such criticisms on ancient works of art are worthy of serious attention), the play is by no means without its points of interest. The haughty pride of Hermione and the discreet humility of Andromache are very well depicted; the speech of old Peleus against Menelaus is spirited and effective; the choral odes are short, but clearly expressed and tolerably pertinent to the action; and the account of the death of Neoptolemus, in the messenger's speech, is among the best specimens of the author's descriptive style.

In this play, as in the *Ion*, we see brought out in great significance the political importance of Delphi as the great centre of Hellenic religion and civilization. Apollo was the founder of the Ionic people; it was Apollo who slew Hector and Achilles, Apollo who commanded Orestes to kill his mother. It is through Apollo that the death of Neoptolemus is brought to pass within the precinct of his own temple. The singular awe with which the Greeks regarded *Nemesis* made them accept all these myths as not only historical, but almost as divine.

The scene at v. 545 is remarkable, as Elmsley and Hermann have pointed out, for bringing four actors at once upon the stage; Andromache, Molossus, Peleus, and Menelaus. The introduction of children was a device rarely adopted; it is seen however in the *Alcestis*, as well as in the *Medea*; but when they are not mutes, as

¹ Praefat. p. xiv.

in the last play, it is Hermann's opinion that, though real boys were produced (since the stature would otherwise have been unnatural), the words were spoken for them by an actor behind the curtain ; and thus the actor who, without being seen, spoke for Molossus, may immediately afterwards have personated Peleus.

The scene of the play is laid at Phthia in Thessaly, the dominion of Achilles. Here the aged Peleus had dwelt at the death of Achilles, *Od.* xi. 494,

εἰπὲ δέ μοι, Πηλῆος ἀνύμονος εἴ τι πέπυσσαι,
ἧ ἔτ' ἔχει τιμὴν πολέσιν μετὰ Μυρμιδόνεσσιν,
ἧ μιν ἀτιμάζουσιν ἀν' Ἑλλάδα τε Φθίην τε,
οὐνέκα μιν κατὰ γῆρας ἔχει χεῖράς τε πόδας τε.

In respect of time, this must have been ten or twelve years after the capture of Troy, since Menelaus is represented in the *Helena* as returning to Greece in the eighth year after the war (*v.* 776). In the *Troades* (*v.* 274), we find Andromache just allotted to Neoptolemus as a *γέρας ἐξαίρετον*, and that play follows next after the *Hecuba* in the historical order of events. In the *Orestes*, *v.* 1654, the marriage of Hermione with Orestes, and the death of Neoptolemus, are predicted by Apollo ; so that it must be regarded as preceding the action of the *Andromache*.

The fortunes of Andromache and Pyrrhus or Neoptolemus formed a part of that large collection of poems on the Trojan War which the ancients indiscriminately called "Homer," but which were in later times distinguished as "the Cyclic Poems." In the *Odyssey*, *iv.* 4—7, the betrothal of Hermione to Neoptolemus is recorded ; and in Pindar, *Nem.* vii. 42, we have the account, with some varieties, of the death of Neoptolemus by the hands of the Delphians. Virgil, who must have been well acquainted with the "Cyclic" epics, *Aen.* iii. 297, 325—32, alludes to the marriage of Andromache and Pyrrhus, the birth of a son by him, and his death caused by the jealousy of Orestes :—

Ast illum ereptae magno inflammatus amore
Conjugis, et scelerum Furiis agitatus Orestes
Excipit incautum, patriasque obtruncat ad aras.

The chorus consists of women of the country, whose affections appear to be enlisted in behalf of Andromache, though a *γυνὴ βάρβαρος* in their view.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΔΡΟΜΑΧΗ.

ΘΕΡΑΠΙΑΝΑ.

ΧΟΡΟΣ.

ΕΡΜΙΟΝΗ.

ΜΕΝΕΛΑΟΣ.

ΜΟΛΟΣΣΟΣ.

ΠΗΛΕΥΣ.

ΤΡΟΦΟΣ.

ΟΡΕΣΤΗΣ.

ΑΓΓΕΛΟΣ.

ΘΕΤΙΣ.

ΕΤΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ.

ΑΝΔΡΟΜΑΧΗ.

Ἀσιάτιδος γῆς σχῆμα, Θηβαία πόλις,
ὄθεν ποθ' ἔδνων σὺν πολυχρύσῳ χλιδῇ
Πριάμου τύραννον ἔστIAN ἀφικόμην,

1. In the prologue Andromache, formerly the wife of Hector, then the concubine of Neoptolemus, the son of Achilles (Troad. 274), bewails the evils that have befallen her since the destruction of Troy. Besides the loss of her husband and her son Astyanax (Troad. 720), and her union with her present lord, she has now to endure the threats and insults of Hermione, the daughter of Menelaus, whom Neoptolemus has taken for his wedded wife, but who, being childless, accuses Andromache of causing sterility by secret drugs. Her only son by Neoptolemus she has sent from home, in the absence of his father at Delphi. She herself has taken sanctuary at the shrine of Thetis; for Menelaus has arrived from Sparta, and is now co-operating with his daughter for her destruction.

Ibid. She addresses Thebe in Asia Minor, her birth-place (Il. vi. 415), not that she has anything to say in reference to it in what follows, beyond the above fact, but this is done, as in the beginning of the Alcestis and the Electra, by way of fixing the attention of the audience to the chief subject of the speaker's thoughts. Here the address to Thebe is the more remarkable, because it is not the scene of the play which is thus apostrophized.—For πόλις many copies give πόλι, Hermann defines the dis-

inction to be this;—that the vocative *addresses*, the nominative *specifies*. So in Hel. 1399, ὦ καινὸς ἡμῖν πόσις means, 'O thou that hast appeared to me in the character of a new husband,' and in such phrases as ὦ φίλος, we are to understand 'O thou that standest in the light of a friend,' &c. This is plausible, though it does not so well apply to ὦ μῶρος, ὦ δούστηνος, and the like, which seem to have the true force of an exclamation, *memiserum!* &c., nor to such apostrophes as ὦ γάμος, ὦ γάμος, inf. v. 1186. In fact, this use of the nominative is by no means unfrequent. Cf. Phoen. 783, ὦ πολύμοχθος Ἄρης. Plat. Symp. init., ὦ Φαληρεὺς οὗτος Ἀπολλόδωρος. Whether therefore Hermann is right in saying, that if πόλις be read, σχῆμα is the vocative, and conversely, if πόλι, it must be the nominative, does not seem certain. Whatever may be thought on this point, most certain it is that ἐστὶ is not here to be supplied.—σχῆμα, the ornament or glory of Asia. So ὦ σχῆματ' οἴκων, Hec. 619, ὦ σχῆμα δόμων, Alc. 911. The exact force of the word can hardly be given in English. It implies anything which is presented to our eyes in its existing shape, either pleasing or the contrary. Plat. Polit. p. 259 B, τί δέ; μεγάλης σχῆμα οἰκήσεως ἢ συμκρᾶς αὐ πόλεως ὅγκος μῶν τι πρὸς ἀρχὴν διοίσετον;

δάμαρ δοθείσα παιδοποιὸς Ἑκτορι,
 ζηλωτὸς ἔν γε τῷ πρὶν Ἀνδρομάχῃ χρόνῳ, 5
 νῦν δ', εἴ τις ἄλλῃ, δυστυχεστάτῃ γυνῇ
 [ἐμοῦ πέφυκεν ἢ γενήσεται ποτε].
 ἥτις πόσιν μὲν Ἑκτορ' ἐξ Ἀχιλλέως
 θανόντ' ἐσείδον, παῖδά θ' ὄν τίκτω πόσει
 ριφθέντα πύργων Ἀστυάνακτ' ἀπ' ὀρθίων, 10
 ἐπεὶ τὸ Τροίας εἶλον Ἑλληνες πέδον,
 αὐτὴ δὲ δούλῃ, τῶν ἐλευθερωτάτων
 οἴκων νομισθεῖσ', Ἑλλάδ' εἰσαφικόμην,
 τῷ νησιώτῃ Νεοπτολέμῳ δορὸς γέρας
 δοθείσα λείας Τρωικῆς ἐξαίρετον. 15
 Φθίας δὲ τῇσδε καὶ πόλεως Φαρσαλίας

4. *παιδοποιὸς* distinguishes the wife from the concubine, since the children of the former only were legitimate, and entitled to the name in a political point of view. For Hector's *νόθοι* see inf. 224. Schol. *νομίμῃ, γνησία παιδοτρόφος*: οἱ γὰρ σκότιοι παῖδες (see on Alcest. 990) ἐκρίπτονται.

7. The most probable account of this verse is, that it is the result of two ancient readings of the passage; *νῦν δ' οὐτὶς ἄλλῃ δυστυχεστέρῃ γυνῇ ἐμοῦ πέφυκεν κ.τ.λ.*, and *νῦν δ', εἴ τις ἄλλῃ, δυστυχεστάτῃ γυνῇ*. The common reading is *νῦν δ' οὐτὶς ἄλλῃ δυστυχεστάτῃ κ.τ.λ.*, but several MSS. give *εἴ τις* for *οὐτὶς*. The edition of Lascaris (1496) has a reading which removes all difficulty, and which is adopted by Hermann, *οὐτὶς—δυστυχεστέρῃ κ.τ.λ.* Only, if this be genuine, it seems strange that no other MS. nor edition should support it. Examples of a text made up from two different readings (perhaps early revisions), precisely similar to the present instance, are Med. 777. Soph. Trach. 83—5. The latter passage stands thus:—

οὐκ εἰ ξυνέρξων, ἥνικ' ἢ σεσώσμεθα
 [ἢ πίπτομεν, σοῦ πατρὸς ἐξολωλότος]
 κείνου βίου σώσαντος, ἢ οἰχώμεσθ' ἅμα;

8. *πόσιν μὲν*. Answered by *αὐτὴ δὲ* below, *παῖδα θ'* &c. being intermediate.

10. *ριφθέντα*. For the death of the infant Astyanax, see Troad. 720 &c. The source of the story, on which the old epics on the *Troica* probably enlarged, was, as Hermann points out, the pro-

phesy of his mother in Il. xxiv. 735. The best MSS. with ed. Lasc. agree in *ριφέντα*, which Kirchhoff and Nauck retain. Cf. v. 1150.

14. That τῷ νησιώτῃ is said in disparagement of the marriage, she herself being a queen and τῶν ἐλευθερωτάτων, it would be needless to remark, did not Pfugk deny it. See on Rhes. 701. Pyrrhus, otherwise called Neoptolemus, was born in the island Scyros. See Il. xix. 326, where Achilles, in grief for Patroclus, mentions his son as *ὡς Σκύρω μοι ἐνὶ τρέφεται φίλος νῖός*, and also Od. xi. 509. 15. Troad. 272, Ἀνδρομάχα τάλανα, τίν' ἔχει τύχαν; ΤΑΛ. καὶ τήνδ' Ἀχιλλέως ἔλαβε παῖς ἐξαίρετον.

16. *Φθίας*. Achilles himself was from this part of Thessaly, otherwise called Achaea, whence Aeschylus addressed him as *Φθιώτ'* Ἀχιλλεύ, Ar. Ran. 1264.—*ξύγχορτα*, 'neighbouring'; Aesch. Suppl. 5, *διὰν χθόνα σύγχορτον Συρία*. Eur. Frag. Antiop. 215. Hesych. cites this passage, without naming the author, in v. *χόρτος*. She means to describe her home as in a solitary spot on the confines of Phthia; for if Peleus retained the sovereignty over Pharsalus, his grandson would be likely to retire to a sufficient distance during his life-time. The scene of the play therefore is properly near rather than at Phthia; though she must point to it as represented not far off, on account of the demonstrative *τῇσδε*. It follows that the Thetideum was nearer to Phthia than to Pharsalus. There is however some uncertainty as to whether

ζύγχορτα ναίω πεδί', ἔν' ἡ θαλασσία
 Πηλεΐ ξυνώκει χωρὶς ἀνθρώπων Θέτις
 φεύγουσ' ὄμιλον· Θεσσαλὸς δέ νιν λεῶς
 Θετίδειον αὐδᾷ θεᾶς χάριν νυμφευμάτων. 20
 ἔνθ' οἶκον ἔσχε τόνδε παῖς Ἀχιλλέως,
 Πηλέα δ' ἀνάσσειν γῆς ἔᾱ Φαρσαλίας,
 ζῶντος γέροντος σκῆπτρον οὐ θέλων λαβεῖν.
 καγὼ δόμοις τοῖσδ' ἄρσεν' ἐντίκτω κόρον
 πλαθείσ' Ἀχιλλέως παιδί, δεσπότη τ' ἐμῷ. 25
 καὶ πρὶν μὲν ἐν κακοῖσι κειμένην ὅμως
 ἐλπίς μ' αἰεὶ προσῆγε σωθέντος τέκνου
 ἀλκὴν τιν' εὐρεῖν κάπικούρησιν κακῶν
 ἐπεὶ δὲ τὴν Λάκαιναν Ἑρμιόνην γαμεῖ
 τοῦμόν παρώσας δεσπότης δοῦλον λέχος, 30
 κακοῖς πρὸς αὐτῆς σχετλίους ἐλαύνομαι

Θετίδειον was merely another name for the city Phthia, or a *τέμενος* sacred to Thetis, or lastly, a district or suburb so called. Hermann quotes both Strabo, p. 431, who says the Thetideum was close to old and new Pharsalus, and the Schol. on Pind. Nem. iv. 81 (51), who mentioning this passage, calls it *ἱερὸν*, and places it at Phthia; and also states from Pherecydes that Peleus lived both *ἐν Φαρσάλῃ* καὶ *ἐν Θετιδεῖῳ*, meaning, apparently, by the latter the city of Phthia. That a temple of Thetis was on the spot appears from v. 43, *Θέτιδος εἰς ἀνάκτορον θάσσω τὸδ' ἐλθοῦν*. The scholiast on the present verse says the Thetideum was between Pharsalus and Phthia. A similar name is τὸ Πελινναῖον, a Thessalian town or sacred locality mentioned in Pind. Pyth. x. 4, and the *Amaltheum* (Ἀμαλθεῖον tuum) Cic. Ep. Att. i. 16 fin. τὸ Τιλφωσσαῖον Dem. De Fals. Leg. p. 385. τὸ Ἑκατεῖον Ar. Lysist. 64.

24. As ed. Lasc. and MS. Flor. give *τίκτω*, and Euripides makes Andromache to have borne only one son to Neoptolemus (viz. Molossus), whereas others specify three, Lenting rather ingeniously reads *ἓνα τίκτω κόρον*. But this implies *ἓνα μὲν ἄρσενα, ἄλλην δὲ θήλειαν παῖδα*.—For *δεσπότη τ'* Hermann, after Brunck, gives *δεσπότη γ'*, and so Kirchhoff and Nauck; Dindorf, after Elmsley, *δεσπότη δ'*. Hermann's argument is,

that 'the son of Achilles and my master' is illogical, though 'Neoptolemus and my master' would be logical, because "*quae conjunguntur, similia esse oportet.*" The question is, whether one and the same person, described under two attributes, did not appear to the Greek mind in much the same light as two distinct persons; for if it did, then *τε* is unquestionably right. See the notes on Agam. 1563, and Eur. Heracl. 827. Med. 970, where there is a similar verse, *πατὴρ νέαν γυναῖκα, δεσπότην τ' ἐμήν*. Iph. A. 1455, *πατέρα τὸν ἀμὺν μὴ στύγει πόσιν τε σόν*.

25. *πλαθεῖσα*, united in marriage; a sort of euphemism, for which this verb is often used, as Trach. 17, *πρὶν τῇσδε κοίτης ἐμπελασθῆναι ποτε*. Hence Hesych. *δοθεῖσα*.

27. *προσῆγε*, kept leading me on, as it were, up to the very point of finding, *πρὸς αὐτὸ τὸ εὐρεῖν*. There seems little difficulty in the word, and no occasion to alter it. Compare the use of *ἄγειν* in Electr. 1301. W. Dindorf gives *προῆγε* after Matthiae, comparing Hippol. 496. Nauck proposes *ἀεὶ πως εἶχε*. For *ἐλπίς εὐρεῖν* = *εὐρήσειν*, see v. 311. Alcest. 146, *ἐλπίς μὲν οὐκέτ' ἐστὶ σώσασθαι βίον*;

29. *ἐπεὶ—γαμεῖ*, ever since he has married her. For *κακοῖς ἐλαύνειν* see Alcest. 676.

λέγει γὰρ ὥς νιν φαρμάκοις κεκρυμμένοις
 τίθημι ἄπαιδα καὶ πόσει μισομένην,
 αὐτὴ δὲ ναίειν οἶκον ἀντ' αὐτῆς θέλω
 τόνδ', ἐκβαλοῦσα λέκτρα τὰ κείνης βίαι· 35
 ἀγὼ τὸ πρῶτον οὐχ ἐκοῦσ' ἐδεξάμην,
 νῦν δ' ἐκλέλοιπα· Ζεὺς τὰδ' εἰδείη μέγας,
 ὥς οὐχ ἐκοῦσα τῷδ' ἐκωνώθην λέχει.
 ἀλλ' οὐ σφε πείθω, βούλεται δέ με κτανεῖν,
 πατὴρ τε θυγατρὶ Μενέλεως συνδρᾷ τάδε. 40
 καὶ νῦν κατ' οἴκους ἔστ', ἀπὸ Σπάρτης μολῶν
 ἐπ' αὐτὸ τοῦτο· δειματουμένη δ' ἐγὼ
 δόμων πάροικον Θέτιδος εἰς ἀνάκτορον
 θάσσω τόδ' ἔλθοῦσ', ἣν με κωλύσῃ θανεῖν·
 Πηλεὺς τε γάρ νιν ἔκγονοί τε Πηλέως 45
 σέβουσιν, ἐρμήνευμα Νηρηΐδος γάμων.
 ὃς δ' ἔστι παῖς μοι μόνος, ὑπεκπέμπω λάθρα
 ἄλλους ἐς οἴκους, μὴ θάνῃ φοβουμένη.
 ὁ γὰρ φυτεύσας αὐτὸν οὐτ' ἐμοὶ πάρα
 προσωφελῆσαι παιδί τ' οὐδέν ἔστ', ἀπὼν 50
 Δελφῶν κατ' αἶαν, ἔνθα Λοξία δίκην
 δίδωσι μανίας, ἣν ποτ' ἐς Πυθῶ μολῶν
 ἤτησε Φοῖβον πατρὸς οὐ κτίνειν δίκην,

32. *φαρμάκοις*. The women of Thessaly had a bad repute for practising sorcery, as also those of Epirus (inf. 159). Under either character Andromache might be viewed by Hermione.

37. *ἐκλέλοιπα*. The assertion of Andromache, that she no longer lives with Neoptolemus, is an essential part of the story, since it at once shifts the blame upon Hermione, who could not thus have been wronged by her rival.

42. *ἐπι*, in quest or pursuit of. Cf. 81.—Hesych. *δειματουμένη· φοβουμένη, εὐλαβουμένη*.

46. *ἐρμήνευμα*, an evidence, a witness to the marriage of Peleus with Thetis. Schol. *ὑπόμνησιν, σημείον, τεκμήριον*. As the family of Peleus, viz. her lord and master Neoptolemus, pays religious reverence to this shrine, she expects that the goddess in return will afford her a safe refuge.

50. *οὐδέν ἔστι*, 'is as good as dead.'

52—3. This is a very obscure passage. What the poet means to say is clear enough; that Neoptolemus has gone to Delphi to ask pardon of the god for his former presumption, in demanding of him (Apollo) satisfaction for the death of his father Achilles. See inf. 1094, 1108. Orest. 1656. Hermann, followed by W. Dindorf, gives *ὅς ποτ'*, a reading which makes all clear and easy, while it suggests no reason why grammarians should have altered it under such circumstances. Pfugk says the construction is, *δίκην δίδωσι τῆς δίκης, ἣν ποτε ἤτησε Φοῖβον πατρὸς οὐ ἐκτίνειν*, and that the clause *ἣν ποτε*—*δίκην* is an *epexegetis* of *μανίας*. But it would be strange to say *δίκην δίδοναι δίκης*. Rather, *ἣν (μανίαν) ἔχων, μολῶν ἐς Πυθῶ, ἤτησε, κ.τ.λ.*, or, *ἣν (μανίαν) ἔδειξε, μολῶν—αἰτήσας*. The Scholiast explains, *ἀπολογίαν δίδωσι τῆς*

εἴ πως τὰ πρόσθε σφάλματ' ἐξαιτούμενος
θεὸν παράσχοιτ' ἐς τὸ λοιπὸν εὐμενῇ.

55

ΘΕΡΑΠΙΑΝΑ.

δέσποιν', ἐγὼ τοι τοῦνομ' οὐ φεύγω τόδε
καλεῖν σ', ἐπείπερ καὶ κατ' οἶκον ἡξίου
τὸν σὸν, τὸ Τροίας ἡνίκ' ὤκουμεν πέδον
εὐνους δὲ καὶ σοὶ ζῶντί τ' ἦν τῷ σῷ πόσει,
καὶ νῦν φέρουσά σοι νέους ἤκω λόγους,
φόβω μὲν, εἴ τις δεσποτῶν αἰσθησεται,
οἴκτῳ δὲ τῷ σῷ· δεινὰ γὰρ βουλεύεται
Μενέλαος εἰς σὲ παῖς θ', ἃ σοι φυλακτέα.

60

ΑΝ. ᾧ φιλάτῃ σύνδουλε, σύνδουλος γὰρ εἶ
τῇ πρόσθ' ἀνάσση τῇδε, νῦν δὲ δυστυχεῖ,
τί δρῶσι; ποίας μηχανὰς πλέκουσιν αὖ,
κτείνειν θέλοντες τὴν παναθλίαν ἐμέ;

65

ΘΕΡ. τὸν παῖδά σου μέλλουσιν, ᾧ δύστηνε σὺ,
κτείνειν, ὃν ἔξω δωμάτων ὑπεξέθου.

ΑΝ. οἴμοι· πέπυσται τὸν ἐμὸν ἐκθετον γόνον;

70

τόλμησεν, ἢν' ἐτόλμησε δίκας ὑπὲρ Ἀχιλλέως αἰτεῖν. An easier correction is Reiske's η for $\eta\nu$, adopted by Musgrave, and also by Kirchhoff and Nauck. But there is a parallel use of the accusative in Plat. Phaedr. p. 249 D, λόγος περὶ τῆς τετάρτης μανίας, ἣν ὅταν τὸ τῇδε τις ὁρῶν κάλλος—περῶται κ.τ.λ., i. e. ἣν ἔχων τις.—οὐδ' κτείνειν is Hermann's correction for οὐ τίνειν or κτείνειν, one MS. giving οὐ κτείνει. The confusion of these words is so common, that there can be little room for doubt that ἐκτείνειν is right. The mistake arose from supposing the sense was δίκην πατρός, ὃν φοῖβος κτείνειν, i. e. ἔκτεινε. Matthiae places a colon at πατρός, and reads οὐ κτείνει, 'of which thing he is now offering satisfaction, if perchance, by begging off the consequences of his former errors, he may render the god propitious to himself for the future.' For the middle sense of παρασχέσθαι see Hippol. 619. The use of ἐξαιτεῖσθαι for παρατεῖσθαι is remarkable. In Oed. Col. 1327, which Pflugk compares, it seems to have the ordinary sense of 'requesting,' but in Med. 971, ἰκετεύειν, ἐξαιτεῖσθε μὴ φεύγειν χθόνα,

it may be taken for παρατεῖσθε.

56. A servant and fellow-captive enters to inform Andromache of a new alarm. Menelaus has just left the house, intending to get possession of her son Molossus in order to slay him. With a delicate consideration, and mindful of the time when she used to serve Hector and Andromache in Troy, the handmaid persists in still calling her *mistress*, though slavery reduces all to an equality. This is one of the many passages where Euripides shows his amiable sympathy for this unfortunate class.

61. φόβῳ, i. e. through fear of punishment in consequence. On φόβος εἰ, where we should rather expect μή, see Heracl. 791. Med. 184.

62. οἴκτῳ τῷ σῷ, my feeling of compassion for you. Compare ὁ οἴκτος ὁ σός, Ion 1276.

68. τὸν παῖδά σου. 'Tis not you, as you suppose, but your son whom they intend to kill.—ὑπεξέθου, cf. 47.

70. πέπυσται, viz. Hermione; for the servant adds Menelaus by name immediately afterwards. The correction of L. Dindorf, which W. Dindorf admits into

- πόθεν ποτ' ; ὦ δύστηνος, ὡς ἀπωλόμην.
 ΘΕΡ. οὐκ οἶδ', ἐκείνων δ' ἡσθόμην ἐγὼ τάδε
 φροῦδος δ' ἐπ' αὐτὸν Μενέλεως δόμων ἄπο.
 ΑΝ. ἀπωλόμην ἄρ' ; ὦ τέκνον, κτενοῦσι σε
 δισσοὶ λαβόντες γῦπες. ὁ δὲ κεκλημένος 75
 πατήρ ἔτ' ἐν Δελφοῖσι τυγχάνει μένων.
 ΘΕΡ. δοκῶ γὰρ οὐκ ἂν ᾧδέ σ' ἂν πράσσειν κακῶς,
 κείνου παρόντος· νῦν δ' ἔρημος εἶ φίλων.
 ΑΝ. οὐδ' ἀμφὶ Πηλέως ἦλθεν, ὡς ἦξοι, φάτις ;
 ΘΕΡ. γέρων ἐκείνος ὥστε σ' ὠφελεῖν παρών. 80
 ΑΝ. καὶ μὴν ἔπεμψ' ἐπ' αὐτὸν οὐχ ἅπαξ μόνον.
 ΘΕΡ. μῶν οὖν δοκεῖς σοῦ φροντίσαι τιw' ἀγγέλων ;
 ΑΝ. πόθεν ; θέλεις οὖν ἄγγελος σύ μοι μολεῖν ;
 ΘΕΡ. τί δῆτα φήσω χρόνιος οὖς' ἐκ δωμαίων ;
 ΑΝ. πολλὰς ἂν εὔροις μηχανὰς· γυνὴ γὰρ εἶ. 85
 ΘΕΡ. κίνδυνος· Ἑρμιόνη γὰρ οὐ σμικρὰ φύλαξ.

the text, and Pflugk calls "elegans et ingeniosa," πέπυσθε—πόθεν ποτ' ;—is rightly rejected by Hermann. The difficulties raised by L. Dindorf are imaginary. Andromache asks, πέπυσται Ἑρμιόνη τὸν ἐμὸν γόνον ἐκθετον ὄντα ; πόθεν ; 'who could have told her this ?' To which the servant replies, 'I don't know who told her ; but I know that they (she and her father) have learnt the secret, for I heard myself (ἐγὼ) the matter from them.' Cf. Iph. A. 425, ἤκω, πέπυσται γὰρ στρατὸς, ταχεῖα γὰρ διήλθε φήμη, παῖδα σὴν ἀφίγ- μένην.

75. ὁ κεκλημένος πατήρ. This is said with something of reproach and bitterness, because Andromache thinks her husband ought to have returned before this to protect his family.—τυγχάνει μένων, i. e. ἐν τοιοῦτῃ καιρῷ ἔτι χρονίζεται. See El. 785.

77. δοκῶ γάρ. 'Why, truly, I think you would not be faring as badly as you now are, were he present.' Or, ('I am sorry for it;) for' &c. If οὐδ' for οὐκ be the true reading (one MS. having δοκῶ γὰρ οὐδὲν, and the double ἂν gives some strength to the suspicion), the meaning would be very different, 'I think that, not even as matters are, you would be badly off, if' &c. The οὐ is used, by a not uncommon idiom, where μή might

seem more regular, because the idea in the speaker's mind is, οἶμαι, οὐκ ἂν πράσσοις &c. See on Hel. 835.

80. γέρων. Matthiae and Pflugk add γ', with four MSS. Hermann remarks that the poet would rather have said γέρων ἐκείνος γ'.—παρών means, 'even if he were present.'

82. μῶν οὖν, the reading of Aldus and others, is clearly wrong in this place, though a legitimate combination elsewhere. See Aesch. Suppl. 411. Med. 733. The addition of οὖν to a participle already including that element (μῶν = μὴ οὖν, the Latin *num*) is to be noticed. So Aesch. Cho. 169, μῶν οὖν Ὀρέστου κρύβδα δῶρον ἦν τόδε ;

83. σύ μοι μολεῖν is better than μολεῖν σύ μοι, Lascaris having the former order, Aldus the latter. The σὺ is of course emphatic, though its accent happens to be enclitic. The sense is, 'If others slight my requests, will you then go as a messenger ?'

84. χρόνιος οὔσα. What excuse shall I give to Menelaus and Hermione, for so long an absence from home as this message will require ? Some hesitation about accepting the duty seems here indicated.

85. γυνὴ γάρ. Hipp. 480, ἢ τὰρ ἂν ὀψέ γ' ἄνδρες ἐξεύροιεν ἂν, εἰ μὴ γυναῖκες μηχανὰς εὐρήσομεν.

- AN. ὁρᾷς ; ἀπαυδᾷς ἐν κακοῖς φίλοισι σοῖς.
 ΘΕΡ. οὐ δῆτα· μηδὲν τοῦτ' ὄνειδίσῃς ἐμοί.
 ἀλλ' εἴμ', ἐπεὶ τοι κοῦ περίβλεπτος βίος
 δούλης γυναικὸς, ἣν τι καὶ πάθω κακόν. 90
- AN. χώρει νυν' ἡμεῖς δ', οἷσπερ ἐγκείμεσθ' αἰεὶ
 θρήνοισι καὶ γόοισι καὶ δακρύμασιν,
 πρὸς αἰθέρ' ἐκτενούμεν' ἐμπέφυκε γὰρ
 γυναιξὶ τέρψις τῶν παρεστῶτων κακῶν
 ἀνὰ στόμ' αἰεὶ καὶ διὰ γλώσσης ἔχειν. 95
 πάρεστι δ' οὐχ ἓν, ἀλλὰ πολλὰ μοι στένειν,
 πόλιν πατρώαν, τὸν θανόντα θ' Ἑκτορα,
 στερρόν τε τὸν ἐμὸν δαίμον', ᾧ ξυνεζύγην,
 δούλειον ἡμαρ εἰσπεσοῦσ' ἀναξίως.
 χρῆ δ' οὐποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν, 100
 πρὶν ἂν θανόντος τὴν τελευταίαν ἰδῇς
 ὅπως περάσας ἡμέραν ἤξει κάτω.

87. ἀπαυδᾷς φίλοις, you renounce, or disown your friends. See on Alcest. 487. Pflugk compares οὐκ ἀπειρηκῶς φίλοις, Med. 458.—ἐν κακοῖς, scil. οὖσιν, or ἐπεὶ πάρεστιν αὐτοῖς κακά. The sense is, 'You are no better than the messengers you disparage,' v. 82.

88. μηδέν. Used for μή, as inf. 463. Aesch. Ag. 1438. Med. 153. The τοῦτο is emphatic, as well as the ἐμοί, 'that is not a fault with which I can be charged,' who have already avowed my firm attachment, v. 59.

89. εἴμι, sc. ἀγγελοῦσα, sup. 83.—Ὁν εἰπεῖ τοι καὶ see Med. 677. Heracl. 507, 744.—περίβλεπτος, worth regarding, worth casting the eye round to look after it, &c. 'If I should suffer for it,' she says, 'I am but a slave, and of no value,'—δούλης θανοῦσης, εὐμαροῦς χειρώματος, Aesch. Agam. 1297. To the present passage Photius perhaps alludes;—περίβλεπτος, ξεροχος, μέγιστος. Generally it has the notion of honour or respect being paid, as περιβλέπεσθαι τίμιον, &c. Herc. 508. Iph. A. 429. Compare ἀπόβλεπτος, Hec. 355. Here one Schol. explains it by ἐτίσημος, ἐνδοξος. And the Schol. A records a variant καὶ περίβλεπτος, said in irony; but this does not suit ἣν τι καὶ πάθω κακόν.

93. πρὸς αἰθέρα. See Electr. 59.

Med. 57.—γυναιξὶ κ.τ.λ. This natural softness (as the Greeks considered it) on the part of women is alluded to in Suppl. 83, τὸ γὰρ θανόντων τέκνων ἐπίπονόν τι κατὰ γυναῖκας ἐς γόους πέφυκε πάθος. There is a slight, but obvious attraction of the genitive, 'pleasure in present evils, namely, to bewail them,' for 'pleasure in bewailing' &c. Compare ἡδονὰς τέκνων, Troad. 371, and see Frag. 578, ἀλλ' ἔστι γὰρ δὴ κὰν κακοῖσιν ἡδονὴ θνητοῖς ὀδυρμοὶ δακρύων τ' ἐπιρροαί.

98. στερρόν τὸν ἐμὸν is a sort of hyperbaton, though strictly contrary to the laws of the article, for τὸν ἐμὸν στερρόν δαίμονα. See on μακαρίας τῆς σῆς χειρὸς, Electr. 1006. At the same time, it is possible to regard στερρόν as the predicate; στένειν τὸν ἐμὸν δαίμονα ὡς στερρόν ὄντα, ἅτε εἰς δουλείαν ἐμπεσοῦσης.

100. χρῆ—οὔποτε. See on Hippol. 507, χρῆν μὲν οὐ σ' ἁμαρτάνειν. Ion 1314. Inf. 214. Hel. 835. Shilleto on Thuc. i. 127. Soph. Ant. 378, πῶς εἰδὼς ἀντιλογήσω τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην. The sentiment is the same as in Troad. 510. Heracl. 866. Iph. A. 161. Here again θανόντος depends by attraction on ἡμέραν, for ὅπως περάσας—ὁ θανὼν ἤξει κάτω, or it may be the genitive absolute, αὐτοῦ being supplied.

Ἰλῖω αἰπεινᾷ Πάρις οὐ γάμον, ἀλλὰ τιν' ἄταν
 ἀγάγετ' εὐναίαν ἐς θαλάμους Ἑλέναν.
 ᾧς ἔνεκ', ὦ Τροῖα, δορὶ καὶ πυρὶ δηιᾶλτων 105
 εἰλέ σ' ὁ χιλιόναυς Ἑλλάδος ὠκὺς Ἄρης,
 καὶ τὸν ἐμὸν μελέας πόσιν Ἑκτορα, τὸν περὶ τείχη
 εἴλκυσε διφρεῦων παῖς ἀλίας Θέτιδος·
 αὐτὰ δ' ἐκ θαλάμων ἀγόμαν ἐπὶ θῖνα θαλάσσας,
 δουλοσύναν στυγερὰν ἀμφιβαλοῦσα κάρα. 110
 πολλὰ δὲ δάκρυνά μοι κατέβα χροὸς, ἀνὶκ' ἔλειπον
 ἄστυ τε καὶ θαλάμους καὶ πόσιν ἐν κονίαις·
 ὦμοι ἐγὼ μελέα, τί μ' ἐχρῆν ἔτι φέγγος ὀραῖσθαι,

103. The insertion of an elegiac threnos in the speech of one of the actors is unique in Attic tragedy. It has been remarked on Suppl. 808, that choral hexameters are usually composed of pure dactyls; and it is evident that here, and likewise in the choral ode following, the same law has been applied. Indeed, as far as convenient, it has also been extended to the pentameters. In Tro. 590 seqq., we have not fewer than nine dactylic hexameters consecutively, with only one exceptional spondaic foot. Hence for αἰπεινᾷ it is by no means impossible that αἰπείνᾳ was, if not written, at least pronounced; compare the not infrequent use of Ἀργείος for Ἀργείος. In v. 105, one can hardly hesitate to restore Τροῖα. See Rhes. 231, 262. So in Suppl. 274, οὗς ὑπὸ τείχεσσι Καδμείοισιν ἀπώλεσα κούρους is answered antistrophically by γούνασιν ὦδε πίτνω, τέκνοις τάφον ἐξανύσασθαι. It is probable that in the one verse Καδμείοισιν, in the other τέκεσιν should be restored; though the occurrence of a spondee in the same foot in both is singular. (Compare Phoen. 787—9 with 804—6.) In v. 273 we have τέκνων τεθνεώτων κόμισαι δέμας, ὦ μελέα ἡγῶ, corresponding (or rather not corresponding) to βλέψον ἐμῶν βλεφάρων ἐπὶ δάκρυον, ἃ περὶ σοῖσι. Read τεθυγῶτων τεκῶν κ.τ.λ., on the analogy of τεθνήναι for τεθνηκῆναι, Agam. 522. Here however there remains the spondee αὐτὰ δ' in v. 109. In Agam. 121, the metre of the strophic verse would be accurately restored by reading κεδνὸς ὅτε (vulg. δὲ) στρατόμαντις ἰδὼν δύο λήμασι δισσοῦς, κ.τ.λ. The form Ἰλίος for the more common Ἰλίου is to be noticed at the beginning of the

elegy.

106. "Miseris decenne bellum ὠκὺν Ἄρη dici. Videtur Euripides acrem dicere voluisse." *Herm.* Perhaps it is used in the sense of ὀδός, impetuous, not delaying in action &c.

107. περὶ τείχη. Schol. παρ' ἱστορίαν· περὶ τὸ τεῖχος ἐδιώχθη ὑπὸ Ἀχιλλέως ὁ Ἑκτωρ· νεκρὸς γὰρ παρὰ τὸ Πατρόκλου σῆμα τρίτον ἐσύρη. See II. xxii. 396.

110. κάρα L. Dindorf, for κάρα. The accusative, which Pflugk defends, would have been unexceptionable with ἀμφιβεβλημένη, as Hermann observes; but the Greeks do not appear to say ἀμφιβαλεῖν τινά τι. The idea in the speaker's mind seems to be that of putting on the yoke of slavery, ζυγῶν θυγεῖν, Agam. 1008. So ἡμίονοι κρατερὸν μένος ἀμφιβαλόντες, Hom. II. xvii. 742.

112. Hermann, W. Dindorf, and Nauck follow Bothe in placing a comma after καὶ πόσιν, so that δάκρυα κατέβα χροὸς ἐν κονίαις is to be construed together. Hermann somewhere remarks, that a sentence is always badly constructed, when, after all that is necessary to the sense has been said, and the mind rests satisfied, the reader unexpectedly finds afterwards that something was yet to have been added. We have now done with the tears, and have got to the cause of them, which was, that she had left home, house, and husband in the dust. Hector's body, it is objected, was not left in the dust, but was given up to Priam to be buried. But conceding, which we need not do, that ἐν κονίαις does not strictly apply to the dead Hector, it is enough that she can be said λιπεῖν ἄστυ ἐν κονίαις, i. e. κατασκαφῇ αἰστανθῆναι.

Ἑρμιόνας δούλαν ; ἄς ὕπο τειρομένα
 πρὸς τόδ' ἄγαλμα θεᾶς ἰκέτις περὶ χεῖρε βαλοῦσα
 τάκομαι ὥς πετρίνα πιδακόεσσα λιβάς. 116

ΧΟΡΟΣ.

ὦ γύναι, ἂ Θέτιδος δάπεδον καὶ ἀνάκτορα θάσ-
 σεις στρ. α΄.

δαρὸν, οὐδὲ λείπεις,
 Φθιάς ὅμως ἔμολον ποτὶ σὰν Ἀσιήτιδα γένναν,
 εἴ τί σοι δυναίμαν 120

ἄκος τῶν δυσλύτων πόνων τεμῆν,
 οἱ σὲ καὶ Ἑρμιόναν ἔριδι στυγερᾷ συνέκλησαν
 τλάμον' ἀμφὶ λέκτρων
 διδύμων ἐπίκουον ἐοῦσαν
 ἀμφὶ παῖδ' Ἀχιλλέως 125

γυνῶθι τύχαν, λόγισαι τὸ παρὸν κακὸν, εἰς ὅπερ
 ἦκεις. ἀντ. α΄.

δεσπότηαι ἀμιλλᾷ,
 Ἴλιὰς οὔσα κόρα Δακεδαίμονος ἐγγενέταισι.
 λείπε δεξιήμηλον

114. *τειρομένα*, 'hardly-treated,' 'kept in a weary service.' Aesch. Suppl. 77, *ἔστι δὲ καὶ πολέμου τειρομένοις βωμὸς ἀρᾶς φυγάσιν ῥῦμα*.—*πρὸς τόδ' ἄγαλμα*, supply from the context *καταφεύγουσα*.

116. *τάκομαι* κ.τ.λ. Niobe is clearly meant. See Antig. 823. The Schol. however does not notice the allusion. Hesych. *λιβάς*· *πηγή. σταγών*.—*πιδακόεσσης καθύρου*.

117. The chorus, composed of native women, inhabitants of Phthia, but either slaves or subjects of Neoptolemus (whom they call *δεσπότης* v. 142), approach Andromache, seated at the image of Thetis, to console and take counsel with her on her present distresses. They advise her not to contend with those more powerful than herself, a captive with her conquerors; but to leave the altar and submit to the will of superiors; for a stranger on a foreign land is friendless. With further expressions of sympathy they retire, unsuccessful in inducing her to leave the sanctuary.

119. *Ἀσιήτιδα* Herm., Pflugk, Bothe, with Aldus and most MSS. *Ἀσιάτιδα* Dindorf after Lascaris. But *Ἀσιᾶτις* is Attic rather than Doric; see v. 1. Hence in a choral verse the epic form is to be preferred.—*ποτὶ σὰν γένναν*, *πρὸς σὲ τὴν Ἀσιᾶτιν γένος*.—*ὅμως*, i. e. *καίπερ Ἑλληνὶς πρὸς Βάρβαρον*, which they appear to think was an act of condescension.

123. *τλάμον'*. Aldus has *τλάμων*, Lascaris *τλάμων*. Pflugk and others adopt the vocative. Hermann thinks the following clause exegetical of *τλάμονα, miseram, quam communicare torum cum Hermiona oporteat*. The construction is rather singular. The exact sense appears to be, 'they have involved you in an odious quarrel about a double bed, having to share it with another, in respect of the son of Achilles.' The *ἐπὶ* in composition implies interchange and reciprocity.

127. *ἀμιλλᾷ*. You are struggling or wrestling with your masters, a captive girl against a Spartan king (Menelaus), a true-born *Σπαρτιάτης* (inf. 151).

δόμον τᾶς ποντίας θεοῦ. τί σοι 130
 καιρὸς ἀτυζομένα δέμας αἰκέλιον καταλείβειν
 δεσποτῶν ἀνάγκαις ;
 τὸ κρατοῦν δέ σ' ἔπεισι· τί μόχθον
 οὐδὲν οὔσα μοχθεῖς ;
 ἀλλ' ἴθι λείπε θεᾶς Νηρηίδος ἀγλαὸν ἔδραν, 135
 γνῶθι δ' οὔσ' ἐπὶ ξένας [στρ. β'.
 δμῶις, ἐπ' ἀλλοτρίας πόλεος,
 ἔνθ' οὐ φίλων τιν' εἰσορᾶς
 σῶν, ᾧ δυστυχεστάτα,
 ᾧ παντάλαινα νύμφα. 140
 οἰκτροτάτα γὰρ ἔμοιγ' ἔμολες, γύναι Ἰλιὰς, οἴκους·
 δεσποτῶν δ' ἐμῶν φόβῳ [ἀντ. β'.
 ἡσυχίαν ἄγομεν, τὸ δὲ σὸν
 οἶκτ' φέρουσα τυγχάνω,
 μὴ παῖς τᾶς Διὸς κόρας 145
 σοί μ' εὖ φρονοῦσαν εὔρη.

ΕΡΜΙΟΝΗ.

κόσμον μὲν ἀμφὶ κρατὶ χρυσέας χλιδῆς

130. τί σοι καιρὸς κ.τ.λ. 'In what respect is it fitting for you, giving way to your grief, to disfigure your form by wasting it away in tears, through the compulsory service of a master?'—ἀνάγκαις, the causal dative, διὰ τὴν δουλείαν,—or perhaps 'through the cruel conduct of a mistress,' Hermione.—αἰκέλιον for αἰεκέλιον Gaisford and Elmsley. Compare αἰκὲς πῆμα in Prom. 480. Inf. 828, σῶμα σὸν κατακτεῖ;

133. ἔπεισι has been restored by Hermann and Dindorf from the Schol., who explains ἀντὶ τοῦ καταλήψεται τὸ κράτος, and mentions as another reading, what is found in all the copies, δέ σε πείσει. This however is against the metre. Cf. Prom. 1036, οἶός σε χειμῶν καὶ κακῶν τρικυμία ἔπεισ' ἔφυκτος. The meaning is, 'the party in authority will come upon you,' i. e. will overtake you. A few copies have τὸ κράτος, but the article would then be out of place.

135. Hesych. ἀγλαὸν ἔδραν· λαμπρὰν καθέδραν.

137. πόλεος Herm., Dind., Bothe, for πόλεως, on account of the metre. For

this use of ἐπὶ see Med. 134.

139. τῶν σῶν Hermann, and in the antistrophe (145) μὴ παῖς ᾧ τᾶς Διὸς κόρας. Both are undoubtedly improvements, especially in a metrical point of view.

140. The ᾧ is wanting in the best MSS. Nauck reads on his own conjecture πᾶμπαν τάλαινα.

143. ἀσυχίαν Dindorf against all the copies. The clause τὸ δὲ σὸν—τυγχάνω is interposed, the construction being φόβῳ μὴ—εὔρη. 'I say nothing, though I pity your case, for fear lest the daughter of Helen (Hermione) should discover that I am your friend.'

146. εὔρη is Hermann's conjecture for ἴδη. Musgrave proposed εἶδη, which Pflugk, Dindorf, and the later editors adopt. This, as Hermann observes, can only have the subjunctive sense of οἶδα, for μὴ μάθῃ, μὴ γιγνώσκῃ. The Schol. has αἰσθῆται, which suits εὔρη, the natural word in such a sentence, as well as ἴδη or εἶδη.

147. Enter *Hermione*, magnificently appalled. She first addresses a few

στολμόν τε χρωτὸς τόνδε ποικίλων πέπλων,
οὐ τῶν Ἀχιλλέως οὐδὲ Πηλέως ἄπο
δόμων ἀπαρχὰς δεῦρ' ἔχουσ' ἀφικόμην, 150
ἀλλ' ἐκ Λακαίνης Σπαρτιάτιδος χθονὸς
Μενέλαος ἡμῖν ταῦτα δωρεῖται πατὴρ
πολλοῖς σὺν ἔδνοις, ὥστ' ἐλευθεροστομεῖν.
ὕμᾱς μὲν οὖν τοῖσδ' ἀνταμείβομαι λόγοις·
σὺ δ' οὔσα δούλη καὶ δορίκτητος γυνή 155
δόμους κατασχεῖν ἐκβαλοῦσ' ἡμᾶς θέλεις
τούσδε, στυγοῦμαι δ' ἀνδρὶ φαρμάκοισι σοῖς,
νηδὺς δ' ἀκύμων διὰ σέ μοι διόλλυται·
δεινὴ γὰρ Ἥπειρῳτις ἐς τὰ τοιάδε

words to the chorus, intimating that her wealth and her position justify her in freely declaring her sentiments, and then turns to Andromache, and in an impassioned address, not without threats, charges her with having alienated the affections of her husband by detestable arts. She warns her, that in Hellas her eastern pride must give way; a slave she is, and to slavish offices she shall be kept. She even taunts her with consenting to live with the son of her husband's murderer. The custom of bigamy she deprecates as unsuited to Hellas, however much it may be approved by eastern people.—The speech begins rather abruptly with the particle *μὲν*. Compare the address of Theseus to the herald in Suppl. 381, *τέχνην μὲν αἰετὴν ἔχων ὑπηρετεῖς πόλει τε καὶ οἰκῇ*, where no antithetical clause is expressed or even implied. So Soph. Electr. 516, *ἀναιμένη μὲν, ὡς ἔοικας, αὐτὴν στρέφει*. No notice of Hermione's approach had been given, and she herself, though she talks of *replying* to the chorus in v. 154, had not been addressed by them. What she means to say, in her proud disdain, is this:—‘I owe nothing, I am in no way beholden or indebted to, but on the contrary, I have conferred obligations on, you and yours; and therefore, if I speak out boldly, I shall not be thought ungrateful or uncourteous.’ The meaning is, *δεῦρ' ἀφικόμην ἔχουσα τόνδε κόσμον, οὐκ ἔλαβον ἀπαρχὰς παρὰ Πηλέως, &c.* “Vultus intuebatur Hermione et ora chori, dum taceret, ipso tamen adventu et praesentia sua exprobrare visum nimiam crudelitatem.” *Pflugk*.

148. Hesych. *στολμόν χρωτὸς· στολισμόν σώματος*.

150. *ἀπαρχὰς* is here improperly or metaphorically used of the best gifts and offerings which the house of Peleus could present to the bride on the occasion of her marriage. She does not owe her finery, she says, to her husband's family, but to her own. The construction seems to be *ἀπαρχὰς ἀπὸ τῶν Ἀχιλλέως δόμων*, though we might construe *δόμων ἀπαρχὰς ἀπὸ τῶν Ἀχιλλέως (κτημάτων)*.—*ὥστε*, i. e. so that I am not in the position of a slave.

154. *ὕμᾱς*. To you then, the chorus, I reply thus to your expressed sympathy with Andromache, virtually condemning me. The best MSS. agree in *τοιοῖσδ'*, so that it is doubtful whether we should read *τοιοῖσδ' ἀμείβομαι λόγοις*, or *τοιοῖσδ' ἀνταμείβομαι*, omitting *λόγοις* with Kirchhoff. Musgrave fancies something must have been lost, to which the words of Hermione contained a pointed and definite reply; and W. Dindorf and Kirchhoff concur in this opinion. See above on v. 147.

156. *κατασχεῖν*, ‘to secure’ (*obtinerere*). See on Suppl. 15, *Οἰδίπου παγκληρίας μέρος κατασχεῖν φυγάδι Πολυνείκει θέλων*. Infra, v. 198.

157. *φαρμάκοις, διὰ φάρμακα*. See above, v. 132. Electr. 149, 376. Hel. 79, and on Heracl. 475.

158. Hesych. *ἀκύμων· στείρα, ἄτεκνος, ἄτοκος, μὴ γεννώσα, μὴ ἔχουσα κύμα*. Photius, *κύμα, τὸ κνούμενον*. Aesch. Eum. 629, *μήτηρ—τροφὴς κύματος νεοσπάρου*.

159. Ἥπειρῳτις (agreeing with *ψυχῇ* instead of *γυναικῶν* by a common meta-

ψυχὴ γυναικῶν· ὧν ἐπισχίσω σ' ἐγὼ, 160
 κοῦδέν σ' ὀνήσει δῶμα Νηρηΐδος τόδε,
 οὐ βωμὸς οὐδὲ ναὸς, ἀλλὰ κατθανεῖ.
 ἦν δ' οὖν βροτῶν τίς σ' ἢ θεῶν σῶσαι θέλῃ,
 δεῖ σ' ἀντὶ τῶν πρὶν ὀλβίων φρονημάτων
 πτήξαι ταπεινὴν, προσπείσῃν τ' ἐμὸν γόνυ, 165
 σαίρειν τε δῶμα τοῦμὸν, ἐκ χρυσηλάτων
 τευχέων χερὶ σπείρουσαν Ἀχελφῶν δρόσον,
 γυνῶναί θ' ἔν' εἰ γῆς. οὐ γάρ ἐσθ' Ἑκτωρ τάδε,
 οὐ Πρίαμος, οὐδὲ χρυσὸς, ἀλλ' Ἑλλάς πόλις.
 ἐς τοῦτο δ' ἦκεις ἀμαθίας, δύστηνε σὺν, 170
 ἢ παιδὶ πατρὸς, ὃς σὸν ὤλεσεν πόσιν,
 τολμᾶς ξυνεύδειν καὶ τέκν' αὐθέντου πάρα
 τίκτειν. τοιοῦτον πᾶν τὸ βάρβαρον γένος·
 πατὴρ τε θυγατρὶ παῖς τε μητρὶ μίγνυνται
 κόρη τ' ἀδελφῷ, διὰ φόνου δ' οἱ φίλτατοι 175
 χωροῦσι, καὶ τῶνδ' οὐδὲν ἐξείργει νόμος.
 ἂ μὴ παρ' ἡμᾶς εἴσφερ'· οὐδὲ γὰρ καλὸν
 δοῦναι γυναικοῖν ἄνδρ' ἐν' ἡνίας ἔχειν,

thesis) is here and inf. v. 652 used for Ἀσιᾶτις. Photius, on the authority of Isocrates, defines ἡπειρος to be ἡ ὑπὸ βασιλεῖ τῶν Περσῶν γῆ. But others think Epirus is meant. Pflugk illustrates the reputation of the people of Epirus for baneful incantations and the use of potent drugs, from Aelian, de Nat. An. xv. 11, χρῶνται δὲ αὐτοῖς ἐς τὰ ὅμοια ἄλιεις, ὅσοι κατὰ τοὺς Ἠπειρώτας φαρμακεύουσι, πονηροὶ καὶ οὗτοι σοφίσταται κακῶν. Hence Dionysus is styled γόης, ἐπιδόξ Λυδίας ἀπὸ χθονός, in Bacch. 231.

163. ἦν δ' οὖν. 'But if any one of gods or men *should* care to save you,' &c. For the formula ἦν δ' οὖν in this peculiar sense see inf. 338. Alc. 850. Rhes. 572.—ὀλβιον φρόνημα means 'pride in wealth,' τὸ δοκεῖν ὀλβίαν εἶναι, just as καρτερὸν φρόνημα is 'pride in strength,' Prom. 215; and so perhaps in that difficult passage Suppl. 907, πλούσιον φρόνημα κ.τ.λ. may mean, 'a pride in being thought rich, which was shown in his munificent actions rather than in merely boasting of it.'

165. Hesych. πτήξαι· δειλιάσαι.

166. σαίρειν, to scrape clean,—a con-

temptuous term for the most menial kind of servitude. Cf. Cycl. 33, σαίρειν σιδηρᾶ τῇδέ μ' ἀρπάγη δόμους.

167. Aldus and two MSS. give περι-σπείρουσαν.—Ἀχελφῶν, see Bacch. 625.

168. οὐ—τάδε. 'You have not Hector here, nor Priam and his gold, but a Greek city.' For the use of τάδε see Med. 182. Troad. 100, οὐκέτι Τροία τάδε καὶ βασιλεῖς ἐσμέν Τροίης. Thuc. vi. 77, οὐκ Ἴωνες τάδε εἰσιν, οὐδ' Ἑλλησπόντιοι καὶ νησιῶται. Hermann was so dissatisfied with the common reading as to adopt Markland's violent conjecture (on Suppl. 109) οὐ Πρίαμος ὁ ζᾶχρυσος. Nauck also pronounces οὐδὲ χρυσὸς corrupt. Perhaps οὐδ' ὁ χρυσὸς, 'no, nor that gold of his.'

170. ἀμαθίας. Here a synonym of μωρίας, amorosness. See on Ion 545. Hel. 1018. Troad. 981, μὴ ἀμαθεῖς ποίει θεὰς τὸ σὸν κακὸν κοσμοῦσα.—ἢ τολμᾶς for ὥστε τολμᾶν.—αὐθέντου, see on Suppl. 442.—πάρα, for ἐξ, ἀπὸ, as if δεχομένη.

176. τῶνδ' οὐδέν. This may either mean, 'and none of these things the law prohibits,' or, 'and from these things the law does not at all prohibit them.' Compare μηδὲν for μὴ in v. 88.

- ἀλλ' ἐς μίαν βλέποντες εὐναίαν Κύπριν
στέργουσιν, ὅστις μὴ κακῶς οἰκεῖν θέλει. 180
- ΧΟ. ἐπίφθονόν τι χρήμα θηλειῶν ἔφν,
καὶ ξυγγάμοισι δυσμενὲς μάλιστ' αἶει.
- ΑΝ. φεῦ φεῦ.
κακόν γε θνητοῖς τὸ νέον, ἐν δὲ τῷ νέῳ
τὸ μὴ δίκαιον ὅστις ἀνθρώπων ἔχει. 185
ἐγὼ δὲ ταρβῶ μὴ τὸ δουλεύειν μέ σοι
λόγων ἀπώση, πόλλ' ἔχουσιν ἔνδικα,

179. *εὐναίαν Κύπριν*. 'No! men look to one wedded love and are content with it, if they want to live happily at home.' The epithet here, as before in v. 4, has peculiar force. It was not a wife and a mistress, but *two wives* which the Greek law prohibited. See below, v. 222. So in v. 182, it is the *ξυγγαμοί*, not the having a mistress beside a wife, which is said to excite the ire of women. Med. 265, *ὅταν δ' ἐς εὐνήν ἡδικομένην κυρῇ, οὐκ ἔστιν ἄλλη φρὴν μισαφρονετέρα*. Properly speaking, Andromache was only the concubine of Neoptolemus; but then she had borne him a son, while his true wife was childless. Hence not only her jealous fears made her look on the captive as a rival wife, but there was a probability of Neoptolemus legitimizing his child by declaring her his wife. With reference to this last point in particular Andromache argues in the following speech.

181. *θηλείας φρενός* is a variant of some authority in the scholia of the best MS. (A) and Stobaeus, Fl. 73. 18. And this reading is preferred by Nauck. But *ἔφν* is very appropriate, 'women are jealous creatures by nature.'

184. Andromache defends herself from the charge of having caused barrenness, by showing its improbability, arguing (as the rhetoricians said) *ἐκ τῶν εἰκότων*. Her fear at the outset is, that, being a slave, she will not be allowed to speak freely; or that, if allowed, and having the better of the argument, she should on that account suffer harm, through the natural dislike of a superior to hear justice and reason from an inferior.—On what grounds, she asks, should she, a humble captive, seek to eject Hermione from her place as a wedded wife? Is Andromache possessed of more personal beauty or more national influence than Hermione? Why, should

she hereafter bear children to Neoptolemus, they will be slaves like herself; so that at least rivalry and ambition are out of the question. Her children can never succeed to the throne of Phthia: the Hellenes must ever detest one who has been a queen of their enemies the Trojans. No, 'tis not by *her* arts that Hermione appears to be held secondary in her husband's esteem. He does not like her as a wife. 'Your pride,' she says, 'and your disparaging references to your husband's obscurity, have made you odious to him.' Besides, her intolerance of a more favoured wife was displeasing. What is this, in fact, but to be convicted of a too jealous regard? Hector himself was not always faithful; yet Andromache never loved him the less. It is not jealousy, but a generous confidence that wins the affection of a husband. Let not Hermione imitate her infamous mother Helen. Wise children will ever shun the ways of bad mothers.

Ibid. *ἐν δέ*. So Stobaeus for *ἐν τε*. And his reading is justly preferred by Hermann and Dindorf. The sense is, 'Youth is bad, when, combined with youth, there is a principle of injustice.' Thus, *τὸ μὲν νέον* alone may be bad, but it is certainly so when injustice is added to it, because the natural energy of youth supplies the means of carrying out unjust intentions. 'Now *my* fear is,' continues Andromache, 'not that the unfairness of my cause, but that my being your slave, should prevent me from addressing you; or, if I should prevail in the argument, that I should incur some harm on *that* account.' There is a rhetorical antithesis between *τὸ μὴ δίκαιον* and *πολλὰ ἔνδικα*, the one on the side of Hermione, the other on that of Andromache.

ἦν δ' αὖ κρατήσω, μὴ 'πὶ τῷδ' ὄφλω βλάβην·
 οἱ γὰρ πνέοντες μεγάλα τοὺς κρείσσους λόγους
 πικρῶς φέρουσι τῶν ἐλασσόνων ὕπο· 190
 ὁμως δ' ἐμαντὴν οὐ προδοῦσ' ἀλώσομαι.
 εἴπ', ὦ νεᾶνι, τῷ σ' ἐχεγγύω λόγῳ
 πεισθεῖς ἀπωθῶ γνησίῳν νυμφευμάτων ;
 ὡς ἡ Λάκαινα τῶν Φρυγῶν μείων πόλις,
 τύχη θ' ὑπερθεῖ καμ' ἐλευθέραν ὀράς ; 195
 ἦ τῷ νέῳ τε καὶ σφριγῶντι σώματι
 πόλεως τε μεγέθει καὶ φίλοις ἐπληρμένῃ
 οἶκον κατασχεῖν τὸν σὸν ἀντὶ σοῦ θέλω ;
 πότερον ἔν' αὐτῇ παῖδας ἀντὶ σοῦ τέκω
 δούλους, ἐμαντῇ γ' ἀθλίαν ἐφορκίδα ; 200

190. ὕπο. Hermann reads ἄπο, with great probability. He observes that the Schol. explains it by *παρὰ τῶν ἐλασσόνων δικαιοτέρους λόγους ἀκούειν*. Though the whole phrase may indeed be resolved into *πικρῶς φέρουσι νοουητούμενοι ὑπὸ τῶν ἐλασσόνων*, still he correctly lays down the distinction, that this is rightly used when a person hears something said of himself, or against himself by another ; whereas here the reference is chiefly to the source from which the words proceed.

192. Hesych. *ἐχεγγύω* πιστῶ, βεβαίῳ, *ἐξ αὐτοῦ ἔχοντι τὴν ἐγγύην*.

193. *πεισθείσα*. 'In compliance with what trustworthy reason am I thrusting you from your lawful marriage-rights ?' So *ἐννύχοις πεπεισμένη ὀνείροις*, and other similar expressions, where the process of *persuasion* is transferred from another to the reasonings of the party who is himself convinced.

194. *ὡς κ.τ.λ.* It cannot be because Troy is a more powerful state than Sparta, and because my fortune is superior to yours, and I am free while you are a slave. The very contrary to all this is the case ; and so the fallacy of your suspicions on other grounds, my wealth, beauty, friends, &c., may be demonstrated.

195. The best MSS. give the dative *τύχῃ*. Nauck doubts the genuineness of the reading. Hesych. *ὑπερθεῖ ὑπερέχει*. (See also *ib.* in *ὑπερθεῖ*.) In this case we must read *τύχῃ δέ*, 'is it that

Sparta is less indeed than Troy, but superior to it in fortune?' And *τύχῃ δ'* is given in two Florentine MSS.

196. *σφριγῶντι*, plump, well-conditioned, *αγαπᾷ de l'embonpoint*. Suppl. 478, *μὴ—σφριγῶντι ἀμείψῃ μῦθον*. Ar. Nub. 799, *εὐσωματεῖ γὰρ καὶ σφριγᾷ*. Lysistr. 80, *ὡς δ' εὐχροεῖς, ὡς δὲ σφριγᾷ τὸ σῶμά σου*. Photius, *σφριγῶν, νεάζων, αἰζῶν, σφύζων, βράζων, εὐσωματῶν, ἀκμάζων, ἀνθῶν*.

197. The arguments by which Hermann defends Brunck's conjecture *πλούτου* for *πόλεως* are quite inconclusive. If the Schol. gives *πλήθει*, he evidently means to show, that by *μέγεθος* not so much the size of the city as the extent of the population is meant. Perhaps, as the same thing was said in 194, the verse is interpolated.—*κατασχεῖν*, see v. 156.

199. *αὐτῇ ἀντὶ σοῦ*. The real fact being, that I am a slave, and that my children must be the same, it follows that I can hardly wish to supplant you, whose heirs would certainly succeed to the throne, in the desire for having offspring.—*ἐμαντῇ γ'* (for *τ'*) Hermann, which is better, because it implies that the statement is made in a tone of irony,—'to follow, forsooth, in my train, as wretched slaves as myself.' Hesychius and Photius, *ἐφόλκια, καράβια μικρά, παρὰ τὸ ἐλκεσθαι ὑπὸ τῶν κωπηλατῶν ἢ τῶν μεγάλων πλοίων*. Herc. F. 631, *ἄξω λαβάν γε τοῦσδ' ἐφορκίδας χερσίν, ναῦς δ' ὡς ἐφέλξω*. *Ibid.* 1424, *Θησεῖ πανώλεις ἐψόμεσθ' ἐφορκίδες*. Hesych. *ἐφορκίδα' ἐπαχθείαν, σκάφος*.

ἣ τοὺς ἐμούς τις παῖδας ἐξάνεξται
 Φθίας τυράννους ὄντας, ἦν σὺ μὴ τέκης ;
 φιλοῦσι γάρ μ' Ἕλληνες Ἑκτορός τ' ἄπο,
 αὐτὴ τ' ἄμαυρὰ κοῦ τύραννος ἦν Φρυγῶν.
 οὐκ ἐξ ἐμῶν σε φαρμάκων στυγεῖ πόσις, 205
 ἀλλ' εἰ ξυνεῖναι μὴ ἵπιτηδεῖα κυρεῖς.
 φίλτρον δὲ καὶ τόδ'· οὐ τὸ κάλλος, ὦ γύναι,
 ἀλλ' ἀρεταὶ τέρπουσι τοὺς ξυνευνέτας.
 σὺ δ' ἦν τι κνισθῆς, ἣ Λάκαινα μὲν πόλις
 μέγ' ἐστὶ, τὴν δὲ Σκῦρον οὐδαμοῦ τίθης, 210
 πλουτεῖς δ' ἐν οὐ πλουτοῦσι, Μενέλεως δέ σοι
 μεῖζων Ἀχιλλέως. ταῦτά τοί σ' ἔχθει πόσις.
 χρὴ γὰρ γυναικα, καὶν κακῶ πόσει δοθῇ,
 στέργειν, ἄμιλλάν τ' οὐκ ἔχειν φρονήματος.
 εἰ δ' ἀμφὶ Θρήκην χιόνι τὴν κατάρρυτον 215

201. ἐξάνεξται—ὄντας. Cf. Alcest. 304, τοὺτους ἀνάσχου δεσπότης ἐμῶν δόμων. Ion 1070, οὐ γὰρ δόμων γ' ἐτέρους ἀρχοντας—ἀνέχοντ' ἄν.

203. φιλοῦσι κ.τ.λ. Ironically said. The real meaning is, 'the Greeks hate me, both as the wife of Hector and as the Queen presumptive of the Trojans.' The phrase ἀπὸ Ἑκτορος appears to be rightly explained by the Schol. διὰ τὸν Ἑκτορα. She means, τὸ εἰς ἐμέ μῖσος Ἑλλήνων ἀπὸ τε Ἑκτορος προσγέγονε, καὶ διότι αὐτὴ τύραννος ἦν.

205. 'No! 'tis not through any drugs of mine that your husband dislikes you, but because you are not a wife congenial to his affections. For this also is a charm in wedded life; it is not merely their beauty, but their virtues (i. e. conjugal sympathies) that please their consorts.' Nauck, in placing within brackets 206, as "versus Euripide indignus," destroys the whole point and bearing of the passage, which he appears not to have understood. Compare Xen. Oecon. vii. 43, τὰ γὰρ καλὰ τε κάγαθὰ ἐγὼ ἔφην, οὐ διὰ τὰς ὡραιότητας, ἀλλὰ διὰ τὰς ἀρετὰς εἰς τὸν βίον τοῖς ἀνθρώποις ἐπαύξεται. Schol. ἀρετὴ δὲ γυναικὸς ἡ πρὸς τὸν ἄνδρα ὁμόνοια.

209. κνίζειν is used of the stings of jealousy, especially as applied to matrimonial disappointment. Cf. Med. 568, οὐδ' ἂν σὺ φαῖης, εἰ σε μὴ κνίζοι λέχος. The sense is, If *you* (emphatic, for Andro-

mache is contrasting her own conduct with Hermione's) are in any respect nettled, you immediately taunt your husband with the superiority of your birth over his; with his comparative poverty, and the greater celebrity and power of your father. 'You put Scyros nowhere,' means, you call him in disparagement νησιώτης, v. 14. For this sort of irony, which states as a fact what is meant to be conceived as absurd or false, compare v. 204, and Suppl. 737, ἡμῖν γὰρ ἦν τό τ' Ἀργος οὐχ ὑπόστατον αὐτοῖ τε πολλοὶ καὶ νέοι βραχίσιον. See also Herc. F. 467.—μέγ' ἐστὶ, not, of course, for μεγάλη, but κόμπος σοι ἐστὶ, μεγαλύνεται.

214. οὐκ ἔχειν. See on v. 100. 'Even if,' she says, 'which you are not, a woman is wedded to an obscure husband, she ought not to show her pride by invidiously contrasting their respective families.'

215. Hermann's reading, Θρηκῶν—γῆν, seems an improvement; for the article, by emphasizing what is a mere descriptive adjunct, draws the attention away from the real point of the argument, which is not the *climate* of Thrace, but its customs. (For the former, cf. Ar. Ach. 138, εἰ μὴ κατένιψε χιόνι τὴν Θράκην ὄλην.) Similarly in Hec. 8, δὲ τὴν ἀρίστην Χερσονησίαν πλάκα σπείρει is objectionable, because no *particular* reference is wanted to the fertility of the soil, and Hermann rightly reads τήνδ'.

τύραννον ἔσχεσ ἄνδρ', ὣν' ἐν μέρει λέχος
 δίδωσι πολλαῖς εἰς ἀνὴρ κοινούμενος,
 ἔκτεινας ἂν τάσδ'; εἶτ' ἀπληστίαν λέχους
 πάσαις γυναιξὶ προστιθείς' ἂν ἡρέθης.
 αἰσχρόν γε. καίτοι χεῖρον' ἄρσένων νόσον 220
 ταύτην νοσοῦμεν, ἀλλὰ προῦστημεν καλῶς.
 ὦ φίλταθ' Ἑκτορ, ἀλλ' ἐγὼ τὴν σὴν χάριν
 σοὶ καὶ ξυνήρων, εἴ τί σε σφάλλοι Κύπρις,
 καὶ μαστὸν ἦδη πολλάκις νόθοισι σοῖς
 ἐπέσχον, ἵνα σοι μηδὲν ἐνδοίην πικρόν. 225
 καὶ ταῦτα δρῶσα τάρετ' ἡ προσηγόμην

The reading of Lascaris and some MSS., *κοιμώμενος*, is manifestly inferior to the Aldine *κοινούμενος*, lit. 'making himself common to them.' Translate; 'why, if in Thrace, that land besprent with snow, you had had a king for your husband,—a land where one man shares the bed in turn with many wives, would you have killed *them*? Then you would have been justly charged with bringing upon all your sex a general charge of incontinence in the marriage state.'

219. For *προστιθέναι τι*, to fasten the charge of anything on a person, see Heracl. 475. Inf. 360.

221. *προῦστημεν*, 'we feel this weakness (giving way to love) worse than the male sex; only we make a stand against it (i. e. bar its approach) successfully.' Hermann reads *προσταίμεν*. He says, "Non potest Andromache hic dicere quid soleant facere mulieres; non enim omnes temperantes sunt, et non est, quicum loquitur, Hermione: sed quid optandum sit ut faciant, dicere eam oportet." Hesychius however read *προῦστημεν*, which he merely says is for *προέστημεν*. The expression is certainly unusual and the meaning obscure. The metaphor may be from one who stands boldly before an enemy to prevent his approach. When Andromache describes what women in general do, she alludes in fact to what Hermione in particular does *not* do; and hence the pointedness of the reproach. That *προῦστημεν* does not refer merely to Andromache is evident, because ἄλλ' ἐγὼ is distinctively added immediately afterwards. For the use of *προστῆναι* (whence *προστάτης*, a patron, a defender), Musgrave compares Ajac. 803, οἱ γὰρ,

φίλοι, πρόστητ' ἀναγκαίης τύχης. Schol. *καλῶς περιστέλλομεν αὐτὰ καὶ οὐ φανεραὶ γιγνόμεθα*, and *ἀλλὰ προϊστάμεθα αὐτῆς καρτεροῦσαι*. See Heracl. 306.

223. *ξυνήρων*, so far from hating my rival, I loved her because my husband loved her. A magnificent, though impossible concession to true affection. It has been observed, that the *παλλάκη* was tolerated even by the wife, so long as both were not under the same roof. See on Med. 694, and compare Soph. Trach. 445, 460. Od. i. 432. For *σφάλlein*, used peculiarly of the frailties of love, see Rhés. 917. Ion 1523. The commentators well compare Homer, Il. v. 69, Πήδαιον δ' ἔρ' ἔεφε Μένδης, Ἀντήνορος υἱόν, ὃς βα νόθος μὲν ἔην, πύκα δ' ἔτρεφε διὰ Θεανῶ, ἴσα φίλοις τέκεσσι, χαρίζομένη πόσῃ φ.

225. *ἐπέσχον*, see Il. v. 70. ix. 489. The meaning is, ἵνα μηδὲν ἐνορώης ἐν ἐμοὶ εἰς ὀργὴν καὶ πικρότητα τρέπον. This use of *ἐνδιδόναι* is rare. It is illustrated by Pflugk from Herod. vii. 52, οἱ δὲ δικαιοσύνην καὶ πικρότητα ἐνέδωκαν, ἀχαρὶ δὲ οὐδέν. Cf. Hec. 1239. Inf. 965.

226. *καὶ ταῦτα κ.τ.λ.* 'And by acting thus, I won over my husband to myself (i. e. diverted him from others) by my worth; whereas you, in your fears for his fidelity, allow not so much as a drop of dew to settle on your husband from the open air.' The meaning is, that she watches him with such jealousy, that he can hardly leave the house and return in the early morning, without being suspected by her. Schol. *βούλεται δὲ λέγειν, ὅτι οὐκ ὀφείλει γυνὴ ἀνδρὶ ἑτέρα γυναικὶ συν-ομιλοῦντι οὕτω φανερώς ἀγανακτεῖν, καὶ*

πόσιν· σὺ δ' οὐδὲ ρανίδ' ὑπαιθρίας δρόσου
τῷ σῷ προσίζειν ἀνδρὶ δειμαίνουσ' ἔξ.
μὴ τὴν τεκοῦσαν τῇ φιλανδρία, γύναι,
ζήτει παρελθεῖν· τῶν κακῶν γὰρ μητέρων 230
φεύγειν τρόπους χρὴ τέκν', ὅσοις ἔνεστι νοῦς.

- ΧΟ. δέσποιν', ὅσον σοι ῥαδίως προσίσταται,
τοσόνδε πείθου τῇδε συμβῆναι λόγοις.
ΕΡ. τί σεμνομυθεῖς κεῖς ἀγῶν' ἔρχει λόγων,
ὥς δὴ σὺ σῶφρων, τὰμὰ δ' οὐχὶ σῶφρονα; 235
ΑΝ. οὐκ οὖν ἐξ' οἷς γε νῦν καθέστηκας λόγοις.
ΕΡ. ὁ νοῦς ὁ σός μοι μὴ ξυνοικοίη, γύναι.
ΑΝ. νέα πέφυκας καὶ λέγεις αἰσχροῶν πέρι.
ΕΡ. σὺ δ' οὐ λέγεις γε, δρᾶς δέ μ' εἰς ὅσον δύναι.
ΑΝ. οὐκ αὖ σιωπῇ Κύπριδος ἀλγήσεις πέρι; 240

εἰς μέσον φέρειν αὐτῆς τὸ πάθος, ἀλλὰ μάλλον ἰδίᾳ τῷ ἀνδρὶ ἐπιτιμᾶν, πειθοῖ τε καὶ κολακείᾳ ἀφιστᾶν αὐτὸν τῆς πρὸς τὰς ἄλλας πτώσεως.

229. τὴν τεκοῦσαν. 'Do not make it your aim to surpass your mother Helen in fondness for the other sex. Wise children will avoid rather than imitate the ways of their mothers.' Helen was called πολύνανωρ from the number of suitors and even husbands she had had.

231. The good copies agree in τέκν' (or τέκνα) οἷς. Stobaeus, Fl. 74. 21, τέκνα αἷς. Nauck suggests παῖδας αἷς. Kirchhoff thinks the error lies deeper; and the article in τῶν κακῶν μητέρων is open to suspicion.

232. The chorus, impressed with the soundness of Andromache's reasoning, beseech Hermione to yield to her arguments so far as she can do so without violence to her feelings. But Hermione is offended with Andromache, as people often are offended with plain truth; she takes no notice of the proposal for peace, but flies at her opponent, who on her part is by no means slow to retort.—προσίσταται, so far as occurs to you, as occasion offers, &c. The reading παρίσταται (Ald.) has less MS. authority.—συμβῆναι, like συγχαρεῖν λόγοις, Hippol. 299. Hesych. συνομολογήσασθαι.

235. ὥς δῆ. Cf. Suppl. 477. Aesch. Agam. 1611. Herc. F. 1407. Hel. 1057.

236. οὐκ οὖν—γε. For οὐ γοῦν. 'Certainly you are not over modest on the

claims upon which you now rest,' viz. the desire to possess your husband exclusively. Schol. ἐν οἷς νῦν λέγεις, 'according to your present avowals.'

237. ξυνοικοίη. Cf. Aesch. Cho. 992, τοιάδ' ἐμοὶ ξύνοικος ἐν δόμοισι μὴ γένοιτ'. The meaning here is the same; 'may I never have to live with a person who thinks as you do,' not, 'may your principles never find an abode in my breast.' Ar. Ran. 105, μὴ τὸν ἐμὸν οἶκε νῦν.

238. This verse has no reference to the last, but to the charge of being οὐχὶ σῶφρων ἐν τοῖς νῦν λόγοις. A young person speaking on so delicate a subject can scarcely, she thinks, practise σωφροσύνη. Kirchhoff reads the verse interrogatively.

239. σὺ δέ γε οὐ μόνον λέγεις, ἀλλὰ καὶ δρᾶς αἰσχροῖα, ὅσον δύνασαι, viz. in trying to cause barrenness in your rival, and so depriving her of the affections of her husband. Cf. v. 158. The old reading δύνῃ was corrected by W. Dindorf. The subjunctive is here out of place. Compare ἐπίστα for ἐπίστασαι, Eumen. 86.

240. οὐκ αὖ κ.τ.λ. 'What, Love again? Go and bear your disappointment in it in silence.' The verse is briefly put, because the limits of the στιχομυθία necessitate such a compendious way of speaking. So Aesch. Theb. 250, οὐ σῖγα μὴδ' ἐν τῶνδ' ἐρείς κατὰ πόλιν; The retort is founded on the preceding δρᾶς με αἰσχροῖα, which revealed the true cause of her vexation.

- EP. τί δ' ; οὐ γυναιξὶ ταῦτα πρῶτα πανταχοῦ ;
 AN. καλῶς γε χρωμέναισιν· εἰ δὲ μὴ, οὐ καλά.
 EP. οὐ βαρβάρων νόμοισιν οἰκοῦμεν πόλιν.
 AN. κακὴν τὰ γ' αἰσχρὰ κἀνθάδ' αἰσχύνῃν ἔχει.
 EP. σοφὴ σοφὴ σύ· καθανεῖν δ' ὅμως σε δεῖ. 245
 AN. ὄρας ἄγαλμα Θέτιδος ἔς σ' ἀποβλέπον ;
 EP. μισοῦν γε πατρίδα σὴν Ἀχιλλέως φόνῳ.
 AN. Ἑλένη νῦν ὤλεσ'· οὐκ ἐγὼ, μήτηρ δὲ σή.
 EP. ἥ καὶ πρόσσω γὰρ τῶν ἐμῶν ψαύσεις κακῶν ;
 AN. ἰδοὺ σιωπῶ κάπιλάζυμαι στόμα. 250
 EP. ἐκείνο λέξον, οὔπερ οὔνεκ' ἐστάλην.
 AN. λέγω σ' ἐγὼ νοῦν οὐκ ἔχειν ὅσον σε δεῖ.
 EP. λείψεις τόδ' ἄγνόν τε μένος ἐναλίας θεοῦ ;
 AN. εἰ μὴ θανοῦμαι γ'· εἰ δὲ μὴ, οὐ λείψω ποτέ.
 EP. ὥς τοῦτ' ἄραρε, κοῦ μενῶ πόσιν μολεῖν. 255
 AN. ἀλλ' οὐδ' ἐγὼ μὴν πρόσθεν ἐκδώσω μέ σοι.
 EP. πῦρ σοι προσοίσω, κοῦ τὸ σὸν προσκέψομαι.
 AN. σὺ δ' οὖν κάταιθε, θεοὶ γὰρ εἰσονται τάδε.
 EP. καὶ χρωτὶ δεινῶν τραυμάτων ἀλγῆδόνας.
 AN. σφάζ', αἱμάτου θεᾶς βωμόν, ἥ μέτεισί σε. 260

242. Before this verse some copies prefix *val*, but it is wanting in the editions of Lascaris and Aldus. Hermann and W. Dindorf appear to be right in condemning it. The same remark applies to v. 586.

243. *βαρβάρων*, the easterns generally. We do not, she says, take from them *our* standard of τὸ καλὸν and τὸ μὴ καλόν.

247. *φόνῳ*. The dative is the same as in v. 157.

249. *πρόσω*, further than you have yet done, by touching upon family topics. Schol. *περαιτέρω μοι θέλεις ὀνειδίσαι* ;

251. *ἐκέῖνο*, κ.τ.λ. Tell me that matter which I came here to learn, viz. *τί με ἀπαθεῖς γνησίων νυμφευμάτων* ; v. 193. She replies, *That* I will not tell you ; but I will tell you that you show less sense than you ought.

253. *λείψεις*, 'do you intend to leave?' More commonly, *οὐ λείψεις* ; 'leave it directly.' So Ar. Pac. 259, *οἷσεις ἀλετρίβανον τρέχων* ; Vesp. 671, *δώσετε τὸν φόρον* ; 'will you pay that tribute?'

254. *εἰ μὴ θανοῦμαι γε*. 'I will on condition that my life shall be spared ; but otherwise, I will never leave it.'

256. *οὐδὲ μὴν*. See Hel. 1047. Hec.

401. The use of *με* for *ἐμαυτὴν*, as the *object* of a verb, is rather unusual. Hel. 812, *τύμβου 'πὶ νώτοις σὲ κτανὼν ἐμὲ κτενῶ*. Aesch. Suppl. 108, *ζῶσα γόοις με τιμῶ*. Hippol. 1409, *στένω σε μᾶλλον ἢ 'μὲ τῆς ἁμαρτίας*. Iph. A. 677, *ζηλῶ σὲ μᾶλλον ἢ 'μὲ τοῦ μηδὲν φρονεῖν*.

257. *τὸ σὸν*, i. e. *σέ*. I shall have no consideration for you, or for what *you* choose to do, but only for the obligations of religion, which does not permit me to force you from the altar. Cf. Med. 459, *τόσον γε προσκοπούμενος, γύναι, where some read τὸ σὸν γε*. Schol. *οὐ τὸ σὸν συμφέρον προνοήσω*.

258. *σὺ δ' οὖν*. For this combination see on Rhes. 336. Ion 408.—*θεοὶ εἰσονται*, the gods will take cognizance of this, will be *ἱστορες*, or witnesses of it.

260. Hermann cites Bekker's Anecdota, p. 362, *αἱμάτου, ἀντὶ τοῦ ἐξαιμάτου*.

- EP. ὦ βάρβαρον σὺ θρέμμα καὶ σκληρὸν θράσος,
ἐγκαρτερεῖς δὴ θάνατον ; ἀλλ' ἐγὼ σ' ἔδρας
ἐκ τῆσδ' ἐκοῦσαν ἐξαναστήσω τάχα·
τοιούνδ' ἔχω σου δέλεαρ. ἀλλὰ γὰρ λόγους
κρύψω, τὸ δ' ἔργον αὐτὸ σημανεῖ τάχα. 265
κάθησ' ἑδραία· καὶ γὰρ εἰ περίξ σ' ἔχει
τηκτὸς μόλυνβδος, ἐξαναστήσω σ' ἐγὼ,
πρὶν ὧ πέποιθας παῖδ' Ἀχιλλεύς μολεῖν.
- AN. πέποιθα· δεινὸν δ' ἑρπετῶν μὲν ἀγρίων
ἄκη βροτοῖσι θεῶν καταστήσαι τινα, 270
ἂ δ' ἔστ' ἐχίδνης καὶ πυρὸς περαιτέρω,
οὐδεὶς γυναικὸς φάρμακ' ἐξηύρηκέ πω
κακῆς· τοσοῦτόν ἐσμεν ἀνθρώποις κακόν.
- XO. ἦ μεγάλων ἀχέων ἄρ' ὑπῆρξεν, ὅτ' Ἰδαίαν στρ. α'.

Εὐριπίδης· αἰμάτων θεῶς βωμόν. We have the simple verb in Eur. Suppl. 77. Ar. Pac. 1019, οὐχ ἡδεταὶ δῆπουθεν Εἰρήνην σφαγαῖς, οὐδ' αἵματοῦται βωμόν, and the participle ῥησατωμένος in Ran. 476. Bacch. 1135. Similar poetic verbs are δωματοῦν, στεμματοῦν, κηλιδοῦν.

262. ἐγκ. δὴ θάνατον ; 'So you brave death, do you?' Cf. Herc. F. 1351, ἐγκαρτερῆσθω θάνατον, Alcest. 1071, χρὴ δ', ὅστις εἰσι, καρτερεῖν θεοῦ δόσιν. She says this, disappointed that her threats of torture do not make her rival leave the sanctuary.—ἐκοῦσαν, without using violence, and so committing sacrilege.

266. κάθησο, keep your seat there before the altar. Schol. ἰσχυρῶς καθιδρυμένη. Compare the use of δρομαῖος, 'at full speed,' θιραῖος, 'out of doors.' In Rhés. 783, ἑδραία βάχης is the part of the horse's back where the rider sits. The mention of melted lead refers to the method of fixing statues on their pedestals, or stones in a wall ('Thuc. i. 93). At the end of her speech Hermione leaves the stage, and does not reappear till v. 825.

270. θεῶν καταστήσαι. This is the reading of Stobaeus, who quotes these fine verses (269—273), lxxiii. 19. The MSS. and editions of Euripides agree in ἐγκαταστήσαι, but Aldus gives βροτοῖς θεῶν, and Lascaris βροτοῖσιν, without θεῶν. Some copyist was not aware that θεῶν might be a monosyllable; and so, omitting the word, as Lascaris has done, he filled up the verse by adding the

useless preposition to the verb. Others recalled θεῶν, and adapted it to the metre as they best could. Hence Aldus has ἄκη βροτοῖς θεῶν καταστήσαι τινα.

271. ἂ δ' ἔστι. Dobree would read δ δ' ἔστι, which W. Dindorf approves. The neuter plural has a kind of affinity to ἑρπετῶν,—'but, with respect to creatures which are worse than a viper,' i. e. than the most deadly of ἑρπετὰ &c.—περαιτέρω, Hesych. πλείω, ἔμπροσθεν.

271. The subject of this ode is the Judgment of Paris. 'Twas a day of woe when the three fair rivals were led by Hermes to the homestead of the solitary herdsman. All that they could do, that they did, to enhance their natural charms, and so they appeared before the umpire. Cyprus gained the victory by crafty and false promises, which proved the ruin of Troy. Would that Paris had been slain by his mother, who was warned in time by her daughter Cassandra what a fire-brand he was destined to be! Then would none of the evils have occurred, which have now oppressed both Hellas and Troy.'—The metres are of a simple kind, dactylic, cretic, iambic, anapaestic; but v. 280 is a glyconeian, and v. 282 an antispastic verse.

Ibid. The subject to ὑπῆρξεν may be either ὁ Μάλας τόκος, or τὸ πρᾶγμα. Pflugk, perhaps rightly, prefers the latter. The word Ἰδαίαν, and οὐρείαν in the antistrophe, should perhaps be pronounced as a cretic. So οὐρείε is to be scanned in Tro. 533.

ἐς νάπαν ἤλθ' ὁ Μαίας τε καὶ Διὸς τόκος, 275
 τρίπωλον ἄρμα δαιμόνων
 ἄγων τὸ καλλιζυγές,
 ἔριδι στυγερά κεκορυθμένον εὐμορφίας
 σταθμοὺς ἐπὶ βούτα 280
 βοτῆρά τ' ἀμφὶ μονότροπον νεανίαν
 ἔρημόν θ' ἐστιοῦχον αὐλάν.
 ταὶ δ' ἐπεὶ ὑλόκομον νάπος ἤλυθον, οὔρειαν ἀντ. α'.
 πιδάκων νύσαν αἰγλᾶντα σώματα ῥοαῖς 285
 ἔβαν δὲ Πριαμίδαν ὑπερ-
 βολαῖς λόγων δυσφρόνων
 παραβαλλόμεναι. Κύπρις εἶλε λόγοις † δολίοις, 290
 τερπνοῖς μὲν ἀκούσαι,
 πικρὰν δὲ σύγχυσιν βίου Φρυγῶν πόλει

277. τρίπωλον ἄρμα, which ought to mean 'a three-horsed chariot,' especially with the addition of καλλιζυγές, does in fact mean nothing more, perhaps, than 'three young and fair goddesses.' For πῶλος is often used for παρθένος, and ἄρμα or ὄχημα for a team of horses or mules. Pflugk compares Troad. 921, ἔκρινε τρισσὸν ζεύγος ὅδε τρισσῶν θεῶν.—κεκορυθμένον, ἐστεφανωμένον, ἐστολισμένον, a word difficult to translate, but implying that each was *armed* for a contest respecting her beauty. The Homeric κορύσσειν occurs also in Rhes. 933. If ἄρμα be taken literally for a car led or conducted by Hermes, the participle may describe the 'crowning load,' so to say, that it carried.

281. μονότροπον, μόνον, ἔρημον. Hesych. μονότροπος· μόνος στραφεῖς. (Phot. μόνος τραφεῖς, ἄγαμος, ἀγύνατος.) Perhaps this is one of those compounds, like μονόστολος in Alcest. 407, μονόψφος in Aesch. Suppl. 367, where the first part of the word alone conveys the meaning, the latter being comparatively *otiose* or ornamental. 'They came to the herdsman's lodge, the home of that lone-dwelling cowherd's lad, the cottage with its hearth-stone in the wilds.'—ἐστιοῦχον αὐλάν, like ἐστιοῦχον γαῖαν, Pers. 513, is the home which contains its hearth or domestic altar, as opposed to the mere shed or stall of oxen. The Scholiast observes that σταθμός is the shelter of herds, αὐλή the abode of men. Hence αὐλί-

ζεσθαι is 'to live in a cottage,' Electr. 304.

285. The old copies vary between νύσαντο, ἐνύσαντο, ἐνύσαν. To Hermann νύσαν is due; to Musgrave αἰγλᾶντα for αἰγλάεντα. Compare the contracted form τιμῆντα in Il. ix. 605. Theocr. xxviii. 25.—ἐν ῥοαῖς Aldus, by an editorial interpolation. See, for this bath of the rival goddesses, Hel. 678.

286. ἔβαν δὲ κ.τ.λ. 'And they went to the son of Priam, comparing their respective charms in highly-wrought phrases of ill-tempered words.' Cf. Iph. T. 1094. Hermann gives ἔβαν τε, with Aldus and others, and places a full stop at Πριαμίδαν. He then reads ὑπερβολαῖς λόγων δ' εὐφρόνων &c., and supposes the intended sense to have been Κύπρις μὲν εἶλε, Ἥρα δὲ καὶ Ἀθηνᾶ ἐνίκηθησαν. Thus the εὐφρονες λόγοι would be winning, specious words, viz. designed to gain the favour of Paris by promises and flattery. The Schol. however paraphrases the vulgate thus, ἐπαγγελίαις λόγων αὐτὸν βλαπτόντων καὶ τὴν πόλιν, παραβάλλουσαι τὰ κάλλη ἀλλήλων καὶ συγκρίνουσαι ἐμφιλουεῖκῶς. (Hesych. παρακατατιθέμεναι.) Cf. Iph. T. 1094, ἐγὼ σοι παραβάλλομαι θρήνους.

290. εἶλε, 'won the cause.' For δολίοις, which does not satisfy the metre of 279, Musgrave proposed αἰδίοις. The Aldine has λόγοις δολίοις, but the MSS. agree in λόγοις. Perhaps δολίοις is a gloss on ποικίλοις.

292. σύγχυσιν, an accusative in apposi-

ταλαίνα περγάμοις τε Τροίας.
 εἶθε δ' ὑπὲρ κεφαλὰν ἔβαλεν κακὸν στρ. β'.
 ἃ τεκοῦσά νιν μόρον 295
 πρὶν Ἴδαϊον κατοικίσαι λέπας,
 ὅτε νιν παρὰ θεσπεσίῳ δάφνῃ
 βόασε Κασσάνδρα κτανεῖν,
 μεγάλην Πριάμου πόλεως λῶβαν.
 τίς οὐκ ἐπῆλθε, ποῖον οὐκ ἐλίσσεται 300
 δαμογερόντων βρέφος φονεύειν ;
 οὗτ' ἂν ἐπ' Ἰλιάσι ζυγὸν ἤλυθε ἀντ. β'.
 δούλιον, σύ τ' ἂν, γύναι,
 τυράννων ἔσχεθες δόμων ἔδρας·
 παρέλυσε δ' ἂν Ἑλλάδος ἀλγαινοὺς 305

tion to the sentence (see *Hel.* 77), but connected with a preceding dative by *μέν* and *δέ*. We need not suppose an ellipse of *ἐχουσιν*, or, with the Schol., of *κατασκευάζουσα*.

294. All the good MSS. give *ἀλλ' εἶθ'*, and Kirchhoff regards *εἶθε δ'* as a metrical correction (*Lasc.*, *Ald.*). Perhaps, *εἰ γὰρ ὑπὲρ κ.τ.λ.*

295. *μόρον* was restored by Hermann from the Scholia, for *Πάριν*. Aldus gives an evidently altered reading, *ἅτις τέκεν ποτὲ Πάριν*. Schol. *εἶθε ὑπὲρ κεφαλῆς τοῦ Πάριδος ἔβαλε θάνατον ἢ τεκοῦσα τὴν Πάριν*. The phrase may have come from a sudden blow given on the head. *Herc.* F. 992, *ὑπὲρ κάρᾳ βαλὼν ξύλον καθῆκε παιδὸς εἰς ξανθὸν κάρᾳ*. From the scholium it appears how *Πάριν*, an explanation of *νιν*, has crept into the text, some transcriber supposing that *κακὸν*, 'mischievous,' was sufficient in itself. For the legend here alluded to, the portentous birth of Paris and the evil predicted therefrom, see *Troad.* 592, 922, &c.

297. *παρὰ θ. δάφνῃ—κτανεῖν*. To slay him at the family altar, which, as Virgil tells us from the Cyclic poems, was overshadowed by a bay-tree, *ii.* 513, '*ingens ara fuit, juxtaque veterima laurus Incumbens arae*,' &c. This is simpler than to suppose, with the Scholiast, that Cassandra's inspiration by Apollo is meant, as if the Greek could signify either *δάφνην κατέχουσα* or *δάφνην κατεχομένη*. We might however translate, 'when

standing by the prophetic altar Cassandra called out loudly to kill him, (for that he would be) a great curse to the city of Priam.'

301. *δημογέροντες* is Homeric, *Il.* *iii.* 149.

303. *σύ τ' ἂν* Pflugk for *οὔτε σὺν* or *οὔτ' ἂν σύ*. The *οὐ* was added by some one who fancied that *δόμων τυράννων ἔδρας* meant the house of Neoptolemus, whereas the palace of Priam is undoubtedly alluded to. If there had been no war, Andromache would have been Queen of Troy. "*Tuque nacta esses regiae domus sedes, Hectore nimirum Priamo succedente.*" *Herm.*—*ἔσχεθες* for *ἔσχες ἂν* is W. Dindorf's correction. The repetition of *ἂν*, unless with an optative, or in some cases with the infinitive, is rare; and *ἔσχες* has elsewhere been written by mistake for *ἔσχεθες*. Kirchhoff and Nauck however retain the vulgate, as also *οὐς* in 306, where *Herm.* reads *δ'*.

305. *παρέλυσε*, sc. *ἡ τεκοῦσα*, sup. 295. The metaphor is from the untying of a yoke-horse. The old reading violates the metre, and involves a harsh construction, *ἀλᾶσθαι πόνους* for *πύσχειν πόνους διὰ τὸ ἀλᾶσθαι*. W. Dindorf approves Pflugk's conjecture *ὅσ' ἀμφὶ κ.τ.λ.*, which is liable to the same grammatical objection as *οὐς*.—For *παράλυσιν*, a metaphor from the yoke, see *Alcest.* 931, *πολλοὺς ἤδη παρέλυσεν θάνατος δάμαρτος*.—*μόχθους* Kirchhoff and Nauck, with the best MSS.

πόνους, ὅτ' ἀμφὶ Τρωῶν
 δεκέτεις ἀλάληντο νέοι λόγχαι·
 λέχη τ' ἔρημ' ἂν οὐποτ' ἐξελείπτετο,
 καὶ τεκέων ὀρφανοὶ γέροντες.

ΜΕΝΕΛΑΟΣ.

ἦκω λαβὼν σὸν παῖδ', ὃν εἰς ἄλλους δόμους
 λάθρα θυγατρὸς τῆς ἐμῆς ὑπεξέθου. 310
 σὲ μὲν γὰρ ἡῦχες θεᾶς βρέτας σῶσαι τόδε,
 τοῦτον δὲ τοὺς κρύψαντας· ἄλλ' ἐφηυρέθης
 ἦσσον φρονούσα τοῦδε Μενέλεω, γύναι.
 κεῖ μὴ τόδ' ἐκλιποῦς ἔρημώσεις πέδον,
 ὅδ' ἀντὶ τοῦ σοῦ σώματος σφαγήσεται. 315
 ταυτ' οὖν λογίζου, πότερα κατθανεῖν θέλεις,
 ἢ τόνδ' ὀλέσθαι σῆς ἀμαρτίας ὕπερ,
 ἦν εἰς ἔμ' ἔς τε παῖδ' ἐμὴν ἀμαρτάνεις.

AN. ὦ δόξα δόξα, μυρίοισι δὴ βροτῶν

207. νέοι. The flower of the people, *ἄνθος Ἀργείων*, Aesch. Agam. 190. Hermann gives *κενοί*, a bold but not improbable conjecture. In the next verse the same critic prefers *ἔρημ' ἂν οὐκ ἂν*, with Aldus and two or three inferior MSS. But see above, v. 303.

309. Menelaus, who at v. 73 had been described as absent in quest of Andromache's son, now returns, bringing the boy as a hostage. If she does not leave the sanctuary, the child shall be slain in her sight. This was one of the miserable compromises between cruelty and superstition which the Greeks (and not the Greeks only) could persuade themselves was no violation of religion. To slay a suppliant at the altar was the deepest sacrilege; but to starve him, burn him out, let him die of cold or of his wounds, or to entice him away by fraud or cruelty to his feelings, was a right and regular proceeding.

311. *σώσσειν* W. Dindorf and Nauck after Dobree; but verbs of hoping &c. rightly take an aorist infinitive, as above v. 28.

315. *σφαγήσεται*. He holds a drawn sword at the throat of the boy.

319. Andromache replies, in a very fine speech, by inveighing against the

false notions of glory and honour which prevail in the world. Here is a man,—a hero it may be,—who conquered Troy at the head of his chosen Argives, and who is now bringing war against a woman. The boast of wisdom is senseless; if there is anything that makes a man seem great, it is perhaps wealth,—an equally vain thing. She then proceeds to discuss the matter by argument. Suppose Hermione to succeed in compassing her death; in the opinion of the many, Menelaus will be regarded as an accomplice. If, however, she should be spared, and her child slain in her stead, let him look for a speedy vengeance from Neoptolemus. He will insist on the expulsion of Hermione from her home; and who will marry an ejected wife? None will believe that the fault is on the side of Neoptolemus. It were better to see Hermione wronged many times over, as she vainly fancies she has already been wronged, than to endure these calamities in his family. If women are bad, men need not imitate them in that respect. If she has really been the cause of childlessness to Hermione, she is willing to stand her trial for it before all the members of his family, who are equally aggrieved with himself.

οὐδὲν γεγῶσι βίοτον ὤγκωσας μέγαν. 320
 εὐκλεία δ' οἷς μὲν ἐστ' ἀληθείας ὕπο,
 εὐδαιμονίζω· τοὺς δ' ὑπὸ ψευδῶν ἔχειν
 οὐκ ἀξιώσω πλὴν τύχῃ φρονεῖν δοκεῖν.
 σὺ δὴ στρατηγῶν λογάσιν Ἑλλήνων ποτὲ
 Τροίαν ἀφείλου Πρίαμον, ὧδε φαῦλος ὦν ; 325
 ὅστις θυγατρὸς ἀντίπαιδος ἐκ λόγων
 τοσόνδ' ἔπνευσας, καὶ γυναικὶ δυστυχεῖ
 δούλῃ κατέστης εἰς ἀγῶν'. οὐκ ἀξιῶ
 οὗτ' οὖν σὲ Τροίας οὔτε σοῦ Τροίαν ἔτι.
 ἔξωθὲν εἰσιν οἱ δοκοῦντες εὖ φρονεῖν 330
 λαμπροὶ, τὰ δ' ἔνδον πᾶσιν ἀνθρώποις ἴσοι,
 πλὴν εἴ τι πλούτῳ· τοῦτο δ' ἰσχύει μέγα.
 Μενέλαε, φέρε δὴ διαπεράνωμεν λόγους·
 τέθηγκα δὴ σῇ θυγατρὶ καί μ' ἀπώλεσε·

320. οὐδὲν γεγῶσι, 'who are nothing by birth'

322. The construction is, τοὺς δ' ὑπὸ ψευδῶν ἔχοντας εὐκλείαν, οὐκ ἀξιώσω ἔχειν αὐτήν, ἀλλὰ μόνον δοκεῖν κ.τ.λ., 'except so far as they are thought to be clever through mere luck.' The ὑπὸ is used, as if she had said ὑπὸ τῶν ἀληθῶς λεγόντων κεκλημένοι εὐκλείης, &c. Cf. v. 190.

323. Dobree would read πλὴν τύχῃ δοκεῖν μόνον. As the verse stands, the sense seems to be, πλὴν ὅσον τύχῃ δοκοῦσι φρονεῖν ἐπὶ δόξῃ. For ἔχειν in 322 we might well read ἐγῶ, 'I don't allow their claim to cleverness.' If 330 is genuine, εὖ φρονεῖν seems a comment on φρονεῖν in this verse.

324. σὺ δὴ κ.τ.λ. 'What! you at the head of your chosen troops took Troy from Priam, poltroon that you are!' Similarly στρατηλατεῖν takes a dative, Electr. 321. Bacch. 52.

326. ἀντίπαις is used of either sex, and means one just emerged from childhood. See Aesch. Eum. 38, δέισασα γὰρ γραῦς οὐδὲν, ἀντίπαις μὲν οὖν.—ἐπνευσας, have blown such a gale. Cf. Troad. 1277, ὦ μεγάλα δήποτ' ἐμπνέουσ' ἐν βαρβάροις Τροία.

329. By saying 'neither are you worthy of Troy, nor Troy of you,' she means, that he was not the man who should have

taken Troy, and that it was deserving of a better fate than to be taken by him. Cf. Iph. A. 1407, ζηλῶ δὲ σοῦ μὲν Ἑλλάδ', Ἑλλάδος δὲ σέ.

330—2. Both Kirchhoff and Nauck regard these verses as interpolated. Stobaeus (Flor. 104. 14) quotes them, but refers them to Menander, perhaps by mistake.—ἔξωθεν—τὰ ἔνδον. For the explanation of this see the note on Med. 658. Soph. Antig. 709, οὔτοι διαπυρρῶντες ὠφθησαν κενόι. Plato, Sympos. p. 215 B, φημί γὰρ δὴ ὁμοίωτατον αὐτὸν εἶναι τοῖς σειληνοῖς τοῖς ἐν τοῖς ἐρμολυφείοις καθημένοις, οὓς τινες ἐργάζονται οἱ δημιουργοὶ σύριγγας ἢ αὐλοὺς ἔχοντας, οἱ διχάδε διοικθέντες φαίνονται ἐνδόνθεν ἀγάλλματα ἔχοντας θεῶν. Xenophon, Hiero, § ii. 4, ἡ τυραννὶς τὰ μὲν δοκοῦντα πολλοῦ ἔξια κτήματα εἶναι ἀνεπτυγμένα θεᾶσθαι φανερά πᾶσι παρέχεται, τὰ δὲ χαλεπὰ ἐν ταῖς ψυχαῖς τῶν τυράννων κέκτῃται ἀποκεκρυμμένα.

332. πλούτῳ. "Acerbe tangitur Menelaus, cujus opulentiam paullo ante jactaverat Hermione." Herm. See v. 147 seqq.

334. δὴ for τῇ is Reiske's correction, adopted by Hermann and W. Dindorf. It is like καὶ δὴ in Med. 386, Hel. 1059, &c., 'suppose now that I am slain.' The dative, for ὑπὸ σῆς θυγατρὸς, may be compared with that illustrated on Ion 455.

μαιφόνον μὲν οὐκέτ' ἂν φύγοι μύσος, 335
 ἐν τοῖς δὲ πολλοῖς καὶ σὺ τόνδ' ἀγωνιεῖ
 φόνον· τὸ συνδρῶν γάρ σ' ἀναγκάσει χρέος.
 ἦν δ' οὖν ἐγὼ μὲν μὴ θανεῖν ὑπεκδράμω,
 τὸν παιδᾶ μου κτενεῖτε ; κᾶτα πῶς πατήρ
 τέκνου θανόντος ῥαδίως ἀνέξεται ; 340
 οὐχ ᾧδ' ἄνανδρον αὐτὸν ἢ Τροία καλεῖ·
 ἀλλ' εἰσιν οἱ χρεή· Πηλέως γὰρ ἄξια
 πατρός τ' Ἀχιλλέως ἔργα δρῶν φανήσεται.
 ᾧσει δὲ σὴν παιδ' ἐκ δόμων· σὺ δ' ἐκδιδοὺς
 ἄλλω τί λέξεις ; πότερον ὥς κακὸν πόσιν 345
 φεύγει τὸ ταύτης σῶφρον ; ἀλλ' ἐψεύσεται.
 γαμῆ δὲ τίς νιν ; ἢ σφ' ἄνανδρον ἐν δόμοις
 χήραν καθέξεις πολίον ; ᾧ τλήμων ἄνερ,
 κακῶν τοσοῦτων οὐχ ὀρᾶς ἐπιρροάς ;
 πόσας ἂν εὐνάς θυγατέρ' ἡδικημένην 350

335. φύγοι, scil. ἡ σὴ θυγάτηρ.

336. ἐν τοῖς πολλοῖς, at the tribunal of public opinion.—τὸ συνδρῶν χρέος, the fact, the circumstance, of being an accomplice with her. Schol. ἡ γὰρ χρεία τοῦ συνδράσαι τῇ θυγατρὶ ἀναγκάσει σε μὴ ἐκφυγεῖν τὸ μύσος. (Rather, perhaps, ἀναγκάσει σε φονεύειν, i. e. ὡς ἄρσενα ὄντα.)

338. ὦν δ' οὖν, 'if I should escape,' see above, v. 163. Ar. Vesp. 92. ἦν δ' οὖν καταμύση κἄν ἔχνην κ.τ.λ. Here the usual emphasis conveyed by this idiom on the contingency of the event, is necessarily transferred to the person by the addition of ἐγὼ, 'but even supposing that I should escape,' &c. Hesych. ὑπεκδράμω· φεύγω (l. φύγω).

340. τέκνου θανόντος does not depend on πατήρ, but is the usual genitive (properly speaking, genitive absolute) after ἀνέξεται.

342. εἰσιν, he will take the proper course, i. e. such as a man should take, and divorce your daughter. No threat of vengeance seems here directed against Menelaus in person.

344. ἐκδιδοὺς, in marrying her to another.

346. τὸ ταύτης σῶφρον. This is a taunt on Hermione's alleged ἀπληστία λέχους, which Andromache had charged her with in v. 218, &c.—ἐψεύσεται, 'it

will be a lie,' 'it will have been falsely said.' So Hermann, Dindorf, and others correct the common reading ψεύσεται. Porson objected to it on metrical grounds; but Hermann's grammatical reason has more weight, that ψεύσεται would have an active sense, and require some nominative like τὸ σὸν ῥῆμα to be supplied, as the Schol. perceived. In fact, the poet should then have said ψεύσει, 'you will speak falsely.' See Hec. v. 729. Iph. A. 530.

348. πολίον. More commonly πολιάν. On the idea conveyed by this word applied to women, see Hel. 283.—ἐπιρροάς, cf. Suppl. 824.

350. πόσας Herm., Nauck, and Dind. with two or three MSS., for πόσας δ'. Of the two explanations given by the Schol., the latter seems the best ; βέλτιον ἐστὶν ἀρέχεσθαι πολλῶν εὐνῶν, ὅ ἐστι, φέρειν τὸν ἄνδρα εἰ καὶ πολλαῖς πολλαῖς χρωτο, ἢ ταῦτα ὑποστήναι & ἐγὼ λέγω. 'How many times' (in how many alliances, viz. after her divorce from her present husband) 'would you not be glad to find your daughter had been wronged, rather than have to endure what I predict?' viz. your being charged with conspiring to murder me, and having to endure the vengeance of Neoptolemus.

βούλοι' ἂν εὐρεῖν ἢ παθεῖν ἀγὼ λέγω ;
 οὐ χρὴ' πὶ μικροῖς μεγάλα πορσύνειν κακὰ,
 οὐδ', εἰ γυναικές ἐσμεν ἀτηρὸν κακὸν,
 ἄνδρας γυναιξὶν ἐξομοιοῦσθαι φύσιν.
 ἡμεῖς γὰρ εἰ σὴν παῖδα φαρμακεύομεν 355
 καὶ νηδὺν ἐξαμβλοῦμεν, ὥς αὐτὴ λέγει,
 ἐκόντες οὐκ ἄκοντες, οὐδὲ βώμιοι
 πίτνοντες, αὐτοὶ τὴν δίκην ὑφέξομεν
 ἐν σοῖσι γαμβροῖς, οἷσιν οὐκ ἐλάσσονα
 βλάβην ὀφείλω, προστιθεῖς' ἀπαιδίαν. 360
 ἡμεῖς μὲν οὖν τοιοίδε' τῆς δὲ σῆς φρενὸς
 ἔν σου δέδοικα· διὰ γυναικείαν ἔριν
 καὶ τὴν τάλαιναν ὤλεσας Φρυγῶν πόλιν.

XO. ἄγαν ἔλεξας, ὥς γυνὴ πρὸς ἄρσενας,
 καὶ σου τὸ σῶφρον ἐξετόξευσεν φρενός. 365

ME. γύναι, τάδ' ἐστὶ σμικρὰ καὶ μοναρχίας

351. βούλοι' ἂν—ἢ. From the sense of *προαίρεισθαι*, this verb, as occasionally *ἐλέσθαι*, takes the construction of a comparative. Barnes well compares Il. i. 117, βούλομ' ἐγὼ λαὸν σὸν ἐμμεναι ἢ ἀπολέσθαι.

352. οὐ χρὴ κ.τ.λ. 'It is not right on trifling grounds to forward (or promote) great evils.' This repeats the sentiment just above enunciated.

356. Hesych. ἐξαναβλοῦμεν· ἐκτιτρώσκομεν.

360. προστιθεῖσα. Here, as in v. 219, the word is used of attaching the charge or blame of a thing. Kirchhoff reads ἀβουλίαν with the best MSS. This gives a good sense; 'I shall make them seem ἄβουλοι in not having taken due precautions against me.'—βλάβην, a legal metaphor, 'an action for damages.'

362. ἐν σου δέδοικα. "*Tuae mentis unum* (mulierositatem) *a te metuo.*" Herm. 'Such then am I' (she says, i. e. willing to act with fairness); 'but in *you* I fear the being biased by a woman's unfairness against her rival.' She seems to use *γυναικέα ἐπίς* in a different sense in reference to the quarrel about Helen. The uxoriousness of Menelaus is very often alluded to. She means, that she fears Menelaus will not punish Hermione as he ought, if the charge should be proved untrue, but will ruin herself, as

he ruined Troy, in slavish submission to a woman's will. W. Dindorf approves, while Hermann with better judgment rejects, Scaliger's conjecture *ἐν σου*.

364. The chorus, who take the part of Andromache, remark that she has spoken somewhat more freely than a woman usually does in reply to a man; and that the virtue of her mind has expended all its arrows, and left nothing more to be said on the subject. Ἐκτοξεύειν is 'to shoot away,' and *πάν βέλος* may be supplied from the parallel expression in Eun. 646, ἡμῖν μὲν ἤδη *πάν τετόξευται βέλος*. See Ion 256. The Schol. explains, 'has over-shot the mark:' but *ἐκτοξεύειν* is very different from *ἐξω τοξεύειν*. Hesych. took the word intransitively, explaining it by *ἐξέπεσεν*. Perhaps the poet wrote *ἐξετόξευσας*, 'you have shot away your mind's discretion,' i. e. more arrows (more words) than was discreet.

366. Menelaus says in reply, and in defence of his conduct from the charge of being the slave of women, that though she may think and say that he is acting unworthily of Troy (cf. v. 329), yet when a man has an object at heart, it requires and calls for all his energies to accomplish it. He has undertaken to support his daughter in her conjugal rights, and he is determined to do it. As Neoptolemus has a claim, on the

οὐκ ἄξι', ὡς φῆς, τῆς ἐμῆς, οὐδ' Ἑλλάδος.
 εὖ δ' ἴσθ', ὅτου τις τυγχάνει χρεῖαν ἔχων,
 τοῦτ' ἔσθ' ἐκάστω μείζον ἢ Τροίαν ἐλεῖν.
 370 κάγῳ θυγατρὶ, μεγάλα γὰρ κρίνω τάδε,
 λέχους στέρεσθαι, σύμμαχος καθίσταμαι·
 τὰ μὲν γὰρ ἄλλα δεύτερ', ἂν πάσχη γυνή·
 ἀνδρὸς δ' ἁμαρτάνουσ' ἁμαρτάνει βίον.
 δούλων δ' ἐκείνων τῶν ἐμῶν ἄρχειν χρεῶν,
 375 καὶ τῶν ἐκείνου τοὺς ἐμοὺς ἡμᾶς τε πρός·
 φίλων γὰρ οὐδὲν ἴδιον, οὔτινες φίλοι
 ὀρθῶς πεφύκασ', ἀλλὰ κοινὰ χρήματα.
 μένων δὲ τοὺς ἀπόντας, εἰ μὴ θήσομαι
 τᾶμ' ὡς ἄριστα, φαῦλός εἰμι κοῦ σοφός.
 380 ἀλλ' ἐξανίστω τῶνδ' ἀνακτόρων θεᾶς·
 ὡς, ἣν θάνης σὺν, παῖς ὅδ' ἐκφέυγει μόρον,
 σοῦ δ' οὐ θελούσης κατθανεῖν, τόνδε κτενῶ.
 δυοῖν δ' ἀνάγκη θατέρῳ λιπεῖν βίον.

score of relationship and friendship, to have power over the slaves of Menelaus, by the same principle Menelaus and his daughter shall deal with the slaves of Neoptolemus (i. e. with Andromache) as they think fit. As for the absent husband, it would be folly to wait for his return before setting his own affairs to rights.

367. Hermann places an interrogation at the end of this verse; 'Do you call this conduct of mine unworthy of Troy?' But the same meaning is conveyed without the question; 'You say it is unworthy; I tell you it is not.'

372. ἂν πάσχη Musgrave, Bothe, Hermann, and the latest editors, for ἂν πάσχη or πάσχοι. Since Stobaeus quotes the two verses with πάσχη (lxiv. 23), and the sense is better than with the optative, their judgment seems to be sound. Matthiae however and W. Dindorf give πάσχοι. 'All other wrongs,' says Menelaus, 'whatsoever they may be, that a woman may have to endure, are secondary to matrimonial slights.' Compare *Med.* 205, ὅταν δ' ἐς εὐνὴν ἡδικημένη κυρῇ, οὐκ ἔστιν ἄλλη φρὴν μαιφονωτέρα.

374—5. 'Now, as it is right that he should have control over my slaves, so

my relations (i. e. my daughter), and myself too, ought to have power over his slaves.' The argument will appear from v. 580 seqq. Menelaus regards Andromache as his captive, and though nominally the slave of another, still as virtually his own, on the principle that the possessions of friends (and slaves were always regarded as *κτήματα*) are common. Cf. *Iph. A.* 859. For the elision of *ι* in the third person plural, see *Ion* 1624.

378. τοὺς ἀπόντας, the absent Neoptolemus. Cf. v. 568. If, he says, he shall neglect to see his own daughter righted, pending the return of her husband, he has but little sense or courage. He means, that he is not to be deterred by the hints of vengeance Andromache had dropped, v. 340—3.

382. οὐ θελούσης. 'Or, since you do not consent, I shall slay your son here.' This is a better explanation than to suppose οὐ θελούσης = ἀναιομένης, *sic tu neris*, with Hermann, which should properly have been expressed by μὴ θελούσης. After μόρον we may conceive a momentary pause, as if in expectation of her assent; but that being as yet withheld, he proceeds, 'well, then, since *you* do not choose,' &c.

AN. οἶμοι, πικρὰν κλήρωσιν αἵρεσίν τέ μοι
 βίον καθίστης, καὶ λαχοῦσά τ' ἀθλία 385
 καὶ μὴ λαχοῦσα δυστυχῆς καθίσταμαι.
 ὦ μεγάλα πράσσωσι αἰτίας μικρᾶς πέρι,
 πιθοῦ τί καίνεις μ'; ἀντὶ τοῦ ; ποῖαν πόλιν
 προὔδωκα ; τίνα σῶν ἔκτανον παίδων ἐγώ ;
 ποῖον δ' ἔπρησα δῶμ' ; ἐκοιμήθην βία 390
 ξὺν δεσπόταισι· κᾶτ' ἔμ', οὐ κείνον, κτενεῖς,
 τὸν αἴτιον τῶνδ', ἀλλὰ τὴν ἀρχὴν ἀφείς
 πρὸς τὴν τελευτὴν ὑστέραν οὔσαν φέρει ;
 οἶμοι κακῶν τῶνδ'· ὦ τάλαιν' ἐμὴ πατρίς,
 ὡς δεινὰ πάσχω· τί δέ με καὶ τεκεῖν ἐχρήν, 395
 ἄχθος τ' ἐπ' ἄχθει τῷδε προσθέσθαι διπλοῦν ;
 ἀτὰρ τί ταῦτ' ὀδύρομαι, τὰ δ' ἐν ποσὶν
 οὐκ ἐξιγκμάζω καὶ λογίζομαι κακά ;

385. τ' for γ' is Hermann's correction. Nauck proposes καὶ λαχοῦσα γὰρ λῖαν, retaining the vulgate in his text.—'Tis a sad alternative for me to choose (vote for), which of us is to live and which to die.'—ἀθλία, I am wretched if I cause my child's death by saving myself ; δυστυχῆς, unlucky if I must myself die. But perhaps εἰ λαχοῦσά γ' is the genuine reading ; 'tis a sad choice this which you offer ; since (εἴ γε) in either event I am unhappy.'

387. μεγάλα. If this is not ironically said, she means that he is proceeding to extremes which are not justified by trifling jealousies between two women.

390. βία. It was against my will that I became the wife of my captor, and therefore I never sought to eject your daughter from the marriage bed.

392. 'Not noticing the beginning you proceed at once to the end,' means, 'Acquitting Neoptolemus, the real cause of the supposed wrong, you show your resentment against me, whose conduct was but the inevitable result of his will.' So we say in colloquial phrase, 'You begin at the wrong end.' The pleonastic use of ὑστέραν οὔσαν, 'though it comes last,' is illustrated by οὐτινος ἄνωθεν ἡμένον σέβει κάτω, Aesch. Suppl. 591. Plat. Sophist. p. 265, δύναμιν ἥτις ἂν αἰτία γίγνηται τοῖς μὴ πρότερον οὔσιν

ὑστέρον γίγνεσθαι. So also Theaet. p. 155 A. Schol. τὸ γὰρ τέλος τῆς ἀρχῆς δευτερεύει καὶ ὑστερεῖ.

397. ὀδύρομαι. Porson proposed δύρομαι (cf. Hec. 740), but he is not followed by the more recent critics (Nauck excepted). See on Bacch. 1125. 'Why,' she asks, 'should I look back, and lament my fallen country and the time when I was made a mother, and not rather bewail the pressure of present ills,—the being a widow, a slave, the partner of my own husband's murderer, and lastly, about to be deprived of my son, my sole remaining consolation?'—Hesychius, ἐξιγκμάζεται, ἐξόλλυται, ἐξικνεῖται. Schol. δακρύω, ἀναζητῶ, ἐρευνῶ Matthiae add εἰδικμασμένη χώρα from Suidas. Properly, the word meant to extract the moisture, and so cause the withering and decay of a thing. Hence, 'to shed tears at,' like (if we can trust a conjecture) διαίνειν πῆμα in Hel. 379. So we have δίψοι σταγόνες, tears that dry up the body, Aesch. Cho. 177. W. Dindorf regards the word as corrupt, and made up of some reading like ἐξιχνεύω, with a super-scribed gloss ἐξετάζω. Kirchhoff proposes ἅπαρ τί ταῦτα θυρόμεσθα τῶν ποσὶν καὶ νῦν ἀκμάζοντ', ἢ λογίζομαι κακά; Mr. F. H. Baynes suggests ἐξιθμάζω, i. e. ἐξιχνεύω.

ἥτις σφαγὰς μὲν Ἑκτορος τροχηλάτους
 κατείδον οἰκτρῶς τ' Ἴλιον πυρούμενον, 400
 αὐτὴ δὲ δούλη ναῦς ἐπ' Ἀργείων ἔβην,
 κόμης ἐπισπασθεῖς· ἐπεὶ δ' ἀφικόμην
 Φθίαν, φονεύσιν Ἑκτορος νυμφεύομαι.
 τί δῆτ' ἐμοὶ ζῆν ἡδύ; πρὸς τί χρὴ βλέπειν;
 πρὸς τὰς παρούσας ἢ παρελθούσας τύχας; 405
 εἷς παῖς ὄδ' ἦν μοι λοιπὸς ὀφθαλμὸς βίου·
 τοῦτον κτανεῖν μέλλουσιν οἷς δοκεῖ τάδε.
 οὐ δῆτα τοῦμοῦ γ' οὐνεκ' ἀθλίου βίου
 ἐν τῷδε μὲν γὰρ ἐλπίς, εἰ σωθήσεται,
 ἐμοὶ δ' ὄνειδος μὴ θανεῖν ὑπὲρ τέκνον. 410
 ἰδοὺ προλείπω βωμὸν ἧδε χειρία
 σφάζειν, φονεύειν, δεῖν, ἀπαρτῆσαι δέρην.
 ὦ τέκνον, ἡ τεκούσά σ', ὥς σὺ μὴ θάνης,
 στείχω πρὸς Αἰδὴν· ἦν δ' ὑπεκδράμης μόρον,
 μέμνησο μητρὸς, οἷα τλάσ' ἀπωλόμην, 415
 καὶ πατρὶ τῷ σῶ, διὰ φιλημάτων ἰὼν
 δάκρυνά τε λείβων καὶ περιπτύσσων χέρας,
 λέγ' οἷ' ἔπραξα. πᾶσι δ' ἀνθρώποις ἄρ' ἦν

399. σφαγὰς τροχηλάτους, 'death by being dragged by the wheeled car.' The tragics followed a different—probably an older—account of Hector being killed by being dragged, ἔς τ' ἀπέψυξεν βίον (Soph. Aj. 1030), whereas in the Iliad it is the lifeless body that is so treated.

402. The best MSS. agree in ἐπισπασθεῖσα, 'dragged to them by the hair.' The MS. Pal. (B) has ἀποσπασθεῖσα. So Aesch. Suppl. 883, ἔλξιν ἑοιχ' ὑμᾶς ἀποσπᾶσας κόμης. Inf. 710, ἐλᾷ δὲ οἴκων τῶνδ' ἐπισπᾶσας κόμης. Iph. A. 1365, ἄξει ἄρπᾶσας—ξανθῆς ἐθείρης. Hel. 116, Μενέλαος αὐτὴν ἦγ' ἐπισπᾶσας κόμης.

405. παρελθούσας. For the article omitted see Ion 7.

407. κτανεῖν W. Dindorf, with Aldus. But μέλλω is rightly followed by an aorist.

408. οὐ δῆτα. 'Certainly they shall not do so, if my wretched life is the cost of his safety; for there is yet a hope for him, if he escapes, while to me it would be a discredit not to die for my child.' In other words, life is nothing to me,

while to him it may yet end prosperously. The οὐνεκα (for which Aldus and two or three MSS. give εἵνεκα, perhaps rightly) is used much as in Med. μητρὸς οὐνεκ' εὐκλειεῖς, 'as far as that consideration is concerned,' &c. The μὲν and the δὲ seem so clearly to correspond in the next and the following verse, that the colon usually placed after σωθήσεται has been removed. Barnes has a comma in his text.

411. χειρία, ὑποχειρίαν ἐμμαντὴν διδοῦσα. Cf. inf. 628. Ion 1257.

412. Hesych. ἀναρτῆσαι· ἀνακρεμάσαι. He is thought to refer to this passage.

417. π. χέρας. This expression occurs Alcest. 350.

418. The fondness of Euripides for children is apparent from many passages. That he sometimes praises and sometimes blames a life of celibacy, is no inconsistency; for it is according as the blessing or the risk of children appears to him at the time to predominate. See Ion 489. 'I never fully felt it before,' Andromache

- ψυχὴ τέκν'· ὅστις δ' αὐτ' ἄπειρος ὦν ψέγει,
 ἦσσαν μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ. 420
 XO. ὥκτειρ' ἀκούσασ'· οἰκτρὰ γὰρ τὰ δυστυχῇ
 βροτοῖς ἅπασι, καὶ θυραῖος ὦν κυρῇ.
 ἐς ξύμβασιν δὲ χρή σε σὴν τε παῖδ' ἄγειν,
 Μενέλαε, καὶ τήνδ', ὥς ἀπαλλαχθῇ πόνων.
 ME. λάβεσθέ μοι τῆσδ', ἀμφελίξαντες χέρας, 425
 δμῶες' λόγους γὰρ οὐ φίλους ἀκούσεται.
 ἐγὼ δ', ὡς ἄγνόν βωμὸν ἐκλίποις θεᾶς,
 προὔτεινα παιδὸς θάνατον, ᾧ σ' ὑπήγαγον
 ἐς χεῖρας ἔλθειν τὰς ἐμὰς ἐπὶ σφαγῇ.
 καὶ τὰμφι σοῦ μὲν ᾧδ' ἔχοντ' ἐπίστασο· 430
 τὰ δ' ἀμφι παιδὸς τοῦδε παῖς ἐμὴ κρινεῖ,
 ἣν τε κτανεῖν νυν ἣν τε μὴ κτανεῖν θέλῃ.

says, 'but I now find (ἔρ' ἦν) that to myself as well as to all others, children are the very life and soul of every human being. It is easy for those, who have them not, to speak lightly of the tie; they are indeed spared from much pain and sorrow; but their supposed happiness is, after all, but wretchedness.' On the distinction between *εὐτυχία* and *εὐδαιμονία* see Med. 1230. For the use of *ψυχὴ* Pflugk well compares Hesiod, Opp. 688, *χοήματα γὰρ ψυχῇ πέλεται δειλοῖσι βροτοῖσιν*. For *εὐτυχεῖν* used of those who are blessed with offspring, see Ion 699, 772, 775. Inf. v. 713. Schol. δ τοιοῦτος κατὰ τὸ μὲν εἶναι ἄτεκνος δυστυχεῖ, κατὰ δὲ τὸ ἀπολελῆσθαι τῆς τῶν παίδων φροντίδος, εὐδαιμονεῖ.

422. *θυραῖος*, unconnected by blood. Hesych. *ξείνος, ἀλλότριος*. See Alcest. 811. And this is perhaps the true meaning in a verse of the Agamemnon (1586), where Aegisthus, having called himself *δίκαιος φόνου βαφεύς*, adds, *καὶ τοῦδε τάνδρος ἡψάμην θυραῖος ὦν*, not as an immediate blood relation (and therefore being exempt from the more heinous crime), but in the position of a stranger coming from another country, where he had lived an exile.

423. *σὴν τε παῖδ'* Elmsley for *σὴν παῖδ'* or *σὴν γε παῖδ'*. Lascaris gives *ἐχρῆν σε σὴν παῖδ' ἐξάγειν*, but these are all so many attempts to complete the verse after the *τε* had dropped out. See

on v. 548. Kirchhoff and Nauck read *χρῆν σε παῖδα σὴν ἄγειν*. Aldus has *χρῆ for χρῆν or ἐχρῆν*, and the present tense certainly suits the subjunctive following rather better. Besides, *χρῆν* would mean, 'you ought to have done so, but you have not;' whereas *χρῆ* allows that there is yet time for a reconciliation. And the reply of Menelaus to this is quite consistent; 'Seize her; she shall hear anything rather than terms of peace.' Matthiae's objection to *χρῆ* has little force, "Si monere voluisset chorus, quid nunc etiam faciendum esset Menelao, haud dubie plura addidisset, quibus magis etiam persuaderet Menelao." It is sufficient to reply, that the chorus rarely interposes more than three or four (generally two) verses in the dialogue of two actors; e. g. inf. 642, 691, 727, 954, &c. However, most of the editors agree with him in preferring *χρῆν*, with the best MSS. In this case *ὡς ἀπηλλάχθη* would be more idiomatic, 'that so she might have been set free.'

425. *ἀμφελίξαντες*, twining your arms round her so that she cannot give you the slip.

427. *ἐγὼ δ'* Hermann for *ἐγὼ σ'*, one MS. having *ἐγὼ γ'*. The *σε* is only defensible on the ground that the poet was going to say *ἐξηπάτησα παιδὸς θάνατον προτείνας*. Kirchhoff however retains it, suggesting *ἐλῶν σε*. (Or *ἔχων σε*, perhaps.)

ἀλλ' ἔρπ' ἐς οἴκους τούσδ', ἵν' εἰς ἐλευθέρους
δούλη γεγῶσα μήποθ' ὑβρίζειν μάθης.

AN. οἴμοι· δόλω μ' ὑπήλθες, ἡπατήμεθα. 435

ME. κήρυσσ' ἅπασιν· οὐ γὰρ ἐξαρνούμεθα.

AN. ἡ ταῦτ' ἐν ὑμῖν τοῖς παρ' Εὐρώτῃ σοφά ;

ME. καὶ τοῖς γε Τροία, τοὺς παθόντας ἀντιδρᾷν.

AN. τὰ θεῖα δ' οὐ θεῖ', οὐδ' ἔχειν ἡγεῖ δίκην ;

ME. ὅταν τὰδ' ᾗ, τότε οἴσομεν. σὲ δὲ κτενῶ. 440

AN. ἡ καὶ νεοσσὸν τόνδ', ὑπὸ πτερῶν σπάσας ;

ME. οὐ δῆτα· θυγατρὶ δ', ἣν θέλῃ, δώσω κτανεῖν.

AN. οἴμοι· τί δῆτά σ' οὐ καταστένω, τέκνον ;

ME. οὐκουν θρασεῖά γ' αὐτὸν ἐλπὶς ἀναμένει.

AN. ὦ πᾶσιν ἀνθρώποισιν ἔχθιστοι βροτῶν, 445

Σπάρτης ἔνοικοι, δόλια βουλευτήρια,

ψευδῶν ἄνακτες, μηχανορράφοι κακῶν,

434. *μήποθ'*. Perhaps *μηκέθ'*. Cf. v. 609.

439. *ἔχειν δίκην*. 'Do you think that things divine are not divine, and that they have no justice?' 'Are you persuaded that there is no divine law of retribution for the guilty?' A lax use of *ἔχειν δίκην*, which is properly said of those who have got, or those who have given, satisfaction for a fault.

440. *τὰδ' ᾗ*. When this divine retribution which you talk of arrives, I shall be prepared to bear it. The best copies give *τὰδ' οἴσομεν*. Nauck reads *ὅταν ποτ' ᾗ τὰδ', οἴσομεν*. But *ὅταν ποτε* seems an unusual combination. Kirchhoff has *ὅταν τὸδ' ᾗ, τὰδ' οἴσομεν*, with the best MSS.

441. *ὑπὸ πτερῶν*. See Hec. 53. Electr.

495. Nauck proposes *ὑποσπάσας πτερῶν*. Cf. Hec. F. 71, *οἳ θ' Ἡράκλειοι παῖδες, οὓς ὑπὸ πτεροῖς σώζω, νεοσσὸς ὕρως ὥς ὑφειμένῃ*.

443. *τί οὐ καταστένω*; Why do I not at once commence the *thrēnos* over you, as over a corpse, if you are to be given up to the tender mercies of Hermione? In the next verse *οὐκουν*—*γε* is for *οὐ γοῦν*, as is often the case.—*θρασεῖα ἐλπὶς*, like *θάρσος ἐλπίδος* Hec. 370, 'why, truly, no sure hope of escape awaits him.'

445. This well-known speech against the Spartans must of course be taken to represent the poet's dislike of that people. This is clear also from the bad and de-

ceitful character he generally attaches to Menelaus, and especially in the present play, where it has evidently been intentionally drawn so as to give a plausible ground for a political invective. See also Suppl. 187, and the exposure of Spartan customs, inf. 595. But why did Euripides so bitterly assail that people? His detractors are ever ready to reply, 'Because he wished to incite the Athenian people to prosecute the war against them with vigour.' He seems to have disliked them just for those vices which to every virtuous man are peculiarly odious; because they were deceitful, treacherous, fond of gain, lax in their public morals, unscrupulous in their political relations. He wished his own countrymen to have a better character through the nations of Hellas, and therefore he spoke plainly against the faults of their opponents. And he could do this in a time of war, though it might have been imprudent or impossible in a time of peace. Even Xenophon, that professed advocate and admirer of Spartan institutions, makes a curious admission at the close of his treatise on the Spartan polity, that the nation have sadly degenerated from what they were in the time of Lycurgus.

446. *βουλευτήρια*, the thing for the person, *δόλια βουλευόμενοι*. Acch. Theb. 571, *κακῶν Ἀδράστῃ τῶνδε βουλευτήριον*.—*ἄνακτες, σοφισταί, ἐπιστήμονες*. Cf. Hel. 1267. Alcest. 498.

ἐλικτὰ κούδεν ὑγίης, ἀλλὰ πᾶν περίξ
 φρονούντες, ἀδίκως εὐτυχεῖτ' ἄν' Ἑλλάδα.
 τί δ' οὐκ ἐν ὑμῖν ἐστίν; οὐ πλείστοι φόνοι; 450
 οὐκ αἰσχροκερδεῖς; οὐ λέγοντες ἄλλα μὲν
 γλώσση, φρονούντες δ' ἄλλ' ἐφευρίσκεσθ' αἰεῖ;
 ὅλοισθ'. ἐμοὶ δὲ θάνατος οὐχ οὕτω βαρὺς
 ὥς σοὶ δέδοκται. κεῖνα γάρ μ' ἀπώλεσεν,
 ὃθ' ἡ τάλαινα πόλις ἀναλώθη Φρυγῶν 455
 πόσις θ' ὁ κλεινὸς, ὅς σε πολλάκις δορὶ
 ναύτην ἔθηκεν ἀντὶ χερσαίου κακόν.
 νῦν δ' ἐς γυναικα γοργὸς ὀπλίτης φανείς
 κτείνεις μ'. ἀπόκτειν'. ὥς ἀθώπευτόν γέ σε
 γλώσσης ἀφήσω τῆς ἐμῆς καὶ παῖδα σὴν. 460
 ἐπεὶ σὺ μὲν πέφυκας ἐν Σπάρτῃ μέγας,
 ἡμεῖς δὲ Τροίᾳ γ'. εἰ δ' ἐγὼ πράσσω κακῶς,
 μηδὲν τόδ' αὔχει· καὶ σὺ γὰρ πράξεις ἄν.

ΧΟ. οὐδέποτε δίδυμα λέκτρ' ἐπαινέσω βροτῶν στρ. α'.

448. ἐλικτὰ—περίξ. For σκολιά, οὐκ ὀρθῶς φρονοῦντες,—as we say of an honest man that he is 'straight-forward.' Iph. A. 332, πλάγια φρονεῖν. Hesych. ἐλικτά· στρεβλά, σκαμβά. Pericles in Thuc. ii. 39 contrasts the open courage of the Athenians with the παρασκευαὶ and ἀπάται of the Spartans. Schol. ἡ μεταφορά ἀπὸ τῶν παρὰ γεωμέτραις γραμμάτων. For οὐδὲν ὑγίης see Bacch. 262.

451. αἰσχροκερδεῖς. Cf. Ar. Pac. 622, κἀνέπειθον τῶν Λακῶνων τοὺς μεγίστους χρῆμασιν· οἱ δ' ἄτ' οὐτες αἰσχροκερδεῖς καὶ διερω- νόξεναι τήνδ' ἀπορρίψαντες αἰσχροῦς τὸν πόλε- μόν ἀνήρπασαν.

Pflugk, who also compares the above pas- sage, adds, for what follows, Herod. ix. 54, ἐπιστάμενοι τὰ Λακεδαιμονίων φρονή- ματα ὥς ἄλλα φρονόντων καὶ ἄλλα λε- γόντων. This was indeed a characteristic of the Hellenic people generally, ἕτερον μὲν κεύθειν ἐνὶ φρεσὶν, ἄλλο δὲ βάλλειν, as Homer expresses it.

453. ἐμοὶ μὲν θάνατος Kirchhoff, with MS. A.—κεῖνα γάρ, 'that was my real death, when the wretched inhabitants of Troy were put to the sword.'

454. ὥς. Hermann gives ὅς, after Lenting, because δέδοκται means 'has

been determined upon' rather than 'ap- pears to be.'—οὐχ οὕτω, 'not in the way you have decreed that I should die; for a worse death I have already suffered in the destruction of my country.' But Schol. νενόμισται, δεδοκίμασται.

457. χερσαίου, supply κακοῦ, 'instead of a cowardly landsman,' χέρσος and πόντος being regularly opposed to each other. Thus κακῶς must be supplied with πράξεις in 463. She means, of course, 'who often drove you back to your ships.'

458. Inf. 1123, ἔστη 'πὶ βωμοῦ, γοργὸς ὀπλίτης ἰδεῖν, 'gorgeous,' 'grim,' 'daz- zling to the sight.'

459. Hesych. ἀθώπευτον· ἀκολάκευτον.

463. μηδέν. See on v. 88. If the doctrine of *reverses* was a favourite one with the Greeks, who regarded unmixed happiness as next to an impossibility, so especially the gloomy temperament of Euripides was fond of dwelling upon it.—At the conclusion of the speech Andromache and her child are conducted within by the attendants who have held them in custody since v. 425. They appear to move slowly off the stage; for they are not yet out of sight of the spectators when Peleus arrives, v. 547.

464. The evils of a double marriage bed (i. e. of a wife and a concubine) are

οὐδ' ἀμφιμάτορας κόρους,
 † ἔριν μὲν οἴκων, δυσμενεῖς τε λύπας.
 μίαν μοι στεργέτω πόσις γάμοις
 ἀκοινώνητον ἀνδρὸς εὐνάν. 470
 οὐδὲ γ' ἐνὶ πόλεσι δίπτυχοι τυραννίδες ἀντ. α'.
 μιᾷς ἀμείνονες φέρειν,
 ἄχθος τ' ἐπ' ἄχθει καὶ στάσις πολίταις. 475
 † τεκτόνοιν θ' ὕμνον συνεργάταιν δυοῖν
 ἔριν Μοῦσαι φιλοῦσι κραίνειν
 πνοαὶ δ' ὅταν φέρωσι ναυτίλους θαοὶ, στρ. β'.

illustrated in the following ode by the comparison of two supreme rulers in a state, two musicians in a concert, and two pilots in a ship. The conduct of Hermione has shown this; for, intolerant of a rival, she would kill Andromache and her child, for the sake of her own interests. The time however will come, when she shall have cause to repent of her conduct.—The metres are, iambic trimeter and other varieties, antispastic (469—70), and in the second strophe, besides three iambic trimeter verses, one wholly of resolved feet (484), v. 480 seems to be dactylic with an anacrusis, and v. 485 antispastic.

Ibid. Nauck reads οὐποτε δὴ, retaining οὐδὲ γὰρ ἐν, 471.—ἀμφιμάτορας, with two mothers, i.e. several sons born from two or more women, but begotten by the same father.—For ἔριν μὲν Lascaris and the good MSS. with the Scholiast give ἔριδας. Hermann suspects ἐρίσματ' οἴκων to be the true reading, as in Il. iv. 37, μὴ τοῦτό γε νεῖκος ὀπίσσω σοὶ καὶ ἐμοὶ μέγ' ἔρισμα μετ' ἀμφοτέροισι γένηται. This is confirmed by the fact, that in more passages than one ἔβριν seems to have superseded ἔβρισμα. See Bacch. 1298. The reading ἔριν μὲν is due to the Aldine editor.

470. It seems best to construe γάμοις ἀκοινώνητον ἀνδρὸς, 'Give me a husband who is content (lit. 'let a husband, in my view, be content') with a union which is not shared in by another man in wedlock,' i.e. who is content with the one wife who is faithful to him. See sup. 216. Pflugk would construe ἀκ. γάμοις, 'the marriage of a man not shared in by other alliances;' and lastly, the Scholiast explains εὐνήν τὴν ἐμὴν, καὶ αὐτὴν ἀκοινώνητον ἄλλον ἀνδρὸς, ἀντὶ τοῦ ἔμικτον.

471. The old reading οὐδὲ γὰρ ἐν πόλεσι was corrected by Lenting, whom Hermann follows. W. Dindorf transposes thus, οὐδ' ἐνὶ πόλεσι γάρ. The Spartan institution of having two kings at once is clearly alluded to. Some however have referred these words to the rivalry between Nicias and Alcibiades. The Schol. quotes the well-known verse of Homer, οὐκ ἀγαθὸν πολυκοιρανίῃ· εἰς κοίρανος ἔστω. These, says the poet, are not so good to bear as a single one. Of course, to an Athenian mind the idea of a βασιλεὺς was as of a thing οὐ φορητὸν under any circumstances. It was an ἄχθος at best, and one which, if doubled, became a crushing load.

476. τόνων Hermann for τεκτόνοιν or -ων. —For ὕμνοι ἐργάται or ὕμνοι ἐργάταιν Duport restored ὕμνον συνεργάταιν. The meaning is, 'between two persons who together compose the music of a hymn, the Muses are wont to create a quarrel,' i.e. they are wont to disagree about the harmony, Φρυγιστὶ or Ἀνδιστὶ, &c. But Kirchhoff and Nauck regard the passage as hopelessly corrupt. One thing seems pretty clear, that either τεκτόνοιν or ἐργάταιν is a gloss, the words being evidently synonyms. Perhaps, ὁμοίως τ' (or ὁμοίαν τ') ἐργάταιν ὕμνου δυοῖν κ.τ.λ. The Schol. compares Hesiod, Opp. 26, καὶ πτωχὸς πτωχῷ φθονεῖ καὶ αἰδοῖς αἰδοῖ.

479—81. The Scholiast noticed the obscurity of the phrase κατὰ πηδαλίω, for he gives, besides another and less probable explanation, this comment, δύο κυβερνήται ἐν μιᾷ νηὶ διχαστατοῦντες κατὰ τῶν πηδαλίω γίνονται, οὐχ ὑπὲρ τῶν πηδαλίω. Hermann thinks γνώμα κατὰ πηδαλίω means 'an opinion against steering in this or that direction;' and

κατὰ πηδαλιῶν διδύμα πρᾶπιδων γνώμα· 480
 σοφῶν τε πλήθος ἀθρόον ἀσθενέστερον
 φαυλοτέρας φρενὸς αὐτοκρατοῦς
 ἐνός, ὃ δύνασις ἀνά τε μέλαθρα κατὰ τε πόλιας
 ὁπόταν εὐρέϊν θέλωσι καιρόν. 485
 ἔδειξεν ἡ Λάκαινα τοῦ στρατηλάτα ἀντ. β'.
 Μενέλα· διὰ γὰρ πυρὸς ἦλθ' ἐτέρῳ λέχει,
 κτείνει δὲ τὴν τάλαιναν Ἰλιάδα κόραν
 παῖδά τε δύσφρονος ἔριδος ὕπερ. 490
 ἄθεος, ἄνομος, ἄχαρις ὁ φόνος. ἔτι σε, πότνια,
 μετατροπὰ τῶνδ' ἔπεισιν ἔργων.
 καὶ μὴν ἐσορῶ τόδε σύγκρατον

he reads, chiefly on metrical grounds, κατὰ πηδαλιῶν διδύμα πρᾶπιδων σοφῶν γνώμα τὸ πλήθος κ.τ.λ., i. e. in a dispute about sailing between two pilots, the many taken together are of less weight than the judgment of one who has the command. This loses sight of the antithesis between the πλήθος σοφῶν and the εἰς φαυλοτέρος. Between διδύμαι γνῶμαι and διδύμα γνώμα (-μα) the M>S. vary. Compare Plat. Theæt. p. 170 A, καὶ ἔν γε τοῖς μεγίστοις κινδύνοις, ὅταν ἐν στρατείαις ἡ νόσος ἡ ἐν θαλάττῃ χειμάζονται, ὥσπερ πρὸς θεοὺς ἔχειν τοὺς ἐν ἐκάστοις ἄρχοντας σωτήρας σοφῶν προσδοκῶντας, οὐκ ἄλλω τῷ διαφέροντας ἢ τῷ εἰδέναι. The meaning however of the poet is, that when a stiff breeze is blowing, the helmsman and the πρᾶρεὺς, who has the management of the main-sail, must work in harmony if the ship is to go safely. Arist. Polit. i. 2, οἷον τῷ κυβερνήτῃ ὁ μὲν οἷαζ ἀψυχον, ὁ δὲ πρᾶρεὺς ἐμψυχον. On the whole, it seems best to place a colon at γνώμα and to translate thus:—'When violent breezes carry sailors on their course, there is a double opinion of knowing minds (πρᾶπιδων) about steering; and a plurality of wise persons at one and the same time, is of less avail than even the inferior mind of one who has the sole management; for this (ὁ) is real power both in the palace and in the state, when men choose to find the right time of exercising it.' It seems that κατὰ is used as in Plat. Symp. p. 193 C, and elsewhere; λέγω δ' οὐν ἔγωγε καθ' ἀπάντων καὶ ἀνδρῶν γυναικῶν, 'my remark is directed at all persons of both sexes.'

484. ὁ for ἄ Hermann, who removed the full stop commonly placed after αὐτοκρατοῦς. The old reading, ἄ δύνασις, which is against the metre, obviously originated with those who did not perceive that the sense was continued. To take & as the neuter plural is possible (see Shilleto on Thuc. i. 7, where he illustrates by this passage the Attic 'tendency to pluralize'); and so Kirchhoff and Nauck; but it seems less probable than ὁ, a short way of saying τοῦτο γὰρ δύναμιν ἔχει, scil. τὸ ἓνα αὐτοκρατῆ εἶναι.

487. διὰ πυρὸς ἦλθε, she has proceeded to violent measures against a rival. Compare Electr. 1182.—λέκτρῳ Lenting and W. Dindorf for λέχει.

490. ἀμφ' ἔριδος Hermann, a bold and scarcely necessary metrical correction.

491. πότνια for δέσποινα. 'Yet, O Lady, reverses will come upon you in consequence of these deeds.' Unless, with the Scholiast, we understand μετατροπὰ of her penitence. Hermann reads ἔτι δὲ πότνια μετατροπὰ, 'divine retribution,' comparing Heracl. 104, πότνια γὰρ δίκᾱ τάδ' οὐ πέσεται.

494. σύγκρατον, amicitiae vinculo conjunctum, Dindorf and Pflugk. And this seems better than to explain una morituros, or to take σύγκρατον θανάτῳ together, like οἷκτῳ τᾷδε συγκεκραμένην, Ajac. 895, δειλαῖα συγκεκραμαι δύα, Antig. 1311, compared by Hermann. See on φίλιας ἀνακίρασθαι, Hippol. 254. Hermann thinks it possible that κατακεκρίμενον is an interpolation; and in truth it is a prosaic rather than a poetical form. Perhaps it is a gloss for κατακυρωθέν. See Orest. 862, τίνες ἐν Ἀργείοις

- ζεύγος πρὸ δόμων, 495
 ψήφῳ θανάτου † κατακεκριμένον.
 δύστηνε γύναι, τλήμον δὲ σὺν, παῖ,
 μητρὸς λεχέων ὃς ὑπερβηθήσκεις,
 οὐδὲν μετέχων, 500
 οὐδ' αἷτιος ὦν βασιλευσιν.
 AN. ἄδ' ἐγὼ χέρας αἵματη- στρ.
 ρὰς βρόχοισι κεκλημένα
 πέμπομαι κατὰ γαίης.

ΜΟΛΟΣΣΟΣ.

- μάτερ μάτερ, ἐγὼ δὲ σᾶ
 πτέρυγι συγκαταβαίνω. 505
 AN. θῦμα δαῖον, ὦ χθονὸς
 Φθίας κράντορες.
 MO. ὦ πάτερ,
 μόλε φίλοις ἐπίκουρος.
 AN. κείσει δῆ, τέκνον, ὦ φίλος, 510
 μαστοῖς ματέρος ἀμφὶ σᾶς
 νεκρὸς ὑπὸ χθονὶ σὺν νεκρᾷ.
 MO. ὦμοι μοι, τί πάθω τάλας

λόγοι καθεῖλον ἡμᾶς καπεκύρωσαν θανεῖν; Ib. 1013, καὶ μὴν ὅδε σὸς σύγγονος ἔρπει ψήφῳ θανάτου κατακυρωθεῖς. Electr. 1069, θυγατρὸς πρὶν κεκυρῶσθαι σφαγᾶς. Euripides *might* have written thus:—καὶ μὴν ἔσορᾷ ζεύγος πρὸ δόμων | τόδε σύγκρατον ψήφῳ θανάτου. Schol. συγκεκροτημένον, συνεζευγμένον, δεδεμένον. The first word refers to a variant *σύγκροτον*, which is found in Lascaris, Aldus, and several MSS.

501. αἷτιος βασιλευσιν, guilty in the sight of Menelaus and Hermione.

502. The scene which follows is written in the glyconean measure, a rhythm peculiarly adapted for exciting pathos, and for this reason much more employed by Euripides than by Sophocles or Aeschylus. The introduction of a child on the stage is a licence rather sparingly adopted; see the note on Alcest. 393. Hermann's opinion on this point is given in the introduction to this play.

506—7. Hermann first assigned the

words θῦμα—κράντορες to Andromache. They were commonly continued to Molossus; an error readily detected by the arrangement of the persons in the antistrophe. The address is to Peleus and Neoptolemus, not, as Pflugk says, to the citizens of Phthia generally.

510. κείσει (κείσῃ) δῆ Musgrave for κείσῃ ἤδη, which led to another variant, κείσο δῆ, recorded in Schol. A.

513. "τί πάθω est quid faciam," says Hermann; and this opinion seems widely prevalent, from the fancied analogy of κακῶς πρόσσειν = κακῶς πάσχειν. Yet it is simply impossible that δράν or πρόσσειν, and its correlative πάσχειν, should ever have interchanged meanings. The true sense of τί πάθω is, 'What will become of me?' Phoen. 895, τὸ μέλλον, εἰ ἡρῶ, πείσομαι· τί γὰρ πάθω; 'for how can I help it,' lit. 'what shall I suffer if I try not to endure it?' See also Hec. 614. The subjunctive here represents the old epic usage in place of the future,

- δητ' ἐγὼ σύ τε, μάτερ ;
 ΜΕ. ἴθ' ὑποχθόνιοι καὶ γὰρ ἀπ' ἐχθρῶν σύστ. 515
 ἦκετε πύργων· δύο δ' ἐκ δισσαῖν
 θνήσκειτ' ἀνάγκαι· σὲ μὲν ἡμετέρα
 ψῆφος ἀναιρεῖ, παῖδα δ' ἐμὴ παῖς
 τόνδ' Ἑρμιόνη· καὶ γὰρ ἀνοία 520
 μεγάλη λείπειν ἐχθροὺς ἐχθρῶν,
 ἐξὸν κτείνειν
 καὶ φόβον οἴκων ἀφελέσθαι.
 ΑΝ. ὦ πόσις πόσις, εἶθε σὰν ἀντ.
 χεῖρα καὶ δόρυ σύμμαχον
 κτησαίμαν, Πριάμον παῖ. 525
 ΜΟ. δύστανος, τί δ' ἐγὼ μόρου
 παράτροπον μέλος εὖρω ;
 ΑΝ. λίσσου, γούνασι δεσπότην
 χρίμπτων, ὦ τέκνον. ΜΟ. ὦ φίλος, 530
 φίλος, ἄνες θάνατόν μοι.
 ΑΝ. λείβομαι δάκρυσιν κόρας,
 στάζω, λισσάδος ὡς πέτρας
 λιβὰς ἀνήλιος ἅ τάλαιν'.
 ΜΟ. ὦ μοι μοι. τί δ' ἐγὼ κακῶν 535
 μῆχος ἐξανύσσωμαι ;
 ΜΕ. τί με προσπίτνεις ἀλίαν πέτραν ἀντισύστ.
 ἧ κῦμα λιταῖς ὡς ἱκετεύων ;

and is wholly distinct from the *deliberative* subjunctive. The idiom is well illustrated by Od. v. 465, ὦ μοι ἐγὼ τί πάθω ; τί νύ μοι μήκιστα γένηται ;

520. ἀνοία. This is one of the few instances which occur of the final α being made long in words of this kind, on which see the editor's note on Aesch. Theb. 397. So in Trach. 350, ἃ μὲν γὰρ ἐξείρηκας, ἀγνοῖα μ' ἔχει. The old copies give the usual accent, ἀνοια, and it is a question if in both places the α is not really made long by the following μ, as in Ἰππομέδοντος σχῆμα, Theb. 483.—ἐχθρῶν, supply παῖδας. For the principle here advocated, see the note on Heracl. 1005.

523. Aesch. Ag. 1575, ἀλληλοφόνους μανίας μελάρων ἀφελούσῃ.

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527. μέλος, the common reading, is clearly better than τέλος, adopted by W. Dindorf and Kirchhoff from the best MSS. Molossus simply says, 'what strain shall I devise, to avert my fate?' i. e. what appeal to Menelaus for mercy. The reply is, λίσσου, and the strain, or burden of the song, ὦ φίλος κ.τ.λ.

530. χρίμπτων. Here, as in Ion 156, used intransitively.

533. Compare sup. v. 116.

536. ἐξανύσσωμαι, *consequar*. Cf. Bacch. 131.

538. κῦμα. Med. 28, ὡς δὲ πέτρος ἢ θαλάσσιος κλύδων ἀκούει νουθετημένη φίλων. Prom. v. 1022, ὀχλεῖς μάτην με κῦμ' ὅπως παρηγορῶν. Hesych. λιταῖς παρακλήσεσιν.

T

τοῖς γὰρ ἐμοῖσιν γέγον' ὠφελία,
 σοὶ δ' οὐδὲν ἔχω φίλτρον, ἐπεὶ τοι 540
 μέγ' ἀναλώσας ψυχῆς μόριον
 Τροίαν εἶλον καὶ μητέρα σὴν
 ἣς ἀπολαύων
 Ἄιδην χθόνιον καταβήσει.

XO. καὶ μὴν δέδορκα τόνδε Πηλέα πέλας, 545
 σπουδῇ τιθέντα δεῦρο γηραιὸν πόδα.

ΠΗΛΕΥΣ.

ὕμᾱς ἐρωτῶ τόν τ' ἐφεστῶτα σφαγῇ,
 τί ταῦτα ; πῶς τε καὶ τίνος λόγου νοσεῖ
 δόμος ; τί πράσσειτ' ἄκριτα μηχανώμενοι ;
 Μενέλα', ἐπίσχεσ' μὴ τάχυν' ἄνευ δίκης. 550
 ἡγοῦ σὺ θάσσον· οὐ γὰρ ὥς ἔοικέ μοι
 σχολῆς τόδ' ἔργον, ἀλλ' ἀνηβητηρίαν
 ῥώμην μ' ἐπαινῶ λαμβάνειν, εἴπερ ποτέ.
 πρῶτον μὲν οὖν κατ' οὖρον, ὥσπερ ἱστίοις,
 ἐμπνεύσομαι τῇδ'· εἰπέ, τίνι δίκη χέρας 555

539. τοῖς ἐμοῖσιν, to my daughter Hermione. τοῖς μὲν γὰρ ἐμοῖς Lenting.

541. μέγα ψυχῆς μόριον, a large moiety of life, viz. the ten years of the siege, and the wear and tear accompanying it.—ἣς ἀπολαύων, either Τροίας or μητέρος, 'whose fault it will be (and not mine) that you (Molossus) shall descend to Hades.' Cf. Hel. 77.

547. The captives, followed by Menelaus and his minions (ὄψε, 556), are on the point of leaving the stage, when Peleus, supported by an attendant, appears just in time to save them. Menelaus endeavours to sneak off, but is arrested by the firm and authoritative tone of the old man. This was a scene in which the Athenians took particular delight, the chivalrous rescue of a suppliant from a tyrannical oppressor.—τόν ἐφεστῶτα, i. e. either Menelaus himself or an executioner who is present, to add horror to the scene.

548. πῶς τε Hermann. The old reading was πῶς ταῦτ' or καὶ πῶς. Nauck reads τί ταῦτα καὶ πῶς; but it may be doubted if this is a tragic formula. The

attempts to restore the verse after τε had been lost are similar to those in v. 423. —ἄκριτα, before the matter has been brought to a fair trial (ἄνευ δίκης, v. seq.), for ἀκρίτως, in point of sense, though μηχανώμενοι requires an accusative after it.

551. σὺ, the attendant who is conducting or leading Peleus to the spot.

553. ἐπαινῶ, I advise, exhort, recommend. The με seems rather the object to ἐπαινῶ, than the subject to λαμβάνειν. See on v. 256. The με however is only found in two MSS., and is not recognized in the Scholia. Matthiae compares Alcest. 641, καὶ μ' οὐ νομίζω παῖδα σὺν πεφυκέναι. The sense is, 'now, if ever, there is need that I should feel young again.' It is nearly equivalent to the hortative conjunctive, φέρε ἀναλάβω κ.τ.λ. Perhaps indeed we should read ῥώμην μ' ἐπαινέι (addressed to the attendant, as in ἡγοῦ σὺ), 'encourage me to become young again,' or even με καιρὸς λ. Cf. Aesch. Suppl. 600, ὥστ' ἀνηβήσῃ με γηραιᾷ φρενί.

555. ἐμπνεύσομαι, 'I will inspire her with courage;' properly, 'I will blow

- βρόχοισιν ἐκδήσαντες οἷδ' ἄγουσί σε
καὶ παῖδ' ὕπαρνος γάρ τις ὥς ἀπόλλυσαι,
ἡμῶν ἀπόντων τοῦ τε κυρίου σέθεν.
- ΑΝ. οἷδ', ὦ γεραιέ, σὺν τέκνῳ θανουμένην
ἄγουσί μ' οὕτως ὡς ὄρας. τί σοι λέγω ; 560
οὐ γὰρ μιᾶς σε κληδόνος προθυμία
μετήλθον, ἀλλὰ μυρίων ὑπ' ἀγγέλων.
ἔριν δὲ τὴν κατ' οἶκον οἶσθά που κλύων
τῆς τοῦδε θυγατρὸς, ὧν τ' ἀπόλλυμαι χάριν.
καὶ νῦν με βωμοῦ Θέτιδος, ἥ τὸν εὐγενῆ 565
ἔτικτέ σοι παῖδ' ἦν σὺ θαυμαστὴν σέβεις,
ἄγουσ' ἀποσπάσαντες, οὔτε τῷ δίκῃ
κρίναντες οὐδὲ τοὺς ἀπόντας ἐκ δόμων
μείναντες, ἀλλὰ τὴν ἐμὴν ἐρημίαν
γνόντες τέκνου τε τοῦδ'. ὃν οὐδὲν αἴτιον 570
μέλλουσι σὺν ἐμοὶ τῇ τالαιπώρῳ κτανεῖν.
ἀλλ' ἀντιάζω σ', ὦ γέρον, τῶν σῶν πάρος
πίτνουσα γονάτων, χειρὶ δ' οὐκ ἔξεστί μοι
τῆς σῆς λαβέσθαι φιλτάτης γενειάδος,
ῥῦσαί με πρὸς θεῶν· εἰ δὲ μὴ, θανούμεθα, 575
αἰσχυρῶς μὲν ὑμῖν, δυστυχῶς δ' ἐμοὶ, γέρον.
- ΠΗ. χαλὰν κελεύω δεσμὰ πρὶν κλαίειν τινὰ,

upon her as a gale blows on the sails of a ship to give it a favourable course,' οὐ-
ριοδραμεῖν, ὥστε κατ' οὖρον φέρεσθαι.—
τίνι δίκη κ.τ.λ., 'by what right are these
people carrying off you and your child,
after tying your hands by ropes to them-
selves.'—ὑπαρνος, like a sheep with its
lamb led to the slaughter. The simile con-
sists in this, that the lamb unconsciously
follows its mother, to which alone com-
pulsion is applied, just as Molossus fol-
lowed Andromache, though not himself put
in bonds. For, as Hermann remarks, he
could not have been so, since he is invited
to assist in untying his mother, v. 723.

558. κυρίου, i. e. Neoptolemus, who,
as your owner and master, alone has
legal power over your life.

560. τί σοι λέγω, in answer to εἶπέ,
555. 'Why should I tell you what you
yourself see?'

561. Hesych. κληδόνος· πρεσβείας. He

evidently had this passage in view.

566. θαυμαστὴν. See Med. 1144.
Elect. 84.

567. From a var. lect. ἄγειν in MS.
A, Kirchhoff thinks ἄγουσ' is a correc-
tion, and marks the loss of a line pre-
ceding.

568. οὔτε—οὐδέ. 'Neither—nor yet.'
W. Dindorf and Nauck, after Lenting,
read οὔτε in the latter place, against all
the copies.—τοὺς ἀπόντας, Neoptolemus.
Cf. 378.

571. κτανεῖν Dindorf, with Aldus. See
v. 407.

573. χειρὶ. She extends towards him,
as far as she can do, her fettered hands ;
a stroke of pathos characteristic of Euri-
pides.

577. κλαίειν, οἰμῶζειν, 'or somebody
shall suffer for it.' Cf. v. 634.—διπτύ-
χους, not simply for δισσὰς, but 'folded
one upon another and tied there.'

καὶ τῆσδε χεῖρας διπτύχους ἀνιέναι.

ME. ἐγὼ δ' ἀπαυδῶ γ' ἄλλος οὐχ ᾗσσω σέθεν,
καὶ τῆσδε πολλῶ κυριώτερος γεγώς. 580

ΠΗ. πῶς ; ἦ τὸν ἄμδν οἶκον οἰκήσεις μολῶν
δεῦρ' ; οὐχ ἄλις σοι τῶν κατὰ Σπάρτην κρατεῖν ;

ME. εἰλόν νιν αἰχμάλωτον ἐκ Τροίας ἐγώ.

ΠΗ. οὐμός δέ γ' αὐτὴν ἔλαβε παῖς παιδὸς γέρας.

ME. οὐκουν ἐκείνου τὰμὰ τὰκείνου τ' ἐμά ; 585

ΠΗ. δρᾶν εὖ, κακῶς δ' οὐ, μηδ' ἀποκτείνειν βία.

ME. ὡς τήνδ' ἀπάξεις οὐποτ' ἐξ ἐμῆς χερός.

ΠΗ. σκήπτρῳ δὲ τῷδε σὸν καθαιμάξω κára.

ME. ψαῦσον δ', ἵν' εἰδῆς, καὶ πέλας πρόσσελθέ μου.

ΠΗ. σὺ γὰρ μετ' ἀνδρῶν, ὦ κάκιστε κακ κακῶν ; 590
σοὶ ποῦ μέτεστιν ὡς ἐν ἀνδράσιν λόγου ;
ὅστις πρὸς ἀνδρὸς Φρυγὸς ἀπηλλάγης λέχους,
ἄκληστ', ἄδουλα δώμαθ' ἐστίας λιπῶν,

581. τὸν ἄμδν. Some copies give ἄμδν, others ἐμδν. There is some probability in Lenting's conjecture, ἦ σὺ τὸν ἐμδν κ.τ.λ., which is admitted by Nauck. Cf. Iph. A. 331, οὐχὶ δεινά ; τὸν ἐμδν οἰκεῖν οἶκον οὐκ ἐὰς ἐμέ ; and Ar. Ran. 105, μὴ τὸν ἐμδν οἶκει νοῦν.

584. οὐμός παῖς παιδὸς, 'my grandson.' See Bacch. 1329.—γέρας, see Tro. 274.

585. ἐκείνου τὰμὰ. The proverb κοινὰ τὰ τῶν φίλων seems alluded to, as sup. 377.

586. Before this verse some MSS. insert ναί. Cf. v. 212.

589. ψαῦσον δ'. So Lascaris and others. The readings γ' and θ' have most authority ; but Hermann supposes the δ' takes up the δὲ of the preceding speaker, and observes that "altercantes eadem dicendi forma, qua alter usus erat, respondent," quoting a remarkable example from Oed. R. 547—52. The δὲ however in 588 is rather irregular. The verse might, perhaps, better be read interrogatively, 'Must I then have recourse to violence ?' This would better suit ψαῦσόν γε, 'Aye, touch me if you dare,' &c. Kirchhoff would read σκήπτρῳ τὰχ' ἄρα κ.τ.λ., and the verse is thus identical with Iph. A. 311. The conjecture of Pflugk has much to commend it, σκήπτρῳ γε τῷδε σὸν καθαιμάξας κára, scil. ἀπέξω.—ἵν' εἰδῆς, see on Heracl. 65.

591. ποῦ, where, in what country, have you any claim to consideration as a man (as being among the number of men)? Cf. Ion 528, ποῦ δέ μοι πατὴρ σύ ; Heracl. 369, ποῦ ταῦτα καλῶς ἂν εἴη παρά γ' εὖ φρονούσιν ; Dem. πρὸς Πανταῖν, p. 978, ποῦ γὰρ ἐστὶ δίκαιον ἐν οἰκέτου σώματι καὶ ψυχῇ δύο ὠφληκέναι τάλαντα ;

592. ἀπηλλάγης, 'you got rid of your wife,' i. e. you purposely contrived to leave the house unguarded that she might go. This is much more severe irony than ἀπώλεσας λέχος would have been, which Nauck proposes as an emendation. We might suggest ἀφηρεθης, were any change necessary ; and Kirchhoff regards ἀπηλλάγης as corrupt. The Attic poets prefer ἀπηλλάχθης.

593. ἄκληστ', ἄδουλα. 'Without a bolt to fasten it, and without a slave to keep it.' An hyperbole in speaking ; but the taunt intended is, that Menelaus was so carelessly indolent as to leave his young wife unguarded in the company of the handsome Paris. Compare Troad. 944, δν, ὦ κάκιστε, σοῖσιν ἐν δόμοις λιπῶν Σπάρτης ἀπῆρας νηὶ Κρησίαν χθόνα. Hermann, who is offended at the idea of a queen being left in the charge of slaves, and also at the expression δώμαθ' ἐστίας, where ἐστίας δόμων is the usual phrase, ventures to edit ἔβουλα, which he construes with ἐστίας, 'a house whose interior has no

ὥς δὴ γυναῖκα σῶφρον' ἐν δόμοις ἔχων,
 πασῶν κακίστην. οὐδ' ἂν εἰ βούλοιτό τις 595
 σῶφρων γένοιτο Σπαρτιατίδων κόρη,
 αἱ ξὺν νέοισιν ἐξερημονῆσαι δόμους
 γυμνοῖσι μηροῖς καὶ πέπλοις ἀναιμένοις
 δρόμους παλαιότρας τ' οὐκ ἀνασχετοὺς ἐμοὶ
 κοινὰς ἔχουσι. κᾶτα θανμάζειν χρεῶν 600
 εἰ μὴ γυναῖκας σῶφρονας παιδεύετε ;
 'Ελένην ἐρέσθαι χρῆν τάδ', ἥτις ἐκ δόμων

βουλή or management.' But the sense is, 'the rooms in your house;' see on Med. 1137.

595. The invective against the modesty of Spartan women fitly proceeds from the mouth of Peleus, who was *σωφρονέστατος* *βροτῶν*, Ar. Nub. 1067.—οὐδ' ἂν εἰ, *ne si velit quidem*; she could not (under the circumstances of her education) be virtuous, even if she wished it. For the use of the negative compare Hipp. 651, πῶς ἂν οὖν εἴη κακὸς, ὅς οὐδ' ἀκούσας τοιᾶδ' ἀγνεύειν δοκῶ; This is an important and interesting passage. It was consistent in Euripides, to whom the immorality of women was a perpetual scandal, to inveigh against what seemed to him, as an Athenian, a lax usage,—the free society of the sexes in the athletic national games. Possibly the details of this well-known concession on the part of Lycurgus have been exaggerated by writers against it; but Lycurgus certainly understood physical laws well. His direct object was to provide for as fine and healthy a race of children as could be produced for the service of the state. Xenophon, De Republ. Lac. i. 4, ταῖς δ' ἐλευθέραις μέγιστον νομίσας εἶναι τὴν τεκνοποιῶσαν πρῶτον μὲν σαμασκεῖν ἔταξεν οὐδὲν ἦν τὸν τῷ θήλυ τοῦ ἄρρενος φύλον· ἔπειτα δὲ δρόμον καὶ ἰσχύος, ὥσπερ καὶ τοῖς ἀνδράσιν, οὕτω καὶ ταῖς θηλείαις ἀγῶνας πρὸς ἀλλήλας ἐποίησε, νομίζων ἐξ ἀμφοτέρων ἰσχυρῶν καὶ τὰ ἔκγονα ἔρρωμενέστερα γίγνεσθαι. Some, of course, would always be found to protest against what appeared a dangerous licence; see Plat. Resp. pp. 452 B, 457 B; but the general fact cannot be questioned, that great familiarity in the daily intercourse of the sexes is consistent with a great degree of chastity; and the customs of many barbarous nations to this day prove

it. Propertius, though he writes as a sensualist, expresses his approval of these Spartan institutions. He says (lib. iv. 14, 1),

“ Multa tuæ, Sparte, miramur jura palaestrae,
 Sed mage virginei tot bona gymnasiai,
 Cum non infames exercet corpore ludos
 Inter luctantes nuda puella viros.”

Theocr. xviii. 23,

ἄμμες γὰρ πᾶσαι συνομάλικες, αἰς δρόμος αὐτὸς
 χρῖσάμεναι ἀνδριστὶ παρ' Εὐρώταο βεέθροισι.

598. The γυμνοὶ μηροὶ refer to the custom of leaving the lower part of the χιτῶν open above the knee, whence Spartan maids were called *φαινομηρίδες*: the πέπλοι ἀναιμένοι to the looseness of the κόλπος, the folds of which were worn low. They wore only the tunic, or rather, perhaps, did not wear the πέπλος or shawl properly so called. Hence Hec. 933, λέχη δὲ φίλια μονόπελος λιπούσα, Δωρὶς ὡς κόρα, means *μονοχίτων ἄνευ πέπλου*.

602. ἐρέσθαι τάδε, viz. whether Spartan women are chaste.—ἥτις, 'inasmuch as she,' &c.—τὸν σὸν φίλιον, scil. Δία, for τὸ σὸν λέκτρον,—a remarkable ellipse. Photius, φίλιος Zeus, ὁ τὰ περὶ τὰς φιλίας ἐπισκοπῶν. He cites a passage from Phecrates, in the glyconean metre,

τοῖς δὲ κριταῖς
 τοῖς νυλὶ κρίνουσι λέγω,
 μὴ 'πιορκεῖν μὴδ' ἀδίκως
 κρίνειν, ἦ, νῆ τὸν φίλιον,
 μῦθον εἰς ὑμᾶς ἕτερον
 Φιλοκράτης λέξει πολὺ τού-
 του κακηγοριστότερον.

τὸν σὸν λιπούσα φίλιον ἐξεκώμασε
 νεαίου μετ' ἀνδρὸς εἰς ἄλλην χθόνα.
 605 καῖπειτ' ἐκείνης οὐνεχ' Ἑλλήνων ὄχλον
 τοσόνδ' ἀθροίσας ἤγαγες πρὸς Ἴλιον
 ἣν χρῆν σ' ἀποπτύσαντα μὴ κινεῖν δόρυ,
 κακὴν ἐφευρόντ', ἀλλ' ἔαν αὐτοῦ μένεν,
 μισθὸν τε δόντα μήποτ' εἰς οἴκους λαβεῖν.
 610 ἀλλ' οὐ τι ταύτῃ σὸν φρόνημ' ἐπούρισας·
 ψυχὰς δὲ πολλὰς κἀγαθὰς ἀπώλεσας,
 παίδων τ' ἄπαιδας γραῦς ἔθικας ἐν δόμοις,
 πολιοῦς τ' ἀφείλου πατέρας εὐγενῇ τέκνα.
 ὦν εἰς ἐγὼ δύστηνος, αὐθέντην δὲ σέ,
 μιάστορ' ὥς τιν', εἰσδέδορκ' Ἀχιλλέως, 615
 ὃς οὐδὲ τρωθεὶς ἦλθες ἐκ Τροίας μόνος,
 κάλλιστα τεύχη δ' ἐν καλοῖσι σάγμασιν
 ὁμοὶ ἐκέισε δευρό τ' ἤγαγες πάλιν·

Musgrave compares Plat. Alcib. i. p. 109 D, μὰ τὸν φίλιον τὸν ἐμὸν τε καὶ σὸν, ὃν ἐγὼ ἤκιστ' ἂν ἐπιορκῆσαιμι. Add Ar. Ach. 730, ἐπόθουν τυ ναὶ τὸν φίλιον ἅπερ ματέρα. Lucian, *Toxaris*, § 11, p. 518, ὁμούμεθα, εἴ τι καὶ ὅρκον δεῖν νομίζεις. τίς δέ σοι τῶν ἡμετέρων θεῶν; ἄρ' ἱκανὸς δὲ φίλιος;—ἐξεκώμασε, (as we say,) 'ran off with another gallant,' the κῶμος and κωμάζειν being especially used of lovers' visits, serenades, &c., as in the familiar verse of Theocritus, κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα. Hesych. ἐξεκώμασεν ἐξεπύρνευσεν. Plat. Theaet. p. 184 A, ὑπὸ τῶν ἐπεισοκωμάζοντων λόγων.

605. καῖπειτα. 'And yet, faithless as she was, you nevertheless raised an army to regain her.'—ἐκείνης οὐνεκα, 'for the sake of such a woman as that.'

607. ἀποπτύσαντα. 'You ought rather to have spurned her from your presence and not to have stirred a spear when once you had found her to be bad, but to have let her stay where she was, nay, to have paid a price not to take her again to your house.' For μήποτε we should perhaps read μηκέτι.

610. ἐπούρισας. 'It was not this way that you turned your thoughts,' lit. 'directed the gale of your thoughts;' or, as we say familiarly, 'it was not *that* way that the wind blew with you.' Hesych. ἐπούρισας, ἐφορμήσας, and so the Scholiast

on this verse. In Prom. v. 986, Hermann has well restored ἐς τὰςδε σαυτὸν πημονὰς κατούρισας, for καθώρισας, the Med. MS. giving καθώροσας. These two last readings arose from a gloss καθώρησας. Cf. Eum. 132, σὺ δ' αἵματηρὸν πνεῦμ' ἐπούρισσας τῷ.

615. The editors, by placing a full stop at Ἀχιλλέως (Bothe however having a colon), materially weaken the sense of the whole passage (614—18), which is this; 'I regard you as the murderer of Achilles, not by your own prowess (for you avoided coming into close conflict), but indirectly, by being the cause of the war.'—οὐδὲ τρωθεὶς, 'without being wounded at all,' or perhaps (as opposed to οὐτασθεὶς), not even wounded by a dart.' Plat. Symp. p. 219 B, ἀφελὲς ὥσπερ βέλη τετρῶσθαι αὐτὸν φημι. See also Phoen. 1397. "Exprobrat Menelao Peleus, quod non comminus sit cum hoste congressus." Herm.

617. κάλλιστα τεύχη. Your shield undimmed, unsoiled, and without that πυκνὸς κροτησμοὺς which a warrior's shield should exhibit on his return from war, Aesch. Theb. 556.—Photius, σάγμα, τὸ τῆς ἀσπίδος ἐλυτρον. Schol. θήκαις τῶν ἀσπίδων. Aesch. Pers. 242, φεράσπιδες σάγαι. Ar. Ach. 574, τίς Γοργόν' ἐξήγειρεν ἐκ τοῦ σάγματος;

καγὼ μὲν ἡῦδων τῷ γαμοῦντι μήτε σοι
 κῆδος ξυνάψαι μήτε δώμασιν λαβεῖν 620
 κακῆς γυναικὸς πῶλον· ἐκφέρουσι γὰρ
 μητρῷ· ὀνειδή. τοῦτο καὶ σκοπεῖτέ μοι,
 μνηστῆρες, ἐσθλῆς θυγατέρ' ἐκ μητρὸς λαβεῖν.
 πρὸς τοῖσδε δ' εἰς ἀδελφὸν οἷ' ἐφύβρισας,
 σφάξαι κελεύσας θυγατέρ' εὐθέςτατα. 625
 οὕτως ἔδειςας μὴ οὐ κακὴν δάμαρτ' ἔχοις.
 ἐλὼν δὲ Τροίαν, εἴμι γὰρ κἀνταῦθά σοι,
 οὐκ ἔκτανες γυναιῖκα χειρίαν λαβών·
 ἀλλ' ὥς ἐσείδες μαστὸν, ἐκβαλὼν ξίφος 630
 φίλημ' ἐδέξω, προδότῳ αἰκάλλων κύνα,
 ἥσσω πεφυκῶς Κύπριδος, ᾧ κάκιστε σύ.
 κᾶπειτ' ἐς οἴκους τῶν ἐμῶν ἐλθὼν τέκνων
 πορθεῖς ἀπόντων, καὶ γυναιῖκα δυστυχῇ
 κτείνεις ἀτίμως παῖδά θ', ὅς κλαίοντά σε
 καὶ τὴν ἐν οἴκοις σὴν καταστήσει κόρην, 635
 κεῖ τρίς νόθος πέφυκε. πολλάκις δέ τοι

619. *ἡῦδων*. Pflugk and others adopt *ἦδον*, an inferior reading, and of much less authority. Herm. and Dind. rightly give *ἡῦδων* with Lasc., Ald., and most of the MSS. 'I for my part kept telling Neoptolemus neither to contract an affinity with you, nor to receive in his house the child of a bad woman; for,' said I, 'they bring into another home the discredit that belongs to their mothers.' Schol. ἀπομάττονται τι, καὶ κομίζουσιν εἰς τοὺς γάμους. On a somewhat different sense of ἐκφέρειν, 'to divulge,' see Hipp. 649.

622. The καὶ appears to mean, 'Take care to get not only a wife in herself good, but the child of a good mother also.' Nauck suggests *θυγατέρας μητρός*.

625. Hermann and Pflugk place an interrogation at *εὐθέςτατα*, as if *ποῖα*, not *οἷα*, had preceded. See on Hel. 461. The neuter plural belongs to *σφάξαι*, not to *κελεύσας*. The *request* was selfish, cruel, heartless; the *act* on the part of Agamemnon was weakly compliant, and argued a simple and unsuspecting character. Nauck reads *εὐθέςτατον*, i. e. 'simpleton as he was.' But the sense comes to much the same, either way.

626. *ἔχοις* W. Dindorf for *ἔχης*, all the good copies giving *ἔχεις*. The sense is, *ἔδειςας μὴ ἀμάρτοις κακῆς γυναικός*.

630. *αἰκάλλων*, fawning upon, wheedling, using blandishments to, &c. Ar. Equit. 47, ὑποπείσων τὸν δεσπότην ἡκαλλ', ἐθώπειν'. The story, which Hermann observes, after the Schol. on Lysistr. 155, was borrowed from the epics of Lesches called "The Little Iliad," is alluded to by Aristophanes himself in the latter passage, ὁ γῶν Μενέλαος τὰς Ἑλένας τὰ μάλ' αὖ γυνῆς παρενδὼν ἐξέβαλ', οἶω, τὸ ξίφος. Cf. Orest. 527, 1287. Again the uxorious character of Menelaus is spoken of to his reproach.

633. ἀπόντων, Neoptolemus being absent at Delphi.

636. *τρίς νόθος*. Musgrave well compares Soph. Oed. R. 1081, οὐδ' ἂν ἐκ τρίτης ἐγὼ μητρὸς φανῶ τριδουλος, and Pflugk Dem. p. 1327, 3, πονηρὸς ἐκ τριγονίας. For *πολλάκις δέ* we might suggest *πολλάκις τε*, the *τοι* introducing a sententious remark: 'as a poor soil often has a better crop than a too rich one, so many a natural (bastard) son is braver than those born in wedlock.' In the next verse *σπορᾷ* is the reading of

ξηρὰ βαθεῖαν γῆν ἐνίκησε σπορὰ,
νόθοι τε πολλοὶ γνησίων ἀμείνονες.
ἀλλ' ἐκκομίζου παῖδα. κύδιον βροτοῖς
πένητα χρηστὸν ἢ κακὸν καὶ πλούσιον 640
γαμβρὸν πεπᾶσθαι καὶ φίλον· σὺ δ' οὐδὲν εἶ.

ΧΟ. σμικρὰς ἀπ' ἀρχῆς νέικος ἀνθρώποις μέγα
γλῶσσ' ἐκπορίζει· τοῦτο δ' οἱ σοφοὶ βροτῶν
ἐξευλαβοῦνται, μὴ φίλοις τεύχειν ἔριν.

ΜΕ. τί δῆτ' ἂν εἴποις τοὺς γέροντας ὡς σοφοί, 645
καὶ τοὺς φρονεῖν δοκοῦντας Ἑλληνσὶν ποτε ;
ὅτ' ὦν σὺ Πηλεὺς, καὶ πατρὸς κλεινοῦ γεγῶς,
κῆδος ξυνάψας, αἰσχρὰ μὲν σαυτῷ λέγεις,
ἡμῖν δ' ὀνειδὴ διὰ γυναῖκα βάρβαρον,
ἣν χρῆν σ' ἐλαύνειν τὴν ὑπὲρ Νείλου ῥοᾶς 650

Lascaris and the best MSS., but the Schol. recognizes only the nominative. Kirchhoff and Nauck prefer the dative, which may mean 'in its crop,' *ξηρὰ γῆ* being understood; but, like *seges*, *σπορὰ* seems to have been both the crop and the place where it grows. The *γῆ βαθεῖα* is that sort of land which Virgil in the Georgics deprecates as too rich, 'ah nimium ne sit mihi fertilis illa,' &c., because the corn was thought to produce great stalks but small ears. The Schol. explains the text to mean, 'poor land if cultivated is better than rich land untilled.'

638. *νόθοι*—*γνησίων*. Euripides, who is fond of what to his audience would seem paradoxes, as, that humble birth may be better than nobility, poverty than riches, and so forth, has the present statement also in Hipp. 309, *νόθον, φρονούντα γνήσι'*, *οἰσθὰ νιν καλῶς, Ἰππόλυτον*.

639. *ἐκκομίζου*, get your daughter removed from the house.—*κύδιον*. Hesych. *κρίττον, αἰρετώτερον*. We have *κύδιος* for *βέλτιστος* in Aesch. Suppl. 13. The MSS. here give *κύδιον*, which Kirchhoff and Nauck retain; Stobaeus, 72. 14, has *κύδιον*, which seems confirmed by Hesychius, and gives a clearer sense.

641. *γαμβρὸν καὶ φίλον*, whether as a relative by marriage, or as a friend. Pflugk needlessly restricts *γαμβρὸν* here to the sense of 'father-in-law.'

644. *τεύχειν ἔριν*. So *τεύχειν στάσιν* Aesch. Pers. 191, *κακὸν* Cho. 717.

645—6. *τί δῆτα κ.τ.λ.* 'Why then should you say of old men that they are wise, and of those who once had the reputation of good sense with the Greeks, (that they really had it)?'—*τοὺς γέροντας*, old men generally, *τοὺς γ. ὄντας*. The allusion in the next verse is special, viz. to the seven so-called wise men of Greece, whose gnomes or wise saws are often quoted by the tragic writers. After the next line Matthiae and Dindorf mark the loss of one or more verses, and so also Kirchhoff. There is no appearance, in the context, of any *lacuna*; but *κῆδος ξυνάψας* was thought too indefinite in itself to convey any clear meaning. Hermann, Lenting, and Pflugk seem to judge more correctly in supposing *ἐμολ* to be understood; 'You have contracted a relationship-by-marriage with me (by your grandson having wedded my daughter), and then you foolishly insult me, as well as disgrace yourself, in taking part with a foreign woman,' the captive Andromache. Hermann thinks *κῆδος ξυνάψας* sufficiently explained by its close connexion with *ἡμῖν δ' ὀνειδῇ*.

650. The common reading of this verse, *ἣν χρῆν σ' ἐλαύνειν τὴν δ' κ.τ.λ.*, is defended by Pflugk on the ground that *τὴνδε* is a pleonasm (he should have said, a confused construction or *asyndeton*) after the relative, as inf. 1115, *ὦν Κλυταμνήστρας τόκος εἰς ἣν ἀπάντων τῶνδε μηχανορραφός*. Hermann adds Philoct. 315, *οἷς Ὀλύμπιοι θεοὶ δοῖέν ποτ' αὐτοῖς ἀντίποιν' ἐμού*

ὕπέρ τε Φᾶσιν, κάμει παρακαλεῖν ἀεὶ,
οὐδσαν μὲν Ἑπειῶτιν, οὐδ πεσήματα
πλείεσθ' Ἑλλάδος πέπτωκε δοριπετῇ νεκρῶν,
τοῦ σοῦ τε παιδὸς αἵματος κοινουμένην
Πάρις γάρ, ὃς σὸν παῖδ' ἔπεφν' Ἀχιλλέα, 655
Ἑκτορος ἀδελφὸς ἦν, δάμαρ δ' ἦδ' Ἑκτορος.
καὶ τῇδ' ἐγὼ εἰσέρχει σὺ ταυτὸν ἐς στέγος,
καὶ ξυντράπεζον ἀξιοῖς ἔχειν βίον,
τίκτειν δ' ἐν οἴκοις παῖδας ἐχθίστους ἐὰς.
ἀγὼ προνοία τῇ τε σῇ κάμῃ, γέρον, 660
κτανεῖν θέλων τήνδ' ἐκ χερῶν ἀρπάζομαι.
καίτοι φέρ', ἄψασθαι γὰρ οὐκ αἰσχρὸν λόγου,

παθεῖν (though here αὐτοῖς is emphatic, *et ipsis pati*). So also Kirchhoff and Nauck, but the latter regards τήνδε as corrupt. The Scholiast seems to have read ἦν χρῆν σ' ἐλαύνειν τῇσδ', for he explains it ἀπορίψαι ταύτης τῆς γῆς. And this is defensible, without doubt; compare Aesch. Cho. 281, διώκεσθαι πόλεως. Soph. Phil. 613, ἄγοντο νήσου τῇσδε. Inf. v. 1061, ἄγων χθονὸς, scil. ἔξω. However, it seems best to choose one of two equally plausible emendations; that of W. Dindorf, as given in the text above, where ὁδὸν is to be supplied; 'whereas you ought to have driven her away by the route to the furthest south or the furthest east' &c., and that of L. Dindorf, ὃν χρῆν ἐλαύνειν τήνδε, κ.τ.λ. Compare Plat. Theaet. p. 172 B, καὶ οἱ ἀγῶνες οὐδέποτε τὴν ἄλλως ἀλλ' ἀεὶ τὴν περὶ αὐτοῦ, where ὁδὸν πορεύονται is suppressed. Reiske proposed τῇλ' ὑπέρ N. ῥόας. Hermann reads κἂν ὑπέρ κ.τ.λ., "ut nonnihil restringatur nimia exaggeratio." This is as bold, if not as needless, as his alteration of the next verse to κάμει τοῦτο παρακαλεῖν. The ἀεὶ seems to mean, that he ought constantly to have been exhorting Menelaus to assist him, until the deed was done. But perhaps we should read ἄμα.

652. Ἑπειῶτιν. See v. 159. Here the fact of her coming from a hostile country is alone meant.—πεσήματα νεκρῶν is said in conformity with a rule laid down by Phrynichus, p. 375, that πτώμα was not used alone for 'a corpse,' but πτώματα νεκρῶν &c. However, there is an exception in Aesch. Suppl. 647, πτώμασιν αἵμα-

τίσαι πέδον γᾶς.—οὐδ, scil. ἐν Ἑπείρῃ, i. e. Ἀσίᾳ. Cf. Hec. 711.

654. Dindorf gives δὲ for τε, and so Nauck. Euripides seems to have had in mind some such sentence as this, ἢ ἄλλους τε πολλοὺς ὤλεσε, καὶ τοῦ σοῦ παιδὸς φόνου μετὰ τῇσδε.

655—6. Nauck omits this couplet, as an interpolation; and perhaps he is right. The reasoning of Menelaus reminds us of the fable of the wolf and the lamb; but it was not the object of the poet to represent him either as logical or as just; besides, the Greek notion of revenge was not very limited in its application.

657. σὺ. 'And yet *you* (Peleus), of all men in the world, dare to enter the same house with the murderess of your son.'

661. For κτανεῖν W. Dindorf reads παύειν with Brunck; an alteration which has not the slightest probability. The poet meant to say ἂν προνοούμενος ὑπὲρ σοῦ καὶ ὑπὲρ ἐμοῦ, but he left the ἂν to be governed by the general sense of the clause. And so the Scholiast has rightly explained it. 'It was in forethought for you not less than for myself that I wanted to kill this woman; and now I am having her forcibly taken out of my hands.' There is a very similar syntax in Phoen. 878, ἀγὼ τί οὐ δρῶν, ποῖα δ' οὐ λέγων ἔπη, εἰς ἔχθος ἦλθον πασὶ τοῖσιν Οἰδίπῳ.

662. καίτοι. (You will say, that to put her to death is a needless cruelty.) Well then, let us view the matter thus:—Suppose she lives, and bears children, while Hermione remains childless. Will you,

ἦν παῖς μὲν ἡμῇ μὴ τέκῃ, ταύτης δ' ἄπο
 βλάστῳσι παῖδες, τῆσδε γῆς Φθιώτιδος
 στήσεις τυράννους, βάρβαροι δ' ὄντες γένος 665
 Ἑλλήσιν ἄρξουσ'; εἴτ' ἐγὼ μὲν οὐ φρονῶ
 μισῶν τὰ μὴ δίκαια, σοὶ δ' ἔνεστι νοῦς;
 κάκεῖνόν νυν ἄθρησον· εἰ σὺ παῖδα σὴν
 δούς τω πολιτῶν, εἴτ' ἔπασχε τοιάδε,
 σιγῇ κάθησ' ἄν; οὐ δοκῶ ξένης δ' ὕπερ 670
 τοιαῦτα λάσκεις τοὺς ἀναγκαίους φίλους;
 καὶ μὴν ἴσον γ' ἀνὴρ τε καὶ γυνὴ σθένει
 ἀδικουμένη πρὸς ἀνδρός· ὥς δ' αὐτῶς ἀνὴρ
 γυναιῖκα μωραίνουσιν ἐν δόμοις ἔχων.
 καὶ τῷ μὲν ἔστιν ἐν χερσὶν μέγα σθένος, 675
 τῇ δ' ἐν γονεῦσι καὶ φίλοις τὰ πράγματα.
 οὐκ οὐν δίκαιον τοῖς γ' ἐμοῖς ἐπωφελεῖν;
 γέρων γέρων εἴ· τὴν δ' ἐμὴν στρατηγίαν
 λέγων ἐμ' ὠφελοῖς ἂν ἢ σιγῶν πλέον.
 Ἐλένη δ' ἐμόχθησ' οὐχ ἑκούσ', ἀλλ' ἐκ θεῶν, 680

Peleus, place on the throne of Phthia the foreign children who have supplanted my daughter in her just claims? And shall I still be told that I am foolish, in hating what is wrong, while you are wise, for the contrary reason, viz. because you wish to maintain this foreign usurpation?

668. εἰ σὺ κ.τ.λ. If you, Peleus, had been in my place, and known that your daughter had been wronged as the wife of one of the citizens; would *you* have been as quiet under the affront as you advise me to be? Compare Ar. Ach. 541, φέρ', εἰ Λακεδαιμονίων τις, ἐκπλεύσας σκάφει, ἀπέδοτο φήνας κυνίδιον Σεριφίων, καθήσθ' ἂν ἐν δόμοισιν; ἢ πολλοῦ γε δεῖ. The syntax is, εἰ σὺ κάθησο ἂν, the intervening clause representing πασχούσης αὐτῆς κ.τ.λ. Perhaps, ἢ δ' ἔπασχε τοιάδε. In either case, ἔπασχε has a kind of attraction to the εἰ.

671. Hesych. λάσκεις· λέγεις. Photius, λάσκε, λέγε. Aesch. Ag. 579, ἔλασκον εὐφημοῦντες ἐν θεῶν ἔδραις. Suppl. 854, ἄγρια γὰρ σὺ λάσκεις. The construction is the same as in v. 645, Hipp. 119, &c.

672. καὶ μὴν—γε. "Hoc dicit poeta; par mulieri, si ei a marito injuria fit, jus

est, ac viro: sed vir in se ipso praesidium habet, mulier in parentibus et cognatis." Hermann on Elmsley's *Medea*, v. 313. By ἴσον σθένει he means, that the claims for redress are equally strong,—both parties have an equally strong case,—though the methods of obtaining it are different. Dobree proposed στένει.—ὥς αὐτῶς, i. e. καὶ ἀνὴρ ἀδικούμενος πρὸς γυναῖκός. For μωραίνειν is to be unfaithful to her marriage vows. See on Ion 545. Schol. αἱ ζεύξεις τῶν ἀνδρῶν πρὸς τὰς γυναῖκας ἐπὶ ἰσότητι γίνονται, οὐχ ἵνα ὁ μὲν ἀνὴρ ἀδικῇ, ἢ δὲ γυνὴ ἀδικῇται· οἷον ἴσον τὸ γυναιῖκα ἀδικεῖσθαι ὑπὸ ἀνδρός, καὶ ἄνδρα ὑπὸ γυναικός. Stobaeus, lxxiv. 24, quotes v. 672—7, with the variant τοῖς ἐμοῖς ἐμ' ὠφελεῖν. Hence Matthiae and Pflugk, after Reiske, insert μ' after ἐμοῖς. —It may, perhaps, be questioned, if the ῥῆσις of Menelaus, which is unusually long, did not end with this verse (677). What follows to 690 might easily have been added by an interpolator.

678. γέρων εἴ. The implied antithesis is, ἀλλ' οὐ σοφῶς ὀνειδίσεις ἐμοὶ τὰ ἐν Τροίᾳ πραχθέντα, v. 616 seqq.

680. ἐμόχθησε. He uses a mild word, as Matthiae observes, to conceal his wife's

καὶ τοῦτο πλείστον ὠφέλησεν Ἑλλάδα·
 ὅπλων γὰρ ὄντες καὶ μάχης αἵστορες
 ἔβησαν ἐς τὰνδρεῖον· ἥ δ' ὁμιλία
 πάντων βροτοῖσι γίγνεται διδάσκαλος.
 εἰ δ' ἐς πρόσοψιν τῆς ἐμῆς ἐλθὼν ἐγὼ 685
 γυναικὸς ἔσχον μὴ κτανεῖν, ἐσωφρόνουν.
 οὐδ' ἂν σὲ Φῶκον ἤθελον κατακτανεῖν.
 ταῦτ' εὖ φρονῶν σ' ἐπῆλθον, οὐκ ὀργῆς χάριν.
 ἦν δ' ὀξυθυμῆς, σοὶ μὲν ἡ γλωσσσαλγία
 μείζων, ἐμοὶ δὲ κέρδος ἡ προμηθία. 690

ΧΟ. παύσασθον ἤδη, λῶστα γὰρ μακρῶ τάδε,
 λόγων ματαίων, μὴ δύο σφαλῇθ' ἅμα.
 ΠΗ. οἷμοι, καθ' Ἑλλάδ' ὡς κακῶς νομίζεται.
 ὅταν τροπαῖα πολεμίων στήσῃ στρατὸς,
 οὐ τῶν πονούντων τοῦργον ἡγούνται τόδε, 695
 ἀλλ' ὁ στρατηγὸς τὴν δόκησιν ἄρνυται,
 δὸς εἰς μετ' ἄλλων μυρίων πάλλων δόρυ

guilt. 'Poor Helen got into trouble not of her own seeking, but sent by heaven for the benefit of Hellas.' See this specious argument maintained in Troad. 932 by Helen herself; *τοσόνδ' οὔμοι γάμοι ὤνησαν Ἑλλάδ', οὐ κρατεῖσθ' ἐκ βαρβάρων, οὐτ' ἐς δόρυ σταθήμετες, οὐ τυραννίδι.*

682. Hesych. αἰστορες' ἔπειροι. (This pronunciation came from ἀφιστορες.) Thucyd. i. 3, πρὸ γὰρ τῶν Τρωικῶν οὐδὲν φαίνεται πρότερον κοινῇ ἐργασαμένη ἡ Ἑλλάς.

683. ἡ δ' ὁμιλία. 'And 'tis this familiarity,' this constant use, *τριβή* and *ἐμπειρία*, 'that makes men learn everything.'

685. εἰ δὲ κ.τ.λ. He here answers the charge made in v. 627 seqq. 'I could have wished,' he adds in a sort of countercharge, 'that *you* had possessed as much self-control as I, and had not killed Phocus your brother,' who was slain by Peleus and Telamon at the instigation of their mother, or, according to others, through jealousy of his excelling them in the manly exercises. See Apollodor. iii. 12. 6. This Phocus was the son of Psamathe and Aeacus, mentioned in Hel. 7.

688. ἐπῆλθον, with a double accusative, in the sense of *ἐδίδασκα*, *ἐνουθέτησα*,

occurs Iph. A. 349, *ταῦτα μὲν σε πρῶτ' ἐπῆλθον, ἵνα σε πρῶθ' εὖρον κακόν.*

689. γλωσσσαλγία. Hesych. *φλυαρία*. See on Med. 525. The sense is, 'If you chafe at and resent my view of the matter, you may talk yourself tired in opposing it; but the course I am taking with regard to Andromache is a wise one as concerning my own interests.'

693. Peleus replies to the sophistries of Menelaus by throwing discredit on the Greek custom of giving all the glory and honour of a successful military enterprise to the general alone, while the common soldier, who has borne all the toil and shared all the danger, gets neither praise nor reward. Compare Hee. 306 seqq. These verses, Plutarch tells us, were directed by Clitus against the exploits of Alexander the Great; and the quotation cost the former his life. Euripides, in taking this democratic, but really most just, view of military reputation, was expressing a sentiment which could hardly be palatable to the leaders of the war party.

694. *στήσαι τροπαῖον* is said of the army generally, *στήσασθαι* of the general, because the latter *gets* it erected by the agency of others. Hence inf. 763, *τροπαῖον αὐτοῦ στήσομαι.*

οὐδὲν πλέον δρῶν ἐνὸς ἔχει πλείω λόγον.
 σεμνοὶ δ' ἐν ἀρχαῖς ἤμενοι κατὰ πόλιν
 φρονοῦσι δῆμον μείζον, ὄντες οὐδένας· 700
 οἱ δ' εἰσὶν αὐτῶν μυρίῳ σοφώτεροι,
 εἰ τόλμα προσγένειτο βούλησίς θ' ἄμα.
 ὡς καὶ σὺ σός τ' ἀδελφὸς ἐξωγκωμένοι
 Τροία κάθησθε τῇ τ' ἐκεῖ στρατηγία,
 μόχθοισιν ἄλλων καὶ πόνοις ἐπηρμένοι. 705
 δείξω δ' ἐγὼ σοι μὴ τὸν Ἰδαῖον Πάριν
 ῥῆσσω νομίζειν Πηλέως ἐχθρόν ποτε,
 εἰ μὴ φθереῖ τῇσδ' ὡς τάχιστ' ἀπὸ στέγης
 καὶ παῖς ἄτεκνος, ἣν ὄδ' οὐξ ἡμῶν γεγώς
 ἐλᾷ δι' οἴκων τῶνδ' ἐπισπάσας κόμης, 710
 ἣ στείρος οὔσα μόσχος οὐκ ἀνέξεται

698. πλέον ἐνός. Though at most he can only do the work of one single man, yet he gets credit, as if he had done the work of thousands.

699. σεμνοὶ κ.τ.λ. 'Sitting in worshipful state in their chairs of office in the city, they think themselves something above the common people, though they are nobodies.' Aesch. Cho. 975, σεμνοὶ μὲν ἦσαν ἐν θρόνοις τῶθ' ἤμενοι.

700. οὐδένας. The plural is used in Ion 594. Iph. A. 371, βαρβάρους τοὺς οὐδένας. Soph. Aj. 1114.—μυρίῳ, unusually put for πολλῷ.

702. A general may have τόλμα without βούλησις, i. e. γνώμη, 'judgment' or 'purpose,' or he may have βούλησις without τόλμα. Any common soldier who happens to combine both qualities, is a better man than his commander. Livy, iv. 27, 'consul nec animo defecit nec consilio.'

703. ἐξωγκωμένοι, puffed up, conceited with your victory at Troy. Suppl. 864, φεύγων τραπέζαις ὅστις ἐξογκοῖτ' ἄγαν. Orest. 402, ἐν ᾗ τάλαιναν μητέρ' ἐξώγκουν τάφῳ.—ἐπηρμένοι, 'put up to it,' 'raised to that eminence.'

707. In the former edition of this work, κρείσσω was given on conjecture for ἥσσω, which is the reading of the best MSS., but MS. Pal. has μείζω. The sense is, 'I will teach you not to think Paris less an enemy than Peleus,' i. e. to regard Peleus as much an enemy as Paris.

The equality of the two might equally be expressed by μὴ ἥσσω or μὴ κρείσσω.

708. φθереῖ. The Greeks often use φθείρεσθαι in the sense of ἔρρειν, not only (as the cognate *errare*) for 'to lose one's way' (El. 234. Hel. 774), but in the way of an imprecation, as Heracl. 284, φθείρου, τὸ γὰρ σὸν Ἄργος οὐ δέδοικ' ἐγὼ, 'get you gone, and a plague upon you!' Hence also φθείρεσθαι and προσφθείρεσθαι πρὸς τινα, 'to come when one is not wanted,' 'to bother a person.' Cf. inf. 715. But in the bad sense, the word rather belongs to comic than to tragic phraseology.

709. οὐξ the present editor for ἐξ. Either this change, or L. Dindorf's δ γ' for ᾗδ', seems necessary. But the γ' gives rather too pointed a sense, 'my son, if he is truly my son in entertaining the same feelings as his father,' &c. Whereas ᾗδ' is very appropriate, for Peleus speaks of him as if he were close at hand to execute the vengeance he predicts.

711. ᾗ. Hermann gives εἰ, "propter futurum;" but there is no reason why the relative, which stands for ἐπεὶ ἐκείνη, should not take the future equally well. —ἄλλους, for ἄλλην τίκτουςαν. The sentiment is put generally, without distinction of sex, 'others having children.' The meaning is, 'if she is childless, is it fair that we should become so,' i. e. by the loss of Andromache's son.

τίκτοντας ἄλλους, οὐκ ἔχουσ' αὐτὴ τέκνα.
 ἄλλ' εἰ τὸ κείνης δυστυχεῖ παίδων πέρι,
 ἄπαιδας ἡμᾶς δεῖ καταστῆναι τέκνων ;
 φθείρεσθε τῆσδε, δμῶες, ὡς ἂν ἐκμάθω 715
 εἷ τίς με λύειν τῆσδε κωλύσει χέρας.
 ἔπαιρε σαυτὴν· ὡς ἐγὼ, καίπερ τρέμων,
 πλεκτὰς ἱμάντων στροφίδας ἐξανήσομαι.
 ᾧδ', ᾧ κάκιστε, τῆσδ' ἐλυμήνω χέρας ;
 βούνῃ ἢ λέοντ' ἥλπιζες ἐντείνειν βρόχοις ; 720
 ἢ μὴ ξίφος λαβοῦσ' ἀμυνάθοιτό σε
 ἔδεισας ; ἔρπε δεῦρ' ὑπ' ἀγκάλας, βρέφος·
 ξύλλυε μητρὸς δέσμ'. * ἔτ' ἐν Φθίᾳ σ' ἐγὼ
 θρέψω μέγαν τοῖσδ' ἐχθρόν. εἰ δ' ἀπὴν δορὸς
 τοῖς Σπαρτιάταις δόξα καὶ μάχης ἀγών, 725
 τᾶλλ' ὄντες ἴστε μηδενὸς βελτίονες.

ΧΟ. ἀνειμένον τι χρῆμα πρεσβυτῶν γένος,
 καὶ δυσφύλακτον ὀξυθυμίας ὕπο.

ΜΕ. ἄγαν προνωπῆς ἐς τὸ λοιδορεῖν φέρει·
 ἐγὼ δὲ πρὸς βίαν μὲν, ἐς Φθίαν μολῶν, 730
 οὗτ' οὖν τι δράσω φλαῦρον οὔτε πείσομαι.

713. *δυστυχεῖ*. See on v. 420.

716. *τῆνδε* Hermann, with Lascaris.

718. *στροφίδας*, the turns of the rope tied on you by a knot. *Iph. T.* 1408, ἄλλος δὲ πλεκτὰς ἐξανῆπτεν ἀγκύλας.—*ᾧδε κ.τ.λ.*, he sees the marks on untying the rope. 'Is this the way, you coward, that you hurt the poor woman's hands? Did you think it was an ox or a lion that you were tying up tight with your nooses?'

723. *ἔτ'* was inserted by Hermann, who well observes that the particle is often used in threats of what is still to come. This is much better either than to read *δέσμαρ* with Bothe, or to trans- pose *δεσμὰ μητρὸς* with Heath, whom Nauck here follows. There is a pathos in this passage, just such as characterizes Euripides, and proves him to have been a humane man.

724. *τοῖσδε*, to these Atridae and their descendants. Probably this has reference to some legends in the Cyclic epics,—the general "Homer" of the Tragic age.

725. *δόξα*. "Anachronismus hic est. Nam illa Spartanorum fortitudo ab Heraclidis et Lycurgo duxit originem." *Herm.*

726. *μηδενὸς βελτίονος* for πάντων χειρόνους. See *Ion* 1383. 'Know that ye are better than nobody' might mean (as sup. 707) 'any one is as good as you.' So *Plat. Sophist.* p. 258. *Δ*, *μηδενὸς ἦττον ὄντα*, 'existing as much as any thing else.'

727. For γένος some MSS. give ἔφν. The other has more authority ; and ἔφν may have been suggested by v. 181, ἐπιφθονόν τι χρῆμα θηλειῶν ἔφν.—ἀνειμένον, scil. εἰς ὀργήν, 'apt to give way,' wanting in firmness. Schol. *προπετὲς*, but he tells us that others took it for πῆξον, ἡσύχιον. The ellipse is certainly remarkable, but must be supplied from ὀξυθυμίας in the next verse. Cf. *Heracl.* 3, δ' δ' εἰς τὸ κέρδος λῆμ' ἔχων ἀνειμένον.

731. *οὖν*. Since I am come to Plithia, therefore, as a stranger here, I will not incur the risk of suffering harm by doing it to others.

καὶ νῦν μὲν, οὐ γὰρ ἄφθονον σχολὴν ἔχω,
 ἄπειμ' ἐς οἶκους· ἔστι γάρ τις οὐ πρόσω
 Σπάρτης πόλις τις, ἣ πρὸ τοῦ μὲν ἦν φίλη,
 νῦν δ' ἐχθρὰ ποιεῖ· τήνδ' ἐπεξελθεῖν θέλω 735
 στρατηλατήσας χυποχείριον λαβεῖν.
 ὅταν δὲ τὰ κεῖ θῶ κατὰ γνώμην ἐμήν,
 ἦξω. παρὼν δὲ πρὸς παρόντας ἐμφανῶς
 γαμβροὺς διδάξω καὶ διδάξομαι λόγους.
 κἂν μὲν κολάζῃ τήνδε, καὶ τὸ λοιπὸν ἦ 740
 σώφρων, καθ' ἡμᾶς σώφρον' ἀντιλήψεται·
 θυμούμενος δὲ τεύζεται θυμουμένων,
 ἔργοισι δ' ἔργα διάδοχ' ἀντιλήψεται.
 τοὺς σοὺς δὲ μύθους ῥαδίως ἐγὼ φέρω·
 σκιᾷ γὰρ ἀντίστοιχος ὦν φωνὴν ἔχεις, 745
 ἀδύνατος οὐδὲν ἄλλο πλὴν λέγειν μόνον.

733. For the repetition of *τις* see the note on Aesch. Suppl. 58. Hec. 1178, εἰ τις γυναῖκας τῶν πρὶν εἰρηκεν κακῶς, ἡ νῦν λέγων τίς ἐστιν, κ.τ.λ. Hermann finds a political allusion in this mention of Argos, which about the time when the *Andromache* was acted (Ol. 89. 4) had been induced by Alcibiades to make a treaty with Athens against Sparta. See Thuc. v. 43—7.—*τήνδ'* for *ταύτην* is a rather lax usage, and perhaps Hermann is right in giving *τήν*, i. e. *ἤν*.—*ὥστε χειρίαν* Pflugk after Pierson, Aldus having *ὥσθ' ὑποχείριον*, others *καὶ λαβεῖν ὑποχείριον*. The true reading is given in Lascaris and several MSS. For the crasis with the aspirate see Hel. 1024. But it is not improbable that this verse (736) is an interpolation.

739. *γαμβροὺς*, i. e. Neoptolemus, whence *κολάζῃ* and *θυμούμενος* in the singular. Any relation by marriage was called *γαμβρός*, i. e. *γαμερός*, as in this case Neoptolemus was the son-in-law of Menelaus.—*διδάξομαι*, the passive; I will tell him what my wishes are, and will hear what he has to say in reply.

741. Hermann rightly places the comma at *σώφρων*. In other editions *σώφρων καθ' ἡμᾶς* is given. The sense is, *τὸ καθ' ἡμᾶς*, or *ἡμῶν ἕκατι*, *τὰ ὅμοια ἀντιλήψεται*.—v. 743 is perhaps spurious.

745. Hermann, Dindorf, and Nauck edit this verse as given above. The

MSS. and edd. however give *ὥς*, and for the Aldine *σκιᾷ* Lascaris and other MSS. have *σκιᾷ*. The verse is quoted, though corruptly, in the Etymol. Mag. p. 114, *ἀντίστοιχον, τὸ ἴσον· σκιᾷ γὰρ ἀντίστοιχον φωνὴν ἔχεις*. According to this, the meaning is simply, 'being like a shadow (i. e. as an old man), you can do nothing but talk,'—you have no substantial and material existence. Still, there is much to be said in favour of *σκιᾷ ἀντίστοιχος ὥς*, 'like a shadow on a sundial.' Photius, *στοιχεῖον, ἡ σκιᾷ*, and *στοιχεῖον ἐκάλουν τὴν ναυτῶν σκιάν, ἣ τὰς ὥρας ἐσκοποῦντο*. The exact meaning of *σκιᾷ ἀντίστοιχος* would be, 'the shadow that progresses on the sun-dial exactly opposite to the sun,' i. e. 'still creeping with the creeping hours' on the other side of the intervening gnomon. Pflugk, who gives this reading with Matthiae, wrongly supplies *σώματι* with *ἀντίστοιχος*, 'like the shadow that follows a man as he goes.' But he well compares Frag. Melanipp. 500, *τί δ' ἄλλο; φωνὴ καὶ σκιᾷ γέρων ἀνὴρ*. The verb *ἀντιστοιχεῖν* occurs in Xen. Conviv. ii. 20, and seems there to mean 'to take a stand opposite to another as a partner in a dance.' The reading *ὦν* for *ὥς* is due to Musgrave and Reiske. Kirchhoff retains *ὥς*.

746. For *μόνον* Nauck suggests *ἐχων*. But the sense is *οὐ δυνατὸς οὐδὲν πλὴν κ.τ.λ.*

- ΠΗ. ἡγοῦ, τέκνον, μοι δεῦρ' ὑπ' ἀγκάλαις σταθεῖς,
 σύ τ', ὦ τάλαινα· χεῖματος γὰρ ἀγρίου
 τυχοῦσα λιμένας ἦλθες εἰς εὐηνέμους.
- ΑΝ. ὦ πρέσβυ, θεοί σοι δοῖεν εὖ καὶ τοῖσι σοῖς, 750
 σώσαντι παῖδα καὶ μὲ τὴν δυσδαίμονα.
 ὄρα δὲ μὴ νῶν εἰς ἐρημίαν ὁδοῦ
 πτήξαντες οἶδε πρὸς βίαν ἄγωσί με,
 γέροντα μὲν σ' ὀρώντες, ἀσθενῇ δ' ἐμέ,
 καὶ παῖδα τόνδε νήπιον· σκόπει τάδε, 755
 μὴ νῦν φυγόντες εἴθ' ἀλῶμεν ὕστερον.
- ΠΗ. οὐ μὴ γυναικῶν δειλὸν εἰσοίσσεις λόγον ;
 χάρει, τίς ὑμῶν ἄψεται ; κλαίων ἄρα
 ψαύσει. θεῶν γὰρ οὐνεχ' ἱππικοῦ τ' ὄχλου
 πολλῶν θ' ὀπλιτῶν ἄρχομεν Φθίαν κατά· 760
 ἡμεῖς δ' ἔτ' ὀρθοὶ, κοῦ γέροντες, ὡς δοκεῖς,
 ἀλλ' ἔς γε τοιόνδ' ἄνδρ' ἀποβλέψας μόνον
 τροπαῖον αὐτοῦ στήσομαι, πρέσβυς περ ὦν.
 πολλῶν νέων γὰρ καὶ γέρων εὐψυχος ἦ
 κρείσσων· τί γὰρ δεῖ δειλὸν ὄντ' εὐσωματεῖν ; 765
- ΧΟ. ἦ μὴ γενοίμαν, ἦ πατέρων ἀγαθῶν στρ.
 εἶην πολυκτῆτων τε δόμων μέτοχος·

749. *εὐηνέμους* probably means 'sheltered.'

752. *νῶν*, lying in wait for her son and herself in some solitary part of the way. Aldus and others have *νῦν*.

757. *οὐ μὴ εἰσοίσσεις*, for *μὴ εἰσφέρει*. See Bacch. 852. El. 982. For *εἰσφέρειν λόγους* compare Bacch. 650.

758. *κλαίων*, 'at his peril.' Aesch. Suppl. 902, *κλαίοις ἂν, εἰ ψαύσεις, οὐ μάλ' ἔς μακράν*.—*θεῶν οὐνεχ'*, διὰ χάριν θεῶν. Lascaris, Aldus, and several MSS. give *θεοῦ*, which seems as good a reading.

763. *στήσομαι*. See above, v. 694. 'I shall put such a man as *that* to flight by a mere look.' Cf. Rhes. 335, *φόβος γένοιτ' ἂν πολεμοῖσι ὀφθεῖς μόνον*.

764. *καὶ γέρων*. A slight *hyperbaton* for *καὶ γέρων, ἔαν εὐψυχος ἦ*. In *εὐσωματεῖν* the poet alludes to the fine persons of a class whom he heartily despised, the foppish and conceited young men who attended only to their external appear-

ance. See Bacch. 455 seqq., and Preface to Vol. i. p. xlix.—*τί γὰρ δεῖ*; 'what is the use of a man having a stout body if he is a coward?' Cf. Suppl. 450.

766 seqq. In this *stasimon* the chorus, alluding to Hermione, expatiate on the advantages which attend noble birth; for not only do such persons possess resources in trouble, but they are honoured in life and not forgotten when dead. They proceed however to say, apparently with reference to Menelaus, that it is better not to obtain a discreditable victory, than to subvert justice by an invidious use of power. They would not wish for influence either in the state or in married life, unless such as can fairly and justly be exercised. In the *epode*, the exploits of Peleus when a youth are celebrated.—The metres are simple, being for the most part combinations of iambs and trochees with dactyls.

εἶ τι γὰρ πάσχοι τις ἀμήχανον, ἀλκῆς 770
 οὐ σπάνις εὐγενέταις·
 κηρυττομένοισι δ' ἀπ' ἐσθλῶν δωμάτων
 τιμὰ καὶ κλέος· οὗτοι
 λείψανα τῶν ἀγαθῶν
 ἀνδρῶν ἀφαιρεῖται χρόνος· ἅ δ' ἀρετὰ 775
 καὶ θανούσι λάμπει.
 κρείσσον δὲ νίκαν μὴ κακόδοξον ἔχειν ἀντ.
 ἧ ξὺν φθόνῳ σφάλλειν δυνάμει τε δίκαν· 780
 ἀδὺ μὲν γὰρ αὐτίκα τοῦτο βροτοῖσιν,
 ἐν δὲ χρόνῳ τελέθει
 ξηρὸν καὶ ὄνειδεσιν ἔγκειται δόμων.
 ταύταν ᾗνεσα, ταύταν 785
 καὶ φέρομαι βιοτὰν,
 μῆδὲν δίκας ἔξω κράτος ἐν θαλάμοις

770. W. Dindorf reads *πάθοι* for *ἂν πάσχοι*, where *ἂν*, if not a solecism (see on Aesch. Ag. 903. Hel. 825), is at least injurious to both sense and metre, while *πάθοι* suits the latter better than *πάσχοι*. Perhaps however the change is not metrically necessary. Hermann indeed suggests *μέντ' ἄρ'* in the antistrophe, v. 779.—*ἀλκῆς σπάνις*, cf. Ion 481, where children are spoken of as *ἀλκὰ ἐν κακοῖς, σύν τ' εὐτυχίαις φίλον*.

772. *κηρυττομένοισι* Herm. and L. Dindorf for *κηρυττομένων* (one MS. giving —οις). In the following line W. Dindorf gives *τιμὰν καὶ κλέος οὗτοι κ.τ.λ.*, with Valckenaer. But *οὗτοι* seems more appropriate as commencing a sententious remark. By *τιμὰ καὶ κλέος* the poet means, that whether they deserve it or not (and Hermione does not), the high-born are honoured in life; and if they combine *ἀρετῇ* with *εὐγένεια*, they are held in respectful memory even when dead.

774. *λείψανα*. 'Time does not take away the memory of the good (or that which alone they leave behind), for their virtue is illustrious even when they are dead.'

777. The *μὴ* in this verse belongs to *ἔχειν*, not to *κακόδοξον*. Lascaris with the MS. Flor. omits *ἔχειν*. This arose from mistaking *νίκαν* for *νικᾶν*. One of the Scholiasts has this gloss; *βέλτιον δικαίως ἡττᾶσθαι, ἢ περ θαρρύντας βασκανία καὶ δυνάμει παραλύειν τὸ δίκαιον*.

He probably wrote, *βέλτιον δικαίως* (i. e. *μὴ κακοδόξως*) *νικᾶν, ἢ περ κ.τ.λ.*, but *νικᾶν* was altered to the contrary, *ἡττᾶσθαι*, by some who saw what the sense required. Translate, 'And 'tis better not to have one's desires carried out with an evil repute, than to pervert justice by the invidious exercise of a sovereign power' (lit. 'when accompanied by ill-feeling, and through the use of power').

781. *ἀδὺ* W. Dindorf for *ἡδὺ*.

784. *ξηρὸν*, unproductive; a metaphor from poor land, sup. v. 637.—*ἔγκειται*, 'is closely connected with,' *jacet in probris familiarum*, i. e. *numeratur inter dedecora domorum*, Bothe. We should have expected *ἔγκειται δόμοις ὡς ὄνειδος*. The best MS. gives *ὄνειδεσι νεικῆτε*.

786. *φέρομαι. ἐν ταύτῃ φέρεσθαι θέλω*, Schol., where *ἐν ταύτῃ* (if not an error of transcribers for *ταύτην*) means 'this is my life's course.' The sense is, 'this is the life I aspire to,' the diction being borrowed from winning a prize at a contest, like *αἶτλαν φέρεσθαι* Thuc. ii. 60.—*μῆδὲν κράτος δύνασθαι*, 'to exercise no act of authority beyond justice either at home (in private life) or in public.' The syntax may be compared with *οὐδένα καιρὸν δύναισι* in Med. 128. Thus the phrase resolves itself here into a cognate accusative, *μῆδεῖμιν δύναισι δύνασθαι*, unless, with Pflugk, we take *κράτος* for *νίκη*.

καὶ πόλει δύνασθαι.

ὦ γέρον Αἰακίδα,

ἐπῶδ. 790

πεῖθομαι καὶ σὺν Λαπίθαισί σε Κενταύροις ὀμιλῆσαι

δορὶ κλεινοτάτῳ,

καὶ ἐπ' Ἀργῶν δορὸς ἄξενον ὑγρὰν

ἐκπεράσσαι ποντίαν Συμπληγάδων κλεινὰν ἐπὶ ναυ-

στολίαν,

795

Ἰλιάδα τε πόλιν ὅτε πάρος

εὐδόκιμον ὁ Διὸς ἱνὶς ἀμφέβαλε φόνῳ,

κοινὰν τὰν εὐκλειαν ἔχοντ'

800

Εὐρώπαν ἀφικέσθαι.

ΤΡΟΦΟΣ.

ὦ φίλταται γυναῖκες, ὡς κακὸν κακῷ

διάδοχον ἐν τῇδ' ἡμέρᾳ πορσύνεται.

791. *πεῖθομαι* κ.τ.λ. 'I believe (what men say of you) both that you engaged, in alliance with the Lapithae, in the battle against the Centaurs, with your most renowned spear, and also that on the ship Argo you crossed the inhospitable sea through the Symplegades leading into the Pontus, in the well-known expedition (of the Argonauts).' For *Κενταύροις* most of the old copies have *καὶ Κενταύρων*. One MS. only gives *Κενταύροις* without *καί*. And so Hermann has rightly edited. The *κλεινότατον δόρυ* was evidently the famous Πηλιάς *μελίη* given by Chiron to Peleus, II. xvi. 140, and not that of the Centaurs. Again, *ὀμιλῆσαι Κενταύροις* is better than *ὀμιλῆσαι δορὶ Κενταύρων*. Pflugk well compares Od. iv. 345, *τοῖος ἔων μνηστῆρσιν ὀμιλήσειεν Ὀδυσσεὺς*, though at the same time he edits *Κενταύρων*, as does W. Dindorf. The Scholiast too seems to have found the same reading; *πολεμῆσαι ἐπὶ τῷ Κενταύρων στρατεύματι*. Evidently this was a story of the old epics on the *Troica*.

794. *ποντίαν Συμπληγάδων* Hermann for *ποντίαν Συμπληγάδα*. Euripides, he observes, always uses the word in the plural. (Though *γῆν κυανέαν Συμπληγάδα* occurs, Iph. T. 241.) The construction is, *περάσαι ἄξενον ὑγρὰν ἐκ Συμπλ.*, where *ὑγρὰ* (Od. v. 45) is used for *θάλασσα* as *χέρσος* is often put for *χέρσος γῆ*, and as *ἡ ἀμίαντος* 'the unsullied' is

similarly used in Pers. 580, and *γλαυκῇ* in Hes. Theog. 440.—Hesych. *ναυστολίαν πλοῦν*.

796. τὸ πάρος Hermann, who in the next line edits *εὐδόκιμον* for *-μος*. Others had omitted the article; but the verse seems to be a senarius of resolved feet. The expedition against Troy by Hercules, in order to claim the steeds of Laomedon, is here referred to, and Peleus is said to have taken part in it. See Suppl. 1199. Troad. 804. Orest. 1393.—*ἀφικέσθαι* κ.τ.λ., scil. *πεῖθομαι*, 'that you returned to Europe having your renown in common with him.' There is a variant *Εὐρώταν*, but the other has been rightly adopted by the later editors from Lascaris.

802. The speaker of the following *βῆσις* is clearly the nurse of Hermione; for she calls her *ᾧ παῖ* and *τέκνον*, vv. 828, 832, and speaks of herself as one of the *ἡθάδες φίλοι* in v. 818. And so one Paris MS. is said rightly to give, and another has *τροφὸς* prefixed to some of the speeches below. All the recent editions have adopted this with Hermann. Commonly the name *θεράπινα* was prefixed. The correction has also been made in the *dramatis personae* on the authority of two or three MSS.—For *κακῷ* two good MSS. have *κακῶν*. Either case is right: cf. Hec. 588.

803. *πορσύνειν* is properly 'to forward' any undertaking; 'to bring it to pass' (as here), or 'to get in hand,' 'make

δέσποινα γὰρ κατ' οἶκον, Ἑρμιόνην λέγω,
 πατρός τ' ἐρημωθεῖσα συννοία θ' ἅμα 805
 οἶον δέδρακεν ἔργον, Ἀνδρομάχην κτανεῖν
 καὶ παῖδα βουλεύσασα, κατθανεῖν θέλει,
 πόσιν τρέμουσα, μὴ ἀντὶ τῶν δεδραμένων
 ἐκ τῶνδ' ἀτίμως δωμάτων ἀποσταλῇ,
 ἣ κατθάνη κτείναςα τοὺς οὐ χρή κτανεῖν. 810
 μόλις δέ νιν θέλουσαν ἀρτῆσαι δέρην
 εἵργουσι φύλακες δμῶες, ἔκ τε δεξιᾶς
 ξίφη καθαρχάζουσιν ἐξαιρούμενοι.
 οὕτω μέγ' ἀλγεί, καὶ τὰ πρὶν δεδραμένα
 ἔγνωνκε πράξας' οὐ καλῶς. ἐγὼ μὲν οὖν 815
 δέσποιναν εἵργουσ' ἀγχόνης κάμνω, φίλαι·
 ὑμεῖς δὲ βᾶσαι τῶνδε δωμάτων ἔσω
 θανάτου νιν ἐκλύσασθε· τῶν γὰρ ἡθάδων
 φίλων νέοι μολόντες εὐπειθέστεροι.
 ΧΟ. καὶ μὴν ἐν οἴκοις προσπόλων ἀκούομεν 820
 βοὴν ἐφ' οἷσιν ἦλθες ἀγγέλλουσα σύ.
 δείξειν δ' ἔοικεν ἡ τάλαιν' ὅσον στένει
 πράξασα δεινά· δωμάτων γὰρ ἐκπερᾶ
 φεύγουσα χεῖρας προσπόλων, πόθῳ θανεῖν.

ready,' as Aesch. Suppl. 522, ἐγὼ δὲ ταῦτα πορσυνῶν ἐλεύσομαι. Inf. 1063, παιδί πορσυνῶν μόνον.

805. ἐρημωθεῖσα. Menelaus had gone off sup. 733. Cf. Aesch. Suppl. 510, ἀλλ' οὐχὶ δαρὸν χρόνον ἐρημώσσει πατήρ (f. πατρός).—συννοία. 'Through remorse at what a deed she has done (at having done such a deed) in plotting to kill Andromache.' Heracl. 381, ὦ παῖ, τί μοι σύννοϊαν ὕμνασιν φέρων ἦκεις; Aesch. Prom. 445, συννοία δὲ δάπτομαι κέαρ.

810. Lascaris and many copies give κτείναςα τοὺς οὐ χρή θανεῖν, and the one reading is just as good as the other. The MSS. vary also between κτείνουσα and κτείναςα. See Soph. Aj. 1126. Dindorf and Pflugk give χρήν with Elmsley; and so Kirchhoff, but needlessly.

811—3. ἀρτῆσαι—ξίφη. These two methods of suicide are often mentioned together. Both were honourable, but the latter the more so. Troad. 1012, ποῦ δῆτ' ἐλήφθης ἢ βρόχους ἀρτωμένη, ἢ

φάσανον θήγους', & γενναία γυνὴ δράσειεν ἔν; Hel. 299, ἀσχήμονες μὲν ἀγχόναι μετάρσιοι, σφαγαὶ δ' ἔχουσιν εὐγενές τι καὶ καλόν.—κάμνω, cf. Aesch. Ag. 848, πολλὰς ἄνωθεν ἀρτάνας ἐμῆς δέρης ἔλυσαν ἄλλοι πρὸς βίαν λελημμένης.

821. ἐφ' οἷσιν κ.τ.λ. Cf. Hec. 727. 'On the subject you came to tell us about,' viz. her wish to commit suicide and their wish to prevent it. Hermione is accordingly seen rushing out of the women's apartment, when she is met by the nurse, who vainly tries to soothe her. As usual in such scenes, the excited party speaks either in the dochmiac or some equally rapid measure, while the other replies in trimeter iambs. See on Hel. 631. There is probability in Hermann's view (though Barnes had anticipated him in it), that from v. 825 to 840 is antistrophic, what follows being, from increasing excitement, exempt from that restraint.

- EP. *ἰὼ μοί μοι.* στρ. α'. 825
σπάραγμα κόμας ὀνύχων τε δαΐ' ἀ-
μύγματα θήσομαι.
- TP. *ὦ παῖ, τί δράσεις ; σῶμα σὸν καταικιεῖ ;*
- EP. *αἰαὶ αἰαὶ.* ἀντ. α'.
ἔρρ' αἰθέριον πλοκάμων ἐμῶν ἄπο, 830
λεπτόμιτον φάρος.
- TP. *τέκνον, κάλυπτε στέρνα, σύνδησαι πέπλους.*
- EP. *τί δέ με δεῖ καλύπτειν πέπλοις* στρ. β'.
*στέρνα ; δῆλα, * δῆλα καὶ ἀμφιφανῇ καὶ ἄκρυπτα δε-*
δράκαμεν πόσιν. 835
- TP. *ἀλγεῖς, φόνον ράψασα συγγάμῳ σέθεν ;*
- EP. *κατὰ μὲν οὖν στένω δαΐαν* ἀντ. β'.
τόλμαν ἂν ἐρέξαμεν, ὦ κατάρatos ἐγὼ κατάρ-
atos ἀνδράσιν.
- TP. *συγγνώσεται σοι τήνδ' ἀμαρτίαν πόσις.* 840
- EP. *τί μοι ξίφος ἐκ χερὸς ἡγρεύσω ;*
ἀπόδος, ἀπόδος, ὦ φίλος, ἵν' ἀνταίαν
ἐρείσω πλαγάν' τί με βρόχων εἵργεις ; 845
- TP. *ἄλλ' εἴ σ' ἀφείην μὴ φρονοῦσαν, ὥς θάνοις ;*

828. καταικιεῖ. Schol. ὑβρίσεις, ἀφανίσεις. Whether this alludes to the ἀγχόνη or the ἀμύγματα is uncertain.

830. The gloss of Photius, which Matthiae without much reason refers to this verse, ἔρριον' εἰς φθοράν, Εὐριπίδης, should doubtless be read ἔρρ' ἰὼν, κ.τ.λ. In Hesychius the same correction is to be made, not, as Lenting thought, ἔρρε, ἴθι εἰς φθοράν.—φάρος, Schol. τὸ κρήδεμνον λέγει. It is so used in Hipp. 132, λεπτὰ δὲ φάρη ξανθὰν κεφαλὰν σκιάζειν, where, as here, the α is made short. Hesych. λεπτόμιτον φάρος (sic) λεπτὸν ἱμάτιον.

832. πέπλους. So Hermann with two of the best MSS. for πέπλοις.

834. δῆλα was repeated by Hermann on account of the metre. 'Why,' she asks, 'should I cover my bosom, when the guilty deeds within it cannot be concealed?' This verse is troch. dipod. + dactylic tetrameter; the preceding is a resolved cretic with a dochmius.

837. δαΐαν τόλμαν Herm. for δαΐας τόλμας, and ἐρέξαμεν for ἐρεξ'. Nauck thinks the passage has been interpo-

lated, and includes in brackets δεδράκαμεν πόσιν, τόλμας ἂν ἐρεξ', and ἀνθρώποις. 839. ἀνδράσιν. The good MSS. give ἀνθρώποις.

841. ἡγρεύσω. 'Why did you take the sword out of my hand by a cunning trick?' This must allude to some adroit act performed by the nurse, or perhaps to her agency in 813. In Iph. T. 331, ἐξεκλέψαμεν πέτροισι χειρῶν φάσγαν' is most likely a false reading for ἐξεκλόψαμεν. Tac. Ann. i. 43, 'cur enim ferrum illud quod pectori meo infingere parabam detraxistis, o improvidi amici?'

844. ἀπόδος, ἀπόδος, ὦ φίλος Hermann with Theodore Bergk, for ἀπόδος, ὦ φίλος (or ὦ φίλ'), ἀπόδος. W. Dindorf omits ἵν', with Elmsley, taking ἐρείσω for the hortative conjunctive (see Hipp. 567), and retaining the common order of the words. The masculine φίλος is rightly given by Lascaris and others, because, as the nurse had stated at v. 813, some of the slaves set to watch Hermione had disarmed her before she rushed on the stage.

- EP. οἶμοι πότμου. ποῦ μοι πυρὸς φίλα φλόξ ;
 ποῦ δ' εἰς πέτρας ἀερθῶ
 * ἥ κατὰ πόντον ἢ καθ' ὕλαν ὀρέων,
 ἵνα θανούσα νερτέροισιν μέλω ; 850
- TP. τί ταῦτα μοχθεῖς ; συμφοραὶ θεήλατοι
 πᾶσιν βροτοῖσιν ἢ τότ' ἦλθον ἢ τότε.
- EP. ἔλιπες ἔλιπες, ὦ πάτερ, ἐπακτίαν
 μονάδ' ἔρημον οὔσαν ἐνάλου κώπας. 855
 ὀλεῖ ὀλεῖ με· τᾷδ' οὐκέτ' ἐνοικήσω
 νυμφιδίῳ στέγῃ.
 τίνος ἀγαλμάτων ἰκέτις ὀρμαθῶ,
 ἢ δούλα δούλας γούνασι προσπέσω ; 860

849. ἦ was prefixed to the first κατὰ by Seidler. The sense is, 'where shall I soar to rocks, either in the sea or rising out of mountain forests, that dying (by falling from thence) I may be a care (no longer to the living, but) to the dead?' —κατὰ πόντον, sc. πλανωμένη. She intends to ask how she may best kill herself in some other way, now that the sword had been denied her. Cf. Troad. 505, ἄγετε με—πέτρινα κρήδεμν', ὡς πεσοῦσ' ἀποφθαρῶ.

851—2. These verses were commonly assigned to the chorus. But the Schol. observes, ἔμεινον τῆς τροφοῦ εἶναι τὸ πρόσωπον.

852. Kirchhoff thinks this verse interpolated. The nurse has spoken a *single* verse in the foregoing dialogue.

854. ἔλιπες. See sup. 805.

855. ὥσει before μονάδ' was omitted by Seidler. It was doubtless added to explain the simile, 'You have left me destitute of help like a boat left on the shore without oars.' Schol. ὥσπερ ναῦν ἐν τῷ αἰγιαλῷ ἐστερημένην πηδαλίου.—ἐνάλου Hermann for ἐνάλιου, which however might be pronounced as of three syllables.

856. τᾷδ' οὐκέτ' for οὐκέτι τᾷδ' Seidler. 859. τίνος κ.τ.λ. 'To which of the statues shall I betake myself as a suppliant?'

As regards the form, Aldus has ὀρμαθῶ, which Barnes defends as an Atticism like διωκάθω, εἰκάθω, μινύθω, &c. But it is not necessary to the metre that the α should be short; and the reading of Lascaris, ὀρμαθῶ, is supported by the MSS. It does not seem necessary either

with Jacobs to read τίνος ἄγαλμα θεῶν κ.τ.λ., or, with Hermann, to suppose that something has been lost, like τίς ἀλκά; θεοῦ τίνος ἀγαλμάτων κ.τ.λ. Still less is it satisfactory to transpose the next verse but one so as to follow this verse, and to construe ὀρμαθῶ φθιάδος ἐκ γᾶς, as Hermann has edited.

860. δούλας is the reading of the Schol. and several MSS., the old editions giving δούλοισι. Hermione proudly asks, 'or would you have me, as a slave, fall before the knees of a slave (Andromache), and ask her pardon?' The words φθιάδος ἐκ γᾶς present some difficulty. They do not make sense in continuation of προσπέσω, which is the common punctuation, and therefore it seems better to adopt Seidler's conjecture ἀερθείην for εἶθ' εἶην, and translate, 'Would that as a bird with sable pinions I might be wafted from the Phthian land, or that I were out at sea, a pine-built skiff, that first-launched vessel which passed through the jutting rocks of the Symplegades.' As a ship is said ἀερθῆναι as well as a bird (as in the familiar phrase αἶρειν σπύλον), the optative will apply both to ὄρνις and to σκάφος, though in a slightly different sense. It is probable that εἶθ' εἶην was a gloss in explanation of σκάφος, and crept into the text in place of ἀερθείην. As for the metre, it seems best to combine 861 2 into one verse, which may be called asynartete, though a dochmiac verse might be made with only slight change, φθιάδος ἐκ δὲ γᾶς ὡς κυανόπτερος ὄρνις ἀερθείην. (Cf. Herc. F. 72.)

Φθιάδος ἐκ γᾶς κυανόπτερος ὄρνις ἀερθείην,

ἧ πευκάεν σκάφος, ᾧ

διὰ Κυανέας ἐπέρασεν ἀκτὰς

πρωτόπλοος πλάτα.

865

ΤΡ. ὦ παῖ, τὸ λίαν οὐτ' ἐκεῖν' ἐπήνεσα,

ὅτ' ἐς γυναιῖκα Τρωάδ' ἐξημάρτανες,

οὐτ' αὖ τὸ νῦν σου δεῖμ' ὃ δειμαίνεις ἄγαν.

οὐχ ὧδε κῆδος σὸν διώσεται πόσις,

φαύλοις γυναικὸς βαρβάρου πεισθεὶς λόγοις. 870

οὐ γάρ τί σ' αἰχμάλωτον ἐκ Τροίας ἔχει,

ἀλλ' ἀνδρὸς ἐσθλοῦ παῖδα, σὺν πολλοῖς λαβὼν

ἔδνοισι, πόλεώς τ' οὐ μέσως εὐδαίμονος.

πατὴρ δέ σ' οὐχ ὧδ', ὥς σὺ δειμαίνεις, τέκνον,

προδοὺς ἑάσει δωμάτων τῶνδ' ἐκπεσεῖν. 875

ἀλλ' εἴσιθ' εἴσω, μηδὲ φαντάζου δόμων

πάροιθε τῶνδε, μή τιν' αἰσχύνην λάβῃς

πρόσθεν μελάρων τῶνδ' ὀρωμένη, τέκνον.

ΧΟ. καὶ μὴν ὅδ' ἀλλόχρως τις ἐκδημος ξένος

σπουδῇ πρὸς ἡμᾶς βημάτων πορεύεται.

880

ΟΡΕΣΤΗΣ.

ξέναι γυναῖκες, ἧ τάδ' ἔστ' Ἀχιλλέως

παιδὸς μέλαθρα καὶ τυραννικαὶ στέγαι ;

ΧΟ. ἔγνωσ' ἀτὰρ τίς ὦν *σὺ πυνθάνει τάδε ;

866. The nurse is anxiously assuring Hermione that her husband is not likely to resign her, a lady of wealth and of noble birth, for a mere slave, when the sudden arrival of Orestes gives a new turn to affairs. He is on his way to Dodona, and has bethought himself of his cousin residing at Phthia. Hearing from herself an account of her domestic afflictions, he at once proposes to take her as his lawful wife, asserting that she was long ago espoused to him by Menelaus himself.

873. ἔδνοισι is used for the dower brought by the wife, usually called *φερνή*.

878. Hermann adopts Brunck's superfluous conjecture ὧδ' for τῶνδ'. The mere fact of being seen outside the house was enough to give rise to scandal in a

young woman. Cf. Phoen. 95. Electr. 344. Dindorf and Bothe think the verse spurious, and Kirchhoff and Nauck take the same view.

880. *βημάτων* Brunck for *δωμάτων*.—*ἀλλόχρως*, with a foreign look, sun burnt, or of different complexion. Schol. *ἀλλόμορφος*.

883. *τίς ὦν σὺ κ.τ.λ.* Hermann. The edition of Lascaris has *τίς ὦν γε*, Aldus *ἀτὰρ δὴ τίς ὦν κ.τ.λ.* These are evident attempts at filling up the verse when *σὺ* had been lost. Nor is the reading of one MS., which Dindorf and Nauck adopt, anything better, *ἀτὰρ δὴ πυνθάνει τίς ὦν τάδε*; The emphatic *σὺ* improves the sense:—'Who are *you* that ask this?' i. e. 'Who can be so ignorant as not to have heard that this *is* his house?' Barnes gives *ἀτὰρ δὴ τίς σὺ κ.τ.λ.*

- OP. Ἀγαμέμνονός τε καὶ Κλυταίμνηστρας τόκος·
ὄνομα δ' Ὀρέστης· ἔρχομαι δὲ πρὸς Διὸς 885
μαντείᾳ Δωδωναῖ'. ἐπεὶ δ' ἀφικόμην
Φθίαν, δοκεῖ μοι ξυγγενοῦς μαθεῖν πέρι
γυναικὸς, εἰ ζῇ κεῦτυχοῦσα τυγχάνει
ἢ Σπαρτιάτις Ἑρμιόνη· τηλουρὰ γὰρ
ναίουσ' ἀφ' ἡμῶν πεδί' ὅμως ἐστὶν φίλλη. 890
- EP. ὦ ναυτίλοισι χείματος λιμὴν φανείς,
Ἀγαμέμνονος παῖ, πρὸς σε τῶνδε γουνάτων,
οἴκτειρον ἡμᾶς, ὦν ἐπισκοπεῖς τύχας,
πράσσοντας οὐκ εὔ. στεμμάτων δ' οὐχ ἥσσανας
σοῖς προστίθῃμι γόνασιν ὠλένας ἐμάς. 895
- OP. ἔα·
τί χρήμα ; μῶν ἐσφάλμεθ' ἢ σαφῶς ὁρῶ
δόμων ἄνασσαν τήνδε Μενέλεω κόρην ;
- EP. ἦνπερ μόνην γε Τυνδαρὶς τίττει κόρη
Ἑλένη κατ' οἴκους πατρί· μηδὲν ἀγνόει.
- OP. ὦ Φοῖβ' ἀκέστορ, πημάτων δοίης λύσιν. 900
τί χρήμα ; πρὸς θεῶν ἢ βροτῶν πάσχεις κακά ;
- EP. τὰ μὲν πρὸς ἡμῶν, τὰ δὲ πρὸς ἀνδρὸς, ὅς μ' ἔχει,
τὰ δ' ἐκ θεῶν του. πανταχῇ δ' ὀλώλαμεν.
- OP. τίς οὖν ἂν εἴη μὴ πεφυκότων γέ πω
παίδων γυναικὶ συμφορὰ πλὴν ἐς λέχος ; 905
- EP. τοῦτ' αὐτὸ καὶ νοσοῦμεν· εὔ μ' ὑπηγάγου.
- OP. ἄλλην τίν' εὐνὴν ἀντὶ σοῦ στέργει πόσις ;
- EP. τὴν αἰχμάλωτον Ἑκτορος ξυνευνέτω.
- OP. κακόν γ' ἔλεξας, ἄνδρα δίσσω ἔχειν λέχη.
- EP. τοιαῦτα ταῦτα. καὶτ' ἔγωγ' ἡμυνάμην. 910

886. ἐπεὶ ἀφικόμην, 'now that I have come to Phthia,' *postquam huc veni*.

891. ἐπεὶ ἔθος ἦν τοὺς δεομένους ἐλαίας ναυτίλοις παρ' ἐλπίδα.

893. ἐπισκοπεῖς, not simply ὁρᾷς, but 'whose fortunes you have come to look after.'

894. στεμμάτων. See on Heracl. 124. Schol. ἐπεὶ ἔθος ἦν τοὺς δεομένους ἐλαίας κλάδους καὶ ταῖς χερσὶ καὶ τῷ στόματι ἔχοντας δέεσθαι.

899. μηδὲν ἀγνόει, i. e. ἵνα πάντ' εἰδῇς.

Cf. v. 463.

900. Hesych. ἀκέστορ· ἱατρὸς, θεραπευτής.

909. ἄνδρα. Aldus and most MSS. add ἕνα before, Lascaris after, this word. Compare sup. v. 464. Hermione speaks with contempt of her rival, as now a slave, if once a queen. Cf. Ajac. 211, λέχος δουριάλωτον στέρξας ἀνέχει θούριος Αἴας.

910. ἡμυνάμην, 'I resented it;' requited my rival for her conduct.

- OP. μῶν ἐς γυναικ' ἔρραψας οἷα δὴ γυνή ;
 EP. φόνον γ' ἐκείνη καὶ τέκνω νοθαγενεῖ.
 OP. καῖτεινας, ἣ τις συμφορά σ' ἀφείλετο ;
 EP. γέρων γε Πηλεὺς, τοὺς κακίονας σέβων.
 OP. σοὶ δ' ἦν τις ὅστις τοῦδ' ἐκοινώνει φόνον ; 915
 EP. πατήρ γ' ἐπ' αὐτὸ τοῦτ' ἀπὸ Σπάρτης μολών.
 OP. καῖπειτα τοῦ γέροντος ἡσσήθη χερί :
 EP. αἰδοῖ γε· καὶ μ' ἔρημον οἴχεται λιπών.
 OP. ξυνῆκα· ταρβεῖς τοῖς δεδραμένοις πόσιν.
 EP. ἔγνωσ' ὁλεῖ γάρ μ' ἐνδίκως. τί δεῖ λέγειν ; 920
 ἀλλ' ἄντομαί σε Δία καλοῦσ' ὁμόγνιον
 πέμψον με χώρας τῆσδ' ὅποι προσωτάτω,
 ἣ πρὸς πατρῶον μέλαθρον· ὡς δοκοῦσί με
 δόμοι τ' ἐλαύνειν φθέγμ' ἔχοντες οἶδε γε,
 μισεῖ τε γαῖα Φθιάς· εἰ δ' ἥξει πάρος 925
 Φοίβου λιπὼν μαντεῖον ἐς δόμους πόσις,
 κτενεῖ μ' ἐπ' αἰσχίστοισιν, ἣ δουλεύσομεν
 νόθοισι λέκτροις, ὧν ἐδέσποζον πρὸ τοῦ.
 πῶς οὖν ἂν εἴποι τις τὰδ' ἐξημάρτανες ;

911. οἷα δὴ γυνή. Med. 265, ὅταν δ' ἐς εὐνὴν ἡδικομένη κυρῇ, οὐκ ἔστιν ἄλλη φρὴν μαιφονωτέρα.

914. τοὺς κακίονας, the inferior side ; the weaker party. See on Heracl. 176.

917. τοῦ γέροντος, 'of one who was an old man,' or 'of *that* old man.' Hermann suspects we should read πῶς γέροντος κ.τ.λ.

918. αἰδοῖ γε. 'Yes, through respect for his age, (but not through fear).—ἔρημον, cf. 805.

919. ξυνῆκα. 'I understand what you mean by ἔρημον,' viz. that you are in need of aid against some persecutor : you are afraid of your husband for what you have done, διὰ τὰ δεδραμένα.

920. On the formula τί δεῖ or καὶ τί δεῖ λέγειν, see Aesch. Eum. 790. It is used when an obvious truth is suggested by circumstances, but which the speaker does not wish to dwell upon.—Δία ὁμόγνιον, sc. ὕμαιμον, by the god who presides over the sacred ties of blood-relationship. Orestes and Hermione were, of course, first cousins. It is unnecessary, with the Scholiast, to refer the in-

vocation of Zeus to their common descent from him through Leda by the mother's side.—πέμψον, 'escort me,' conduct me safe away, ἐκωσον, ἐκκομίζου, v. 639. The genitive may depend on the implied sense of ἀπό, or on ὅποι.

923. δοκοῦσί με. Aldus has μοι, a good reading, but not confirmed by other copies, which give γε both here and after δόμοι, though some MSS. have δόμοι μ'. All the copies have οἶδε με at the end of the next verse. Hermann has transposed γε and με, and if γε has any force at all, it emphasizes οἶδε δόμοι, 'take me to some other house, for *this* seems to say, depart, ἔξιθι, and to chase me away.'—φθέγμα, cf. Hipp. 418, τέρεμνά τ' οἴκων, μή ποτε φθογγὴν ἀφῇ.

927. ἐπ' αἰσχίστοις, 'on a charge or most base actions.' So a person is said φεύγειν ἐφ' αἵματι, 'for murder,' &c.

929. This verse is given to Orestes in the old copies, and is thus read, πῶς οὖν τὰδ', ὡς εἶποι τις, ἐξημάρτανες ; And so Matthiae, Pflugk, Bothe, and the recent editors. Lenting perceived that the line belonged to Hermione, and

κακῶν γυναικῶν εἴσοδοί μ' ἀπώλεσαν, 930
 αἷ μοι λέγουσαι τούσδ' ἐχαύνωσαν λόγους·
 Σὺ τὴν κακίστην αἰχμάλωτον ἐν δόμοις
 δούλην ἀνέξει σοὶ λέχους κοινουμένην ;
 μὰ τὴν ἄνασσαν, οὐκ ἂν ἔν γ' ἐμοῖς δόμοις
 βλέπουσ' ἂν αὐγὰς τὰμ' ἐκαρπουτ' ἂν λέχη. 935
 καὶ γὰρ κλύουσα τούσδε Σειρήνων λόγους,
 σοφῶν, πανούργων, ποικίλων λαλημάτων,
 ἐξηνεμώθη μωρία. τί γάρ μ' ἐχρῆν
 πόσιν φυλάσσειν, ἧ παρῆν ὅσων ἔδει,
 πολὺς μὲν ὄλβος, δωμάτων δ' ἡνάσσομεν, 940
 παῖδας δ' ἐγὼ μὲν γνησίους ἔτικτον ἂν,
 ἢ δ' ἡμιδούλους τοῖς ἐμοῖς νοθαγενεῖς.
 ἀλλ' οὐποτ' οὐποτ', οὐ γὰρ εἰσάπαξ ἔρῳ,
 χρὴ τοὺς γε νοῦν ἔχοντας, οἷς ἔστιν γυνή,
 πρὸς τὴν ἐν οἴκοις ἄλοχον εἰσφοιτᾶν ἔαν 945
 γυναικάς· αὐταὶ γὰρ διδάσκαλοι κακῶν
 ἢ μὲν τι κερδαίνουσα συμφθεῖρει λέχος,
 ἢ δ' ἀμπλακούσα συννοσεῖν αὐτῇ θέλει,
 πολλὰ δὲ μαργότῃ. κἀντεῦθεν δόμοι

Hermann made her to speak in good Attic Greek. Hermione's endeavour to shift her fault on the shoulders of bad advisers is curious. It reminds one of Atossa's apology for her son Xerxes, Pers. 748 seqq. There is a very similar warning against the ingress of gossiping women in Hippol. 645 seqq.

931. ἐχαύνωσαν, puffed me up with vanity. Suppl. 412, ἐκχαυνῶν λόγοις, where see the note.

934. μὰ τὴν ἄνασσαν, μὰ τὴν Ἡραν,—one of the formulas of a woman's oath.—οὐκ ἂν κ.τ.λ., cf. Hipp. 640, μὴ γὰρ ἐν γ' ἐμοῖς δόμοις εἴη φρονούσα πλείον ἢ γυναικα χρῆ.

936. It is remarkable that Hesych. must have found τοὺς Σιρηναίων λόγους (as the order of the words, Σιρ., not Σειρ., confirms the M.S. reading), which he explains by ἀπατεῶνων.

938. ἐξηνεμώθη. Cf. Hel. 32.—τί γὰρ κ.τ.λ. 'For what need was there for me to keep a jealous eye on my husband, when I had all that I wanted,

ample wealth, and the sole command of the house; and, if I had any children, mine would have been lawfully born, while hers would have been slaves on the mother's side to mine, and a bastard race.'

939. φυλάσσειν. Cf. sup. 227.

943—53. This fine passage is quoted by Stobaeus, lxxiv. 4. By γυναικάς the poet here means 'married women.' He suggests three distinct motives for such treacherous conduct; (1) self-interest, either in the way of bribes for assisting the wife to dishonour the husband, or for her own wicked ends; (2) the wish to make others as guilty as themselves; (3) an immodesty which delights to dwell on such subjects. For this last is meant by μαργότης, not *stultitia* (Bothe). The Schol. rightly explains it by πορνεία. All this Euripides makes an argument for increasing the strictness of female seclusion. He was wrong here; seclusion itself was the source of half the evil. See Hippol. 645 seqq., and Preface to Vol. i. p. xl.

- νοσοῦσιν ἀνδρῶν. πρὸς τὰδ' εἶ φυλάσσετε 950
 κλήθροισι καὶ μοχλοῖσι δωμαίων πύλας·
 ὑγιᾶς γὰρ οὐδὲν αἱ θύραθεν εἴσοδοι
 δρῶσιν γυναικῶν, ἀλλὰ πολλὰ καὶ κακά.
 XO. ἄγαν ἐφήκας γλῶσσαν εἰς τὸ σύμφυτον.
 ξυγγνωστὰ μὲν νῦν σοι τὰδ', ἀλλ' ὅμως χρεὼν 955
 κοσμεῖν γυναικᾶς τὰς γυναικείους νόσους.
 OP. σοφόν τι χρῆμα τοῦ διδάξαντος βροτοῦς
 λόγους ἀκούειν τῶν ἐναντίων πάρα·
 ἐγὼ γὰρ εἰδὼς τῶνδε σύγχυσιν δόμων
 ἔριν τε τὴν σὴν καὶ γυναικὸς Ἑκτορος, 960
 φυλακὰς ἔχων ἔμμινον, εἴτ' αὐτοῦ μενεῖς
 εἴτ' ἐκφοβηθεῖς αἰχμαλωτίδος φόβῳ
 γυναικὸς οἴκων τῶνδ' ἀπηλλάχθαι θέλεις.
 ἦλθον δὲ σὰς μὲν οὐ σέβων ἐπιστολὰς,
 εἰ δ' ἐνδιδοίης, ὥσπερ ἐνδίδως, λόγον, 965
 πέμψων σ' ἀπ' οἴκων τῶνδ'. ἐμὴ γὰρ οὐσα πρὶν
 σὺν τῷδε ναίεις ἀνδρὶ σοῦ πατρὸς κάκη,
 ὃς πρὶν τὰ Τροίας εἰσβαλεῖν ὀρίσματα,
 γυναικ' ἐμοὶ δοῦς, εἴθ' ὑπέσχεθ' ὕστερον

954. εἰς τὸ σύμφυτον, 'against your sex.' Or perhaps, 'against that which is a second nature in us women.' On ἐφείναι, to give free course to, see Aesch. Theb. 783, τέκνοισιν δ' ἀρὰς ἐφήκεν ἐπικύτους τροφὰς.

955. μὲν νῦν Canter for μὲν οὖν. Matthiae and Pflugk wrongly give μὲν νῦν with Valckenaer. See on Electr. 408.

956. κοσμεῖν, to gloss over, to make the best of, to array in comely guise, the failings of the sex. Troad. 981, μὴ ἀμαθείς ποιεῖς θεὰς τὸ σὺν κακὸν κοσμοῦσα.

957. τοῦ διδάξαντος. The sentiment was referred to Phocylides, and is similarly expressed in Heracl. 179, τίς ἂν δίκην κρίνειεν ἢ γνώη λόγον, πρὶν ἂν παρ' ἀμφοῖν μῦθον ἐκμάθῃ σαφῶς; Ar. Vesp. 725, ἢ ποῦ σοφὸς ἦν ὅστις ἔφασκεν, πρὶν ἂν ἀμφοῖν μῦθον ἀκούσῃς, οὐκ ἂν δικάσαις. —ἐγὼ γὰρ κ.τ.λ. The argument proceeds thus:—'For it was on this principle, viz. resolving to hear the matter out, and so to decide on your real guilt or innocence,

that I determined to watch and await the result of the dispute.'

962. It seems best to regard ἐκφοβηθῆναι φόβῳ as a redundancy, and to construe οἴκων ἀπηλλάχθαι. Cf. 1059.

964. σὰς μὲν οὐ σέβων, 'not in obedience to any commands of yours,' but voluntarily, οὐ διὰ τὰς σὰς ἐπιστολὰς, οὐ γὰρ ἐπεστάλη μοί τι παρὰ σοῦ. The MS. Pal. and Aldus give μένων for σέβων.

966. πέμψων Heath for πέμψω.—ἐνδιδοῖαι λόγους is 'to give any fair and specious pretence for acting in a matter,' as in the present case she had shown him good cause for wishing to leave her home. See v. 225.

969. ἐμοὶ δοῦς, εἴθ' Aldus, and so Hermann has edited. The latest editors follow Lascaris and the MSS. in reading γυναικ' ἐμοὶ σε δοῦς κ.τ.λ. One MS. (Pal.) gives γυναικ' ἐμοὶ σε δοῦς εἴθ' κ.τ.λ., whence Hermann attributes the variety of reading solely to the interpolation of σε.

τῷ νῦν σ' ἔχοντι, Τρωάδ' εἰ πέρσοι πόλιν. 970
 ἐπεὶ δ' Ἀχιλλέως δευρ' ἐνόστησεν γόνος,
 σῶ μὲν συνέγων πατρὶ, τὸν δ' ἐλίσσόμεν
 γάμους ἀφείναι σοὺς, ἐμὰς λέγων τύχας
 καὶ τὸν παρόντα δαίμον', ὡς φίλων μὲν ἂν
 γήμαιμ' ἀπ' ἀνδρῶν, ἔκτοθεν δ' οὐ ῥαδίως, 975
 φεύγων ἀπ' οἴκων ἅς ἐγὼ φεύγω φυγὰς.
 ὁ δ' ἦν ὑβριστὴς εἰς τ' ἐμῆς μητρὸς φόνον
 τὰς θ' αἱματωποὺς θεὰς ὀνειδίζων ἐμοί.
 καὶ γὰρ ταπεινὸς ὦν τύχαις ταῖς οἴκοθεν
 ἦλθον μὲν ἦλθον, ξυμφοραῖς δ' ἠνειχόμεν, 980
 σὼν δὲ στερηθεὶς ὥχόμεν ἄκων γάμων.
 νῦν οὖν, ἐπειδὴ περιπετεῖς ἔχεις τύχας,
 καὶ ξυμφορὰν τήνδ' εἰσπεσοῦς' ἀμχανεῖς,
 ἄξω σ' ἀπ' οἴκων καὶ πατρὸς δώσω χερί.
 τὸ συγγενὲς γὰρ δεινὸν, ἔν τε τοῖς κακοῖς 985
 οὐκ ἔστιν οὐδὲν κρεῖσσον οἰκείου φίλου.

970. εἰ πέρσοι, *si cepisset*, viz. by the aid of Neoptolemus and the bow of Hercules; a subject treated by the Cyclic poets, and familiar to most from the *Philoctetes* of Sophocles.

971—5. ἐπεὶ δὲ κ.τ.λ. 'When therefore Neoptolemus had returned to his home here, I made every allowance for Menelaus' desire to take Troy, and begged my rival to resign his promised marriage with you, telling him of my family misfortunes and of the hard fate that I even now have to endure, and showing him that though I might perhaps get a wife from friends and relations, I might not so easily from those without, banished as I was, and exiled as I am from my home.'

975. For γαμῶν ἀπό τινων see Rhes. 168.—ῥαδίον Lasc., Ald., and MS. Flor., which would rather require φεύγοντ'.

977. ἦν ὑβριστής. This then was the origin of the enmity between Neoptolemus and Orestes, which ended in the death of the former as described in the next scene. —eis is used, as if he had said ὑβρίζεν.

980. ξυμφοραῖς. 'Yet on account of my misfortunes, I bore it.' The dative, which is found in all the old copies, carries out the meaning of ταπεινὸς ὦν κ.τ.λ. W. Dindorf and Nauck give

ξυμφορὰς with Scaliger. The sense is, ἀλλ' ὅμως διὰ τὰς ξυμφορὰς ἔστεργον.

982. περιπετεῖς τύχας. He means, ἐπειδὴ ταῦτα οὕτω περιπέπτωκε, οὕτω ξυνέβη. Photius, περιπετῇ γενέσθαι, περιπεπτωκέναι. περιπέτεια, σύμπτωμα, ἡ σύμβασις. Hesych. also explains περιπετεῖς, among other senses, by περιπεσόντες.

983. ξυμφορὰν, your childless estate; or perhaps, this quarrel with Andromache in consequence of it. Cf. 905.

985. τὸ συγγενὲς γὰρ κ.τ.λ. 'For relationship has a strong claim upon me' (i. e. that I should not marry you at once without his formal consent, as ὁ κύριος), 'and besides, in one's troubles there is nothing so good as a friend who is also a relation.' This last is given as an additional reason why he should visit Menelaus in person. Hermann assigns these two lines to the chorus, reading τοι for γὰρ, and ἐν κακοῖσι τε for ἐν τε τοῖς κακοῖς. He is followed by both Kirchhoff and Nauck, perhaps rightly; only the τοι, which they reject, should have been in the MSS. But, according to the explanation just given, Orestes himself makes known in this concluding distich the motives which actuate him. Compare Froum. 39, τὸ ξυγγενὲς τοι δεινὸν, ἢ θ' ὀμίλια. Tro. 51.

- ΕΡ. νυμφευμάτων μὲν τῶν ἐμῶν πατὴρ ἐμὸς
μέριμναν ἔξει, κοῦκ ἐμὸν κρίνειν τάδε.
ἀλλ' ὡς τάχιστα τῶνδ' ἐμ' ἔκπεμψον δόμων,
μὴ φθῇ με προσβὰς δῶμα καὶ μολὼν πόσις, 990
* ἣ παιδὸς οἴκους μ' ἐξερημοῦσαν μαθὼν
Πηλεὺς μετέλθῃ πωλικοῖς διώγμασιν.
- ΟΡ. θάρσει γέροντος χεῖρα· τὸν δ' Ἀχιλλέως
μηδὲν φοβηθῆς παῖδ', ὅσ' εἰς ἐμ' ὕβρισε.
τοία γὰρ αὐτῷ μηχανὴ πεπλεγμένη 995
βρόχοις ἀκινήτοιςιν ἔστηκεν φόνου
πρὸς τῇσδε χειρὸς, ἣν πάρος μὲν οὐκ ἐρῶ,
τελουμένων δὲ Δελφὶς εἴσεται πέτρα.
ὁ μητροφόντης δ', ἣν δορυξένων ἐμῶν
μείνωσιν ὄρκοι Πυθικὴν ἀνὰ χθόνα, 1000
δείξει γαμῆν σφε μηδέν' ὦν ἐχρῆν ἐμέ.
πικρῶς δὲ πατὴρ φόνιον αἰτήσῃ δίκην
ἄνακτα Φοῖβον· οὐδέ νιν μετὰστασις
γνώμης ὀνήσει, θεῶ διδόντα νῦν δίκας.
ἀλλ' ἔκ τ' ἐκείνου διαβολαῖς τε ταῖς ἐμαῖς 1005
κακῶς ὀλεῖται· γινώσεται δ' ἔχθραν ἐμήν.

991. ἡ παιδὸς οἴκους is the reading of Aldus, and it is a good and probable one, though not certainly genuine. The beginning of the verse seems to have been lost, and it has been variously supplied, ἡ πρέσβυς οἴκους, and (in MS. Havn.) οἴκους τε τοῖσδε μ'. Hermann omits the μ', perhaps rightly.

992. Hesych. πωλικοῖς διώγμασι· τοῖς διὰ τῶν ἀρμάτων διώγμασι.

993. θάρσει. On the accusative after this verb see Alcest. 1130. Aesch. Theb. 358. Plat. Phaedr. p. 239 D, τὸ γὰρ τοιοῦτον σῶμα ἐν πολέμῳ τε καὶ ἄλλαις χρεῖαις ὄσαι μεγάλαι οἱ μὲν ἐχθροὶ θαυροῦσιν, οἱ δὲ φίλοι καὶ αὐτοὶ οἱ ἐρασταὶ φοβοῦνται. We might punctuate thus (as indeed Scaliger proposed), θάρσει· γέροντος χεῖρα τὸν τ' Ἀχ. κ.τ.λ., but it is better to make a distinction between Peleus and Neoptolemus, the latter being much the more to be dreaded by her. Orestes seems to say, 'fear not but that I shall be a sufficient protector against an old man; and as for the other, I shall dispose of him by the scheme which I

have formed, for his insolent treatment of me.'

998. τελουμένων, ἐν τῷ τελείσθαι αὐτὰ, when they are being put into execution. Aesch. Cho. 872, ἀποσταθῶμεν πράγματος τελουμένου.

999. ὁ μητροφόντης. 'I whom he was pleased to taunt (v. 977) as the matricide, will show him that he must marry none of those whom I ought to have married before him.' He should have said μηδεμίαν, and the masculine is strangely used, though the sentiment is generalized. Lascaris and Aldus give μηδέν. Perhaps the true reading is δείξει γαμῆν σε μηδέν, ἣν ἐχρῆν ἐμέ, i. e. 'shall show, that no man may marry you, whom I alone ought to have married.' The σφε is very suspicious; and it is not unfrequently interchanged with σε.

1002. πικρῶς, to his cost he shall demand of Phoebus satisfaction for his father's death, δίκην φόνου πατρός. Kirchhoff proposes ᾗτησεν, and θεοῦ for ἐμήν in 1006. Cf. v. 51.

1006. γινώσεται, he shall be made to

ἐχθρῶν γὰρ ἀνδρῶν μοῖραν εἰς ἀναστροφὴν
δαίμων δίδωσι, κοῦκ ἔῃ φρονεῖν μέγα.

- XO. ὦ Φοῖβε, πυργώσας τὸν ἐν Ἰλίῳ εὐτειχῇ πάγον, καὶ
πόντιε κυαναίαις στρ. α'. 1010
ἵπποις διφρεύων ἄλιον πέλαγος,
τίνος οὐνέκ' ἄτιμον ὀργάναν χέρα τεκτοσύνας Ἐ-
νναλίῳ δοριμήστορι προσθέντες τάλαιναν 1015
τάλαιναν μεθεῖτε Τροίαν ;
πλείστους δ' ἐπ' ἀκταῖσιν Σιμοεντίσιν εὐίππους ὄχους
ἐζύξατε καὶ φονίους ἀντ. α'.

feel, he shall know by experience.—μοῖραν, the luck or advantage which enemies have had, is wont to be turned into disaster. Pflugk compares Rhes. 322, πόλλ' ἀναστρέφει θεὸς, and Suppl. 331, ὁ γὰρ θεὸς πάντ' ἀναστρέφει πάλιν. Adh. Helen. 712, ὁ θεὸς—εὖ πως ἀναστρέφει ἐκέισε καὶ κείῳ ἀναφέρων.

1009 seqq. In this ode the divine founders of Troy, Phoebus and Poseidon, are upbraided for having given up to Ares, i. e. to destruction, their once-loved city. Many war-chariots were yoked for the blood-stained contest of the stadium along the Simois, but the victory was not for them. The long line of native kings, descendants of Ilus, have come to an end, and sacrifices are no longer offered on the altars. Agamemnon has fallen by the hands of his wife, who herself has met with a righteous retribution from Orestes. It was against her that the oracle given to Orestes was directed. Andromache may take consolation from the thought that other wives beside herself have suffered, some in the loss of their sons, others in being forced to leave their homes for other husbands. All Hellas has been afflicted, and the storm of war has passed over her from Troy, dropping gore upon her fertile fields.

Ibid. ὁ πυργώσας is the Aldine reading, but against the MSS. The sense is, 'O Phoebus, why, after having built Ilium, did you and your associate gods give it up to destruction?' For the building of Troy by Phoebus and Poseidon, see Troad. 5. Pind. Ol. viii. 31—46.

1011. διφρεύων. Poseidon went in his car from the Isthmus on the occasion of building the wall of Troy, Pind. Ol. viii. 50.

1014. τίμος οὐνέκα κ.τ.λ. 'On what account did ye make over to the god of war, the lord of the spear, the handicraft of your cunning workmanship, no longer held in regard, and give up the unhappy Troy?' By ὀργάνῃ χειρ. τεκτοσύνας, a mere periphrasis for ἔργον τεκτοσύνης, the city itself is of course meant. There were two forms of a word which is properly a substantive, ὀργάνῃ and ἐργάνῃ, both recognized by the grammarians, and used as attributes of Athena. Aeschylus has μνήμης ἐργάνῃν, Prom. 469, where the MSS. give μνήμην, and the variant ἐργάτιν or ἐργάτην. Matthiae gives βασιλῆς for βασιλῆης in the antistrophe, against the metre, though he is followed by recent editors, except Hermann; and W. Dindorf adopts Bothe's transposition χέρ' Ἐνναλίῳ τεκτοσύνας κ.τ.λ., by which, if there is anything in the natural order of the words, Ἐννάλιος would be called τεκτοσύνας δοριμήτωρ.

1016. προσθέντες. Hesychius, προσθεῖναι, τὸ παραδοῦναι τῷ ἐωνημένῳ ὑπὸ κήρυκι, addicere, Bothe. Pflugk compares Suppl. 948, ὅταν δὲ τοῦσδε προσθῶμεν πυρὶ. Hec. 368, 'Αἰδῇ προστιθεῖσ' ἐμὸν δέμας. See also on Bacch. 676. Iph. A. 540, πρὶν Ἀιδῇ παῖδ' ἐμὸν προσθῶ λαβών. Phoen. 964, ὥστε σφαγέντα παῖδα προσθεῖναι πόλει. Troad. 492, τοῖς με προσθήσουσιν. Translate; 'For many well-horsed cars did ye yoke on the banks of Simois, and many bloody contests between men ye made to have no crown (or, which had no crown) for a prize; but the kings of Ilium are dead and gone, and no fire brightly burns at Troy on the altars for the gods with the smoke of fragrant incense.'

ἀνδρῶν ἀμίλλας ἔθει' ἀστεφάνους· 1020
 ἀπὸ δὲ φθίμενοι βεβᾶσιν Ἰλιάδαι βασιλῆες,
 οὐδ' ἔτι πῦρ ἐπιβώμιον ἐν Τροίᾳ θεοῖσιν
 λέλαμπεν καπνῷ θυώδει. 1024
 βέβακε δ' Ἀτρείδας ἀλόχου παλάμαι· στρ. β'.
 αὐτὰ τ' ἐναλλάξασα φόνον θανάτω
 πρὸς τέκνων ἀπηύρα·
 θεοῦ θεοῦ νιν κέλευσμ' ἐπεστράφη 1030
 μαντόσυννον, ὅτε νιν
 Ἀργόθεν πορευθεῖς
 Ἀγαμεμνόνιος κέλωρ
 ἀδύτων ἐπιβάς κτάνεν, ματρὸς φονεὺς, 1035
 ὦ δαῖμον, ὦ Φοῖβε, πῶς πείθομαι ;
 πολλοὶ δ' ἂν Ἑλλάνων ἀγόρους στοναχὰς ἀντ. β'.

1020. *θεῖναι ἀστεφάνους* is *νίκης στεφάνου*. Schol. *κακοστεφάνους, τὰς ἐχούσας στέφανον τὸν θάνατον*. Pflugk also interprets it *infaustus*. The metaphor is obviously from the Athenian stadium on the bank of the Ilissus; and the order of the words seems to indicate that *ἀστεφάνους* is the predicate, and not a mere epithet.

1024. οὐδ' ἔτι πῦρ κ.τ.λ. Compare Troad. 1071, *φροῦδαί σοι θυσαί χωρῶν τ' εὐφημοὶ κέλαδοι κατ' ὕρναν τε παννυχίδες θεῶν*.

1026. The connexion, as Hermann has pointed out, is *βεβᾶσι μὲν βασιλῆες, βέβακε δὲ Ἀτρείδης*. In the next verse *ἐναλλάσσειν* is used in the simple sense of 'to exchange,' with the implied notion of *retribution*. *Caedem morte luens et tanquam commutans*, Pflugk.—*ἀπηύρα* like *ἀπολαύειν* in v. 543, something being left to be supplied, 'suffered the penalty of her crime from her own children.' Cf. Hes. Opp. 238, *πολλάκι καὶ ξύμπασα πόλις κακοῦ ἀνδρὸς ἀπήυρα*. Hesych. *ἀπηύρον· ἀφείλαντο*. *Εὐριπίδης Ἀνδρομάχη*. If, as has been thought, he referred to this passage, he seems to have made some mistake in his notes.

1030. *ἐπεστράφη νιν*, was directed at her. Properly used of a person who becomes conversant with a place, as Met. 666. Hel. 82.

1031. *ὅτε νιν κ.τ.λ.* 'What time the son of Agamemnon having gone from Argos (to Mycenae), and after having

ascended to the prophetic recess (Delphi), slew her, matricide that he was.' The MSS. and edd. give *κτεάνων*, which was absurdly explained 'having laid claim to his interdicted possessions.' Heath proposed *ἐκτάνεν*, and so Hermann edits, giving *σφιν* for *καὶ* in the antistrophe, v. 1046. W. Dindorf more plausibly omits the *καὶ* and here edits *κτάνεν*, which is also nearer to *κτεάνων*. The corruption probably arose from *ε*, added as the augment, being copied into the wrong place.—*κέλωρ*, 'a son,' is a word of the rarest occurrence. Trach. 852, *οἶον ἀναρσίῳν οὕτω Ζηνὸς κέλωρ' ἀγακλειδὸν ἐπέμολε πάθος οἰκτίσαι*. It seems like a term borrowed from some other dialect. Hesych. *κέλωρ· ἔγγονος, νίδος*. (He makes it also a synonym of *εὐνοῦχος*.)

1036. *πῶς πείθομαι*; How am I to believe that Phoebus could have given such an oracle?

1037. *πολλοὶ δ' κ.τ.λ.* 'And many wives through all the public meeting-places of the Greeks (i. e. the squares and market-places) sang strains of woe for their unhappy sons.' Compare the use of *πένθος τινὸς*, on which see Alcist. 336. Most copies give *ἂν Ἑλλάνων ἀγοραὶ* (or *ἀγορᾶς*) *ἀχόρους κ.τ.λ.*, the Schol. with three MSS. *ἀχόρους*. Hesych. *ἀχόρους· κακοχόρους*. The origin of the error is easily seen: *ἀγοραὶ* was added as a note, implying that such was the ordinary form, and not *ἀγοραὶ*. The gloss having crept into the text, *ἂν*

μέλποντο δυστάνων τεκέων ἄλοχοι·
 ἐκ δ' ἔλειπον οἴκους 1040
 πρὸς ἄλλον εὐνάτορ'· οὐχὶ σοὶ μόνα
 δύσφρονες ἐπέπεσον,
 οὐ φίλοισι, λῦπαι·
 νόσον Ἑλλάς ἔτλα νόσον·
 διέβα δὲ Φρυγῶν πρὸς εὐκάρπους γύας 1045
 σκηπτὸς σταλάσσω * τὸν Ἴαιδα φόνον.

ΠΗ. Φθιώτιδες γυναῖκες, ἱστοροῦντί μοι
 σημήνατ'· ἥσθόμην γὰρ οὐ σαφῇ λόγον
 ὡς δώματ' ἐκλιπούσα Μενέλεω κόρη
 φρουδῇ τὰδ'· ἦκω δ' ἐκμαθεῖν σπουδῇ ἔχων 1050
 εἰ ταῦτ' ἀληθῇ· τῶν γὰρ ἐκδήμων φίλων
 δεῖ τοὺς κατ' οἶκον ὄντας ἐκπονεῖν τύχας.

ΧΟ. Πηλεῦ, σαφῶς ἤκουσας· οὐδ' ἐμοὶ καλὸν

became ἄν, and ἀγρόους was changed to ἀχόρους. Of course, πολλὰι was thus regarded as agreeing with ἀγοραί, and not with ἄλοχοι, which perhaps was further altered to ἀλόχοις. The captive Trojan women are doubtless meant, who were exposed for sale in the various Greek towns on the return of the victorious army.

1041. πρὸς ἄλλον, sc. ἀποστατοῦσαι, κομισθεῖσαι. Hesych. εὐνάτορ· κοιμώμενον.—σοὶ μόνα. 'You, Andromache, and your friends, were not the only sufferers.' Bothe thinks the chorus are addressing each other, because no mention of Andromache has been elsewhere made in the ode. The Scholiast referred σοὶ to Troy. The allusion is certainly obscure, since even Hermione may be addressed.

1042. Most of the MSS. read δύσφρονες ἔπεσον. Kirchhoff proposes ἐπέλασαν. The Aldine gives ἐπέπεσον with MS. Pal.

1045. The common reading is διέβα δὲ Φρυγῶν καὶ πρὸς κ.τ.λ., but two or three copies give καὶ Φρυγῶν, and one of these has διέβαλον. For καὶ, which the metre does not require (see v. 1035), Hermann improbably reads σφιν, referring it to the Greeks generally, implied in Ἑλλάς. That καὶ is an interpolation may easily be shown. When διέβα δὲ had been written διέβαλε, i. e. Ἀ for Δ, the copula

was wanting; and this was supplied by καὶ, in a manner which shows that a clumsy attempt at a senarius was made, some taking the ν in Φρυγῶν to be short, others to be long. The notion in the poet's mind seems to have been, that the disease which afflicted Hellas passed over also to Troy, i. e. the mania for blood, or the thirst for vengeance, or ambition and love of rule. This disease is described as the stroke of a pestilence, λοιμοῦ σκηπτὸς, Aesch. Pers. 711, passing from one land to another, and raining blood in its progress. Photius, σκηπτὸς, κεραυνὸς ἕνωθεν διάπυρος, and the primary sense is doubtless 'a lightning-stroke.'—τὸν before Ἴαιδα was inserted by Hermann.

1046. Hesych. σταλάσσω· στάζων. For Ἴαιδα Kirchhoff proposes ἀικῇ. Perhaps Ἰδαῖον, or Ἰδαίοις φόνον.

1017. Peleus, on behalf of the absent Neoptolemus, comes to inquire as to the truth of the rumour, that Hermione has left her home. He learns that she has gone off with Orestes, who has laid a plot for his rival's destruction. A messenger is on the point of departing to warn Neoptolemus of his danger, when the news arrives of his death at Delphi.

1052. ἐκπονεῖν. See Hippol. 380, τὰ χρήστ' ἐπιστάμεσθα καὶ γιγνώσκουμεν, οὐκ ἐκπονούμεν δ'.

- κρύπτειν ἐν οἷσπερ οὔσα τυγχάνω κακοῖς·
 βασιλεία γὰρ τῶνδ' οἷχεται φυγὰς δόμων. 1055
- ΠΗ. τίνος φόβου τυχοῦσα, διαπέραινέ μοι.
 ΧΟ. πόσιν τρέμουσα, μὴ δόμων νιν ἐκβάλῃ.
 ΠΗ. μὼν ἀντὶ παιδὸς θανασίμων βουλευμάτων ;
 ΧΟ. ναί, καὶ γυναικὸς αἰχμαλωτίδος φόβῳ.
 ΠΗ. ξὺν πατρὶ δ' οἴκους, ἧ τίνος λείπει μέτα ; 1060
 ΧΟ. Ἀγαμέμνονός νιν παῖς βέβηκ' ἄγων χθονός.
 ΠΗ. ποίαν περαίνων ἐλπιδ' ; ἧ γῆμαι θέλων ;
 ΧΟ. καὶ σοῦ γε παιδὸς παιδὶ πορσύνων μόρον.
 ΠΗ. κρυπτὸς καταστάς, ἧ κατ' ὅμμ' ἐλθὼν μάχῃ ;
 ΧΟ. ἄγνοις ἐν ἱροῖς Δοξίου Δελφῶν μέτα. 1065
 ΠΗ. οἴμοι· τόδ' ἤδη δεινόν. οὐχ ὅσον τάχος
 χωρήσεται τις Πυθικὴν πρὸς ἐστίαν,
 καὶ τὰνθάδ' ὄντα τοῖς ἐκεῖ λέξει φίλοις,
 πρὶν παῖδ' Ἀχιλλέως κατθανεῖν ἐχθρῶν ὑπο ;

ΑΓΓΕΛΟΣ.

- ἰὼ μοί μοι.
 οἷας ὁ τλήμων ἀγγελῶν ἦκω τύχας 1070
 σοί τ', ὦ γεραιέ, καὶ φίλοισι δεσπότην.
- ΠΗ. αἰαῖ· πρόμαντις θυμὸς ὥς τι προσδοκᾷ.
 ΑΓ. οὐκ ἔστι σοι παῖς παιδὸς, ὥς μάθης, γέρον
 Πηλεῦ· τοιάσδε φασγάνων πληγὰς ἔχει
 Δελφῶν ὑπ' ἀνδρῶν καὶ Μυκηναίου ξένου. 1075
 ΧΟ. ᾶ ᾶ, τί δράσεις, ὦ γεραιέ ; μὴ πέσῃς·

1054. *τυγχάνω*. Pflugk's suggestion, *τυγχάνει*, is not supported by the Scholiast, οὐ πρέπει τὸ συμβᾶν ἡμῖν κακὸν τῆς Ἑρμῶν κρύπτειν. The chorus is speaking merely as the representative of Neoptolemus' family, and without regard to private feelings in the matter.

1058. ἀντὶ κ.τ.λ. In return for her plot to kill the son of Neoptolemus and Andromache. Cf. v. 68. Nauck ingeniously reads ἀντίποινα, referring to ἐκβάλῃ, 'lest he should drive her away in punishment for her plot to kill Andromache.'

1061. ἄγων χθονός. See v. 984; and for the genitive, on v. 650.

1062. *προτείνων* Nauck, perhaps rightly. In the next verse Lobeck would read σὺ γε, i. e. so as to make παῖς παιδὸς one term, 'a grandson.'

1063. *παιδὸς παιδὶ*, your grandson Neoptolemus. Cf. v. 1083.—κατ' ὄμμα, 'face to face,' see Electr. 910. inf. 1117.

1072. *τι*, scil. νέον.—*πρόμαντις*, Soph. El. 475, ἢ πρόμαντις Δίκα. Ion 681, ὦ παῖ πρόμαντι Λατοῦς. Aesch. Cho. 745, τούτων πρόμαντις οὔσα, πολλὰ δ' οἶμαι, ψευθεῖσα. Aldus and others have προσδοκῶν, which Hermann and Pflugk prefer, supplying ἔστι with πρόμαντις.

1075. *Μ. ξένου*, Orestes.

ἔπαιρε σαντόν.

- ΠΗ. οὐδέν εἰμ'· ἀπωλόμην.
φρούδη μὲν αὐδὴ, φρούδα δ' ἄρθρα μου κάτω.
- ΑΓ. ἄκουσον, εἰ καὶ σοῖς φίλοις ἀμυνάθειν
χρήζεις, τὸ πραχθὲν, σὸν κατορθώσας δέμας. 1080
- ΠΗ. ὦ μοῖρα, γήρως ἐσχάτοις πρὸς τέρμασιν
οἷα με τὸν δύστηνον ἀμφιβᾶσ' ἔχεις.
πῶς δ' οἴχεται μοι παῖς μόνου παιδὸς μόνος,
σήμαιν'· ἀκούσαι δ' οὐκ ἀκούσθ' ὅμως θέλω.
- ΑΓ. ἐπεὶ τὸ κλεινὸν ἤλθομεν Φοίβου πέδον, 1085
τρεῖς μὲν φαεννὰς ἡλίου διεξόδους
θεὰ διδόντες ὄμματ' ἐξεπὶμπλαμεν.
καὶ τοῦθ' ὑποπτον ἦν ἄρ'· ἐς δὲ συστάσεις
κύκλους τ' ἐχώρει λαὸς οἰκήτωρ θεοῦ.
'Αγαμέμνωνος δὲ παῖς διαστείχων πόλιν 1090
εἰς οὓς ἐκάστω δυσμενεῖς ἦν δα λόγους,
ὁρᾶτε τοῦτον, ὃς διαστείχει θεοῦ
χρυσοῦ γέμοντα γύαλα, θησαυροὺς βροτῶν,

1077. ἀπωλόμην. Cf. Hec. 440. Alcest. 391.

1079. εἰ καί. Though this combination generally means 'even though you do wish,' &c., whence Hermann here reads *εἴπερ*, W. Dindorf *εἴ τι*, still the remark made on Heracl. 632 probably holds good in this case, that the *καί* belongs strictly to what follows, and therefore was not intended to affect the sense of *εἰ*. 'Hear what has been done, if you wish not merely to hear, but to assist also.' Hermann and others give *ἀμυναθεῖν*, against the MSS. That these verbs in *-έθω*, *-ύθω*, *-άθω*, are really present tenses is maintained by some scholars, against Elmsley on Med. 186.

1084. οὐκ ἀκούσθ' (i. e. ἀκουσά) was restored by Reiske, and was afterwards found in one Paris MS., for *οὐκ ἀκούσ'* or *οὐ κακοῦσ'*.

1085. ἐπεὶ. Euripides is fond of commencing the narratives of messengers with this word. See Hel. 1526. Bacch. 1043. El. 774. Iph. T. 260, 1327. Ion 1122 &c.

1086. It is best to construe the words in their natural order, 'by devoting to sight-seeing three bright courses of the

sun through the sky, we satisfied our eyes.' Otherwise, *θεὰ διδόντες ὄμμα*, *ἐξεπὶμπλαμεν τρεῖς ἡμέρας*.

1088. ἦν ἄρ'. See Hel. 1537, and for *ὑποπτον*, *ibid.* 1549. The natural curiosity of the guests to see the wonders of the place (as in the case of the chorus in the *Ion*, 184 seqq.) was interpreted by the people, who were instigated by the false representations of Orestes, as an intention of robbing the sacred treasure.—*κύκλους*, *circulos*, groups and parties engaged in conversation. Thucyd. ii. 21, *κατὰ ξυστάσεις γιγνόμενοι ἐν πολλῇ ἐριδι ἦσαν*.—*οἰκήτωρ θεοῦ*, colonists or settlers of the god, i. e. occupiers of his sacred land, the whole ground and mountain soil of Delphi being regarded as holy.

1090. Hesych. *διαστιχῶν διαπορευόμενος*.

1093. γύαλα. Cf. Ion 76, 220, 245. May the word here be interpreted 'subterranean cells,' or 'vaults?' Hesych. *γύαλα*: *θησαυροί*, *ταμεία*, *κοῖλα*.—*θησαυροὺς βροτῶν*, either in apposition, 'offerings made by mortal men to the gods,' or perhaps, *καὶ θησαυροὺς βροτῶν*, alluding to money placed for security in the treasures. See Pind. Pyth. viii. 58, and

τὸ δεύτερον παρόντ' ἐφ' οἷσι καὶ πάρος
 δεῦρ' ἦλθε, Φοίβου ναὸν ἐκπέρσαι θέλων ; 1095
 καὶ τοῦδ' ἐχώρει ῥόθιον ἐν πόλει κακὸν,
 ἀρχαί τ' ἐπληροῦντ' ἔς τε βουλευτήρια
 ἰδία θ', ὅσοι θεοῦ χρημάτων ἐφέστασαν,
 φρουρὰν ἐτάξαντ' ἐν περιστύλοις δόμοις.
 ἡμεῖς δὲ μῆλα, φυλλάδος Παρνησσίας 1100
 παιδευμάτων, οὐδὲν τῶνδ' ἔγωγε πεπυσμένοι,
 λαβόντες ἤμεν, ἐσχάραις τ' ἐφέσταμεν,
 ξὺν προξένοισι μάντεσιν τε Πυθικοῖς.
 καὶ τις τόδ' εἶπεν· ὦ νεανία, τί σοι
 θεῶ κατευξώμεσθα ; τίνος ἤκεις χάριν ; 1105
 ὁ δ' εἶπε, Φοίβω τῆς πάροιθ' ἀμαρτίας
 δίκας παρασχεῖν βουλόμεσθ'. ἤτησα γὰρ
 πατρός ποτ' αὐτὸν αἵματος δοῦναι δίκην.
 κἀνταῦθ' Ὀρέστου μῦθος ἰσχύων μέγα
 ἐφαίνεθ' ὡς ψεύδοιτο δεσπότης ἐμὸς, 1110
 ἦκων ἐπ' αἰσχροῖς. ἔρχεται δ' ἀνακτόρων
 κρηπίδος ἐντὸς, ὡς πάρος χρηστηρίων

on Hec. 1008. It may, however, signify the mountain valleys and ravines in the immediate neighbourhood of the Temple, poetically described as partaking of the wealth of the Delphian shrine.

1094. καὶ πάρος. Cf. v. 52. Such accusations seem really to have been trumped up. Ar. Vesp. 1446, Αἰσωπον οἱ Δελφοί ποτε—φιάλην ἐπρητιῶντο κλέψαι τοῦ θεοῦ.

1096. ῥόθιον, as remarked on Aesch. Theb. 7, often has the sense of 'a murmur of dissatisfaction,' though ἐπιρροεῖν is 'to applaud,' as in Hec. 553. Hesych. τὸ μετὰ ψόφου (ψόγου ?) γινόμενον. On the proper meaning of the word see Hel. 1268.

1097. ἀρχαὶ ἐπληροῦντο. 'The magistrates began to assemble in full numbers in the council-house, and on their own authority (viz. as ναοφύλακες) those who presided over the riches belonging to the god, had guards duly placed in the colonnaded temple.' See Ion 54. Aesch. Eumen. 540, πληρουμένους γὰρ τοῦδε βουλευτηρίου σιγᾶν ἀρήγει. Iph. T. 306, πολλοὶ δ' ἐπληρώθημεν ἐν μικρῷ χρόνῳ.

1099. Kirchhoff reads δρόμοις, i. e. porticos, with MS. A.

1101. παιδευματα, nurslings. So Hippolytus is called ἀγνοῦ Πιπθῶς παίδευμα, Hippol. 11. They had procured sheep or goats from the neighbouring mountain-pastures for the purpose of sacrifice, and this ought to have been an evidence of their honest intentions.—ἤμεν, ἤμεν. Cf. Electr. 775.

1103. ξὺν προξένοισι. See Ion 335. Hel. 146, where the present passage is explained, and also Suppl. 2.

1104. καὶ τις. A frequent Homeric use. See also Herc. F. 951. Hel. 1589. Bacch. 707. Here καὶ τις τῶν μαντῶν is meant.

1108. δοῦναι δίκην. See on v. 52.

1109. ἰσχύων μέγα ἐφαίνετο, the idle story of Orestes was perceived to have had great influence with the people. The question of the πρόξενος was no doubt put publicly; and the reply was cavilled at by the people, who declared that he lied, and had come for a base purpose, viz. sacrilege. At this time, Orestes himself seems to have been present at Delphi. See below, v. 1116.

1112. κρηπίδος. The θριγκὸς or low

εὔξαιτο Φοῖβῳ, τυγχάνει δ' ἐν ἐμπύροις·
 τῷ δὲ ξιφήρης * κρύφιος εἰστήκει λόχος
 δάφνη σκιασθείς· ὧν Κλυταιμνήστρας τόκος 1115
 εἷς ἦν, ἀπάντων τῶνδε μηχανορράφος.
 χῶ μὲν κατ' ὄμμα στὰς προσεύχεται θεῷ·
 οἱ δ' ὀξυθήκτοισ φασγάνοις ὥπλισμένοι
 κεκτοῦσ' ἀτευχῇ παῖδ' Ἀχιλλέως λάθρα.
 χωρεῖ δὲ πρύμναν· οὐ γὰρ ἐς καιρὸν τυπεῖς 1120
 ἐτύγχαν', ἐξέλκει δὲ, καὶ παραστάδος

enclosure mentioned in Ion 1321, the ἐρκίον αὐλῆς.—πάρος χρηστηρίων, Schol. πρὸ τῶν θυσιῶν, i. e. before offering the victims. It might also mean 'in front of the oracle,' because none were allowed access to the adytum without previously offering a victim. Ion 228, ἐπὶ δ' ἀσφάκτοισ μήλοισι δῶμον μὴ πάρειτ' ἐς μυχόν.

1113. τυγχάνει κ.τ.λ., scil. ὧν, 'he was at the moment engaged in preparations for the burning of the offerings.' The participle is omitted as in Soph. El. 313, νῦν δ' ἀγροῖσι τυγχάνει. Hec. 971, ἐν τῷδε πάτῳ τυγχάνουσ', ἢ εἰμὶ νῦν.

1114. τῷ δὲ κ.τ.λ. 'But against him a company armed with swords had placed themselves in secret ambush, under shelter of the bay-trees; and of them the son of Clytemnestra was one, the sole plotter of all this mischief.' The common reading, ἀρ' ὑφεισθήκει (ἀρ' Barnes and others, but either particle is wholly unmeaning), was corrected by Hermann to ἀνθυφεισθήκει, but κρύφιος, the emendation of Nauck, appears much more probable. The dative depends on the implied notion of ἑλλοχῶν or ἐναντίος στάς.—ξιφήρης, cf. Rhcs. 713, βακοδύτῃ στολᾷ πυκασθεῖς, ξιφήρης κρύφιος ἐν πέπλοις.

1116. The comma usually placed after εἷς ἦν has been removed in the recent editions; for it is inferred from v. 997 that Orestes had left Delphi, and awaited at a distance the success of the plot against his rival Neoptolemus. Hence it is thought necessary to construe ὧν—τῶνδε, or rather, to regard τῶνδε as pleonastically added after ὧν. The truth seems to be, that, when Orestes leaves the stage with Hermione at v. 1008, he departs for Delphi in order to be present at the death of Neoptolemus; and indeed this purpose is avowed by the chorus at v. 1063—5. See also 1242, φόνος τῆς

Ὁρεστέας χερός. Hence a considerable interval of time has elapsed during the song of the chorus.—Hesych. μηχανορράφος· κατασκευαστής· ἐπινοητής κακῶν. 'Machinator doli Caesar,' Tac. Ann. i. 10.

1117. κατ' ὄμμα. 'He then, standing with his face to the statue of the god, was engaged in praying to him.' This explains λάθρα, because they rose on him from behind when his face was turned away. Cf. sup. 1064. But it may mean 'in full sight of all.'

1118. Hesych. ὀξυθήκτοισ· ὀξυτάτοισ.—Id. ἀτευχῇ· ἄνοπλον. They stab with keenly-whetted swords, with which they were themselves armed, the son of Achilles who (being engaged in a sacrifice) had laid aside his accoutrements.

1120. χωρεῖ κ.τ.λ. 'And he steps back (lit. 'backs water'), for he was not at the time struck in a vital part.' Photius, πρύμναν ἀνακρούεσθαι ἐστι τὸ κατ' ὀλίγον ὑπαναχωρεῖν, μὴ στρέψαντας τὸ πλοῖον. ὁ γὰρ οὕτως ἀναχωρῶν ἐπὶ τὴν πρύμναν κωπηλατεῖ· τοῦτο δὲ ποιοῦσιν, ἵνα δόξωσι μὴ φανερῶς φεύγειν, κατ' ὀλίγον ὑπακιδόντες· ἢ ἵνα μὴ τὰ νῶτα τοῖς πολεμίοις δόντες τιτρώσκωνται. So ἐπὶ σκέλος χωρεῖν, Phoen. 1400. The metaphor is from a ship disabled, but not sunk, by the impact of a hostile ἐμβολή.

1121. ἐξέλκει, (as we say) 'he draws,' i. e. his sword. "Gladium semper gestabant antiqui Graeci,—ἀτευχῆς is est, qui nec scutum neque galeam habet. Haec arma Neoptolemus de postibus deripit, iisque se tegit." Herm. Others translate extrahit se, ἐξέλκει πόδα. But cf. Hec. 514.—παραστάδος κρεμαστὰ, 'suspended from the side-pilasters' (antae), or square projections at each front angle of the building, where armour taken in battle used to be fixed up by nails. See Heracl. 695. Ar. Equit. 856. Hesych. παραστάδες·

κρεμαστά τεύχη πασσάλων καθαρπάσας
 ἔστη 'πὶ βωμοῦ, γοργὸς ὀπλίτης ἰδεῖν,
 βοᾷ δὲ Δελφῶν παῖδας, ἱστορῶν τάδε·
 τίνος μ' ἔκατι κτείνειτ', εὐσεβεῖς ὁδοὺς 1125
 ἦκοντα ; ποίας ὄλλυμαι πρὸς αἰτίας ;
 τῶν δ' οὐδὲν οὐδεὶς μυρίων ὄντων πέλας
 ἐφθέγγατ', ἀλλ' ἔβαλλον ἐκ χειρῶν πέτροις.
 πυκνῇ δὲ νιφάδι πάντοθεν σποδούμενος
 προὔτεινε τεύχη κάφυλάσσετ'· ἐμβολὰς, 1130
 ἐκέισε κᾰκεῖσ' ἀσπίδ' ἐκτείνων χερσί.
 ἀλλ' οὐδὲν ἦνεν· ἀλλὰ πόλλ' ὁμοῦ βέλη,
 οἷστοι, μεσάγκυλ' ἔκλυτοί τ' ἀμφώβολοι,
 σφαγῆς ἐχώρου βουπόροι ποδῶν πάρος·
 δεινὰς δ' ἂν εἶδες πυρρίχας φρουρουμένους 1135

οἱ πρὸς τοῖς τοίχοις τεταμένοι κίονες. The side walls of the cella projecting beyond the door are technically so called. See Iph. T. 1159. Phoen. 415. Having armed himself with a shield by snatching one of these dedicatory offerings, he leaps upon the low altar immediately in front of the pronaos, and thence addresses the multitude in assertion of his innocence.

1123. γοργὸς ὀπλίτης, see sup. 458. He now appeared armed as a hoplite, though just before ἀτευχής.

1124. βοᾷ παῖδας, like Αἴαντα φωνῶ, Ajac. 73.

1125. εὐσεβεῖς, without any sacrilegious intent, but a pious one, viz. of making satisfaction.

1129. νιφάδι, a shower of stones. Aesch. Theb. 200, νιφάδος θ' ὅλοῃς νιφομένης βρόμος ἐν πύλαις.—σποδοῦμενος, Hippol. 1238. Hesych. τυπτόμενος, καὶ τὰ ὅμοια, 'bruised and battered by a thick shower of stones from all hands.'—τεύχη, his shield.—ἐφυλάσσετο, 'guarded against (warded off) their striking him.'

1131. This verse may be an interpolation. But cf. Hel. 713, ἐκέισε κᾰκεῖσ' ἀναφέρων.

1132. οὐδὲν ἦνεν, nihil egit, 'twas all in vain.' See Bacch. 1100. Most copies have ἦνεν. The verb ἄνειν and the substantive ἄνη are both used by Aeschylus.

1133. μεσάγκυλα. Phoen. 1148, καὶ πρῶτα μὲν τῶξιοι καὶ μεσαγκύλοι

ἐμαρνάμεσθα, σφενδόνας θ' ἐκηβόλοις, where the Schol. has this note, μεσαγκύλοις, τοῖς ἀκοντίοις, διὰ τὸ κατὰ μέσον τοῦ ξύλου τὰ ἀκόντια ἀγκύλων τι καὶ κοῖλον ἔχειν. They seem essentially the same as the ἀγκυλωτὰ explained on Bacch. 1205. Hesych. μεσάγκυλα· ἀκόντια. Like the darts called *amentia*, they had either a loop or a notch to insert the forefinger in throwing. See Schol. on Orest. 1477, ὁ μὲν πέτρους, ὁ δ' ἀγκύλας, ὁ δὲ ξίφος πρόκωπον ἐν χεροῖν ἔχων. By ἀμφώβολοι Hermann understands the sacrificial spits, sharpened at both ends, and with the meat drawn off them, ἔκλυτοι. These same spits might be called exegetically σφαγῆς βουπόροι, 'beef-piercing cutters,' but it is better to explain the latter as the sacrificial knives; and some of the post-Aldine editions give σφαγεῖς τ', as Barnes has edited. We have ὀβελοὶ βουπόροι in Cycl. 302. Herod. ii. 135.

1134. ποδῶν πάρος. They were fenced off by the shield, and so fell harmlessly at his feet. Or perhaps, in connexion with the next verse, 'they aimed at his legs, but he jumped to avoid them.'

1135. Photius, πυρρίχαις, ταῖς ἐνόπλοις ὀρχήσεσιν. Similarly Hesychius. Neoptolemus, otherwise called Pyrrhus, seems represented as the inventor of this peculiar war-step; though on this occasion it was a dance of death, to avoid the shower of missiles.

βέλεμνα παιδός. ὥς δέ νιν περισταδὸν
 κύκλῳ κατεῖχον, οὐ διδόντες ἀμπνοᾶς,
 βωμοῦ κενώσας δεξιμήλον ἐσχάραν,
 τὸ Τρωικὸν πῆδημα πηδήσας ποδοῖν
 χωρεῖ πρὸς αὐτούς· οἱ δ' ὅπως πελειάδες 1140
 ἰέρακ' ἰδοῦσαι πρὸς φυγὴν ἐνώτισαν.
 πολλοὶ δ' ἔπιπτον μιγάδες ἔκ τε τραυμάτων
 αὐτοῖ θ' ὑπ' αὐτῶν στενοπόρους κατ' ἐξόδους,
 κραυγὴ δ' ἐν εὐφήμοισι δύσφημος δόμοις
 πέτραισιν ἀντέκλαγξ'. ἐν εὐδία δέ πως 1145
 ἔσθη φαεινοῖς δεσπότης στίλβων ὅπλοις,
 πρὶν δὴ τις ἀδύτων ἐκ μέσων ἐφθέγξατο
 δεινόν τε καὶ φρικῶδες, ὥρσε δὲ στρατὸν
 στρέψας πρὸς ἀλκὴν. ἐνθ' Ἀχιλλεύς πίτνει
 παῖς ὀξυθήκτῳ πλευρὰ φασγάνῳ τυπεῖς 1150
 Δελφοῦ πρὸς ἀνδρὸς, ὅσπερ αὐτὸν ὤλεσε

1138. ἐσχάραν. The hollow or cavity on the top of the altar was so called. Hesychius explains it as a low, or ground-altar, and so Photius, but he inconsistently adds τὸ ἐν ὕψει ἐστὶ πρὸς θυσίαν οἰκοδόμημα.

1139. τὸ Τρωικὸν πῆδημα. The Schol. refers this to a certain well-known leap from the ship to the shore, made by Achilles, the hero's father, at Troy; though Hermann suspects it may mean, 'that famous spring against the enemy at Troy,' presuming such a feat to have been celebrated by the Cyclic poets. Something like this is indeed recorded in Od. xi. 513, where Ulysses replies to the inquiries of Achilles in Hades respecting his son,

αὐτὰρ ὅτ' ἐν πεδίῳ Τρώων μαρναίμεθα
 χαλκῷ,
 οὐ ποτ' ἐνὶ πλῆθει μένεν ἀνδρῶν οὐδ' ἐν
 ὀμίλῳ,
 ἀλλὰ πολὺ προθέσκε, τὸ δὲ μένος οὐ-
 δὲνὶ εἰκων.

1143. αὐτοῖ θ' ὑπ' αὐτῶν, scil. καταπατούμενοι. The old copies appear to give αὐτοῖ δ', but Barnes has αὐτοῖ θ' ὑπ' αὐτῶν.

1144. εὐφήμοισι. See on Ion 245. Aesch. Ag. 1042.

1145. ἐν εὐδία. The metaphor is continued from νικᾶδι in 1129. The object of the poet is to represent Neoptolemus

single-handed as completely victorious over his countless assailants, till they were rallied by a supernatural voice from the god himself, who was angry with the hero for the cause hinted at in v. 1163.

1147. ἀδύτων ἐκ μέσων. A supernatural voice from heaven or some temple was a popular belief. So in Iph. Taur. 1385, the statue of Artemis γὰρ ἐκ μέσων ἐφθέγξατο. In Bacch. 1078 ἐξ αἰθέρος φωνή τις.

1149. πρὸς ἀλκὴν, to make a stand, or resistance.

1151. ὅσπερ αὐτὸν κ.τ.λ. Hermann's reasons for altering this to ὥνπερ αὐτὸς ὤλεσεν, are far from being conclusive. The tradition was (he says, referring to the Schol. on Orest. 1649), that one particular Delphian called Machaereus killed Neoptolemus; and he thinks it absurd to add that he did so with the aid of many others. But, in the first place, it is well known that Euripides was fond of varying received legends, so that ὅσπερ, having reference to Machaereus, may easily have had some words added, which greatly enhanced the valour of Neoptolemus, by showing that he was no easy victim. And secondly, the construction of Hermann's reading is too artificial to be safely admitted. It is more likely that the clause should be expunged as spurious, than that it requires alteration.

πολλῶν μετ' ἄλλων ὥς δὲ πρὸς γαῖαν πίτνει,
 τίς οὐ σίδηρον προσφέρει ; τίς οὐ πέτρον,
 βάλλον, ἀράσσω ; πᾶν δ' ἀνάλωται δέμας
 τὸ καλλίμορφον τραυμάτων ὑπ' ἀγρίων. 1155
 νεκρὸν δὲ δὴ νιν, κείμενον βωμοῦ πέλας,
 ἐξέβαλον ἐκτὸς θυοδόκων ἀνακτόρων.
 ἡμεῖς δ' ἀναρπάσαντες ὥς τάχος χερσὶν
 κομίζομέν νιν σοι κατοικωῶξαι γόοις
 κλαῦσαί τε, πρέσβυ, γῆς τε κοσμήσαι τάφῳ. 1160
 τοιαῦθ' ὁ τοῖς ἄλλοισι θεσπίζων ἄναξ,
 ὁ τῶν δικαίων πᾶσιν ἀνθρώποις κριτῆς,
 δίκας διδόντα παῖδ' ἔδρας' Ἀχιλλέως,
 ἐμνημόνευσε δ', ὥσπερ ἄνθρωπος κακὸς,
 παλαιὰ νείκεη. πῶς ἂν οὖν εἴη σοφός ; 1165
 ΧΟ. καὶ μὴν ὃδ' ἄναξ ἤδη φοράδην
 Δελφίδος ἐκ γῆς δῶμα πελάζει·
 τλήμων ὁ παθὼν, τλήμων δὲ, γέρον,
 καὶ σὺ δέχει γὰρ τὸν Ἀχιλλεῖον
 σκύμνον ἐς οἶκους, οὐχ ὥς σὺ θέλεις. 1170
 αὐτὸς τε κακοῖς πῆμασι † κύρσας

1154. ἀνάλωται, not a whole limb is left in his body, as we say: it is cut or hacked to pieces by the savage wounds inflicted on it.

1156. κείμενον. Lying as it did close to the altar, they cast it, as an unclean thing, out of the precinct. See Ion 46, 1225.

1160. κλαῦσαι, to receive the rite of being lamented by friends and relations, which was thought an essential part of Greek obsequies.

1161—5. These lines, so freely reflecting on the alleged justice, impartiality, and wisdom of Apollo, are quite in the style of Euripides. Compare the reproaches of Ion, in v. 436 seqq. of that play, and Iph. T. 380 seqq. Of course, the poet's enemies of old were delighted with the handle which such passages afforded against him. So Aristophanes, Thesm. 450, νὺν δ' οὗτος ἐν ταῖσιν τραγωδαῖς ποιῶν, τοὺς ἄνδρας ἀναπέπεικεν οὐκ εἶναι θεούς.—For μνημονεύειν with an accusative, see Aesch. Pers. 779.

1161. Dobree ingeniously proposed ὁ

τοῖς Ἑλλησι θ. But it is evident the poet had in mind the antithesis, αὐτὸς ἄδικα ἔδρασε.

1165. νείκεη, feuds, quarrels, jealousies. Like a human being, and a bad one too, he has forgotten the law μὴ μνησικακῆσαι.

1166. The body of Neoptolemus is now borne on the stage by attendants.—φοράδην, see Rhes. 888.—δῶμα, the accusative of motion towards, though πελάζειν commonly takes the dative.

1170. οὐχ ὥς σὺ θέλεις, scil. ἀλλ' ὥς οἱ πολέμοιοι. The student will notice the emphatic σὺ. See the note on οἶ' ἐγὼ θέλω, Hel. 1405, and *ibid.* 1201.

1171. κύρσας appears to be corrupt. Hermann reads τοῖς τοῦδ', which certainly suits the sense perfectly. Perhaps the passage has been interpolated, and should stand thus ; σκύμνον ἐς οἶκους, αὐτὸς τε κακοῖς | εἰς ἐν κ.τ.λ. (though οὐχ ὥς σὺ θέλεις may be also retained). The formula εἰς ἐν occurs (if the text be right) Hel. 1535, Troad. 1155, Heracl. 403, Ion 1016, and elsewhere. Here it means

- εἰς ἐν μοῖρας συνέκυρσας.
ΠΗ. ὦμοι ἐγὼ, κακὸν οἶον ὁρῶ τόδε, στρ. α'.
καὶ δέχομαι χερὶ δώμασιν ἁμοῖς.
ἰὼ μοί μοι, 1175
ὦ πόλι Θεσσαλία, διολώλαμεν,
οἰχόμεθ', οὐκέτι μοι γένος, οὐκέτι [μοι τεκνα]
λείπετ' ἐν οἴκοις.
ὦ σχέτλιος παθέων ἄρ' ἐγὼ, φίλον
ἐς τίνα βάλλων τέρψομαι αὐγὰς : 1180
ὦ φίλιον στόμα καὶ γένυ καὶ χέρες.
εἶθε σ' ὑπ' Ἰλῖω ἦναρε δαίμων
Σιμοεντίδα παρ' Ἀκτάν.
ΧΟ. οὗτός τ' ἂν ὡς ἐκ τῶνδ' ἐτιμᾶτ' ἂν, γέρον,
θανὼν, τὸ σὸν δ' ἦν ὧδ' ἂν εὐτυχέστερον. 1185
ΠΗ. ὦ γάμος ὦ γάμος, ὅς τάδε δώματα ἀντ. α'.
καὶ πόλιν ὤλεσας * ὤλεσας ἁμάν,
αἰαῖ. ὦ παῖ,
μήποτε σὼν λεχέων τὸ δυσώνυμον

εἰς τὴν αὐτὴν μοῖραν, and the dative may either depend on the idea of 'similarity with,' or may signify διὰ τὰ τοῦδε πηματα.

1176. Θεσσαλίας Hermann from one MS., for Θεσσαλία. Lascaris and the MSS. have ὦ πόλις.

1179—80. These lines were restored by Hermann, who inserted ἄρ' and transposed some of the words to suit the dactyls of the antistrophe. The old reading was quite unmetrical, ὦ σχέτλια παθὼν ἐγὼ εἰς τίνα δὴ φίλον αὐγὰς βάλλων τέρψομαι. Two MSS. only have σχέτλιος παθέων. Hermann's emendation has been admitted by W. Dindorf. It will be observed that the spondee in the next verse is accurately retained in the antistrophe.

1182. εἶθε—ἦναρε. A similar wish is expressed by Electra in Aesch. Cho. 337, εἰ γὰρ ὑπ' Ἰλῖω πρὸς τινος Λυκίων, πᾶτερ, δορίτμητος κατηναρίσσης.

1183. This verse is dochmiac with a long syllable.

1184—5. This distich is remarkable for being composed chiefly of monosyllabic words, and for the repetition of the *ν*. The reading in the text is that of Lascaris and most of the MSS. Aldus has

οὗτος μὲν οὖν ἐκ τῶνδ' κ.τ.λ. Hermann gives οὕτως γ' ἂν, two or three MSS. having οὕτως. In the second verse the Dindorfs and Pflugk give τὸ σὸν τ' ἦν, but this seems an instance where μὲν—δέ and τε—τε are mixed together. For οὗτος is opposed to σὸν, and yet the two are viewed as in one category, from the similarity of their circumstances. The meaning is, 'Had he died at Troy, *he* would have been held in honour, according to the circumstances (i. e. as dead men are honoured), and *your* fate would thus have been more fortunate.' The sentiment was a common one; see Od. i. 239 seqq., imitated by Aeschylus, Cho. 337—345.

1186. Perhaps ὦ γάμος οὐ γάμος. But in Phoen. 1300 we have ὦ δόμος ὦ δόμος, unless there also the same correction should be made.

1187. The ὤλεσας was doubled by Hermann, and both transposed before ἁμάν. The antistrophic arrangement admits of no doubt, and is therefore here a safe guide.

1189. μὴ—ᾤφελε. See on Med. 1413. Hec. 395. These words are difficult. Hermann gives ᾤφελ' ἐμοὶ γέρας κ.τ.λ.,

ὦφελ' ἐμὸν † γένος ἐς τέκνα καὶ δόμον 1190
ἀμφιβαλέσθαι

Ἑρμιόνας Ἀΐδαν ἐπὶ σοὶ, τέκνον,
ἀλλὰ κεραυνῷ πρόσθεν ὀλέσθαι,
μηδ' ἐπὶ τοξοσύνα φονίῳ πατρὸς
αἶμα τὸ διογενές ποτε Φοῖβον 1195
βροτὸς εἰς θεὸν ἀνάψαι.

ΧΟ. ὅτοτοῖ ὅτοτοῖ. στρ. β'.
θανόντα δεσπότην γόοις
νόμῳ τῷ νερτέρων κατάρξω.

ΠΗ. ὅτοτοῖ ὅτοτοῖ. ἀντ. β'. 1200
διάδοχα δ' ὦ τάλας ἐγὼ
γέρων καὶ δυστυχῆς δακρύω.

ΧΟ. θεοῦ γὰρ αἶσα, θεὸς ἔκρανε συμφοράν. στρ. γ'.

ΠΗ. ὦ φίλος, ἔλειπες ἐν δόμῳ μ' ἔρημον, 1205
γέροντ' ἀπαιδα νοσφίσας. [στρ. δ'.

ΧΟ. θανεῖν θανεῖν σε, πρέσβυ, χρῆν πάρος τέκνων.

'would that the honourable privilege of her couch ill-omened (*Andromache*, ἡ ἀνδρὶ μαχομένη) to my son and my family, had not brought with itself against you (Neoptolemus) the fate which Hermione designed against Andromache.' In fewer words, 'would that your union with the captive Andromache, which was a γέρας ἐξαιρετον, v. 14, had not involved you in the death intended for her.' Nothing indeed can be more harsh, than a marriage 'putting on death,' i. e. bringing a fatal end, to a person,—unless it be the construing Ἑρμιόνας γένος instead of Ἑρμιόνας Ἀΐδαν, as Pflugk does, adopting ἐμὸν for ἐμοί from Musgrave. Matthiae gives quite a different sense, μήποτε ἐμὸν γένος σὼν λεχέων (Molossus, the child of Andromache by Neoptolemus) ὦφελεν κ.τ.λ. 'Would that my descendant had not caused (by Hermione's jealousy of Andromache's fruitfulness) Neoptolemus' death.' W. Dindorf appears to acquiesce in this. Mr. F. H. Baynes would render the passage thus: "Would that never had my lineage involved itself in (or affected) thy ill-starred marriage with Hermione in hope of offspring and a royal house, and so brought the house of death to thee, my child." But this seems much too artificial. Either the words ἐμὸν

γένος are corrupt, or they must be taken as the vocative. Perhaps, τὸ δυσώνυμον ὦφελε κῆδος, ἐμὸν τέκος, ἐς δόμον ἀμφιβαλέσθαι κ.τ.λ.

1192. Hesych. Ἀΐδαν ἄδην.

1194. μηδ' ἐπὶ κ.τ.λ. 'Nor, on account of the archery (of Paris) fatal to your father (Achilles) ought you, a mortal, to have attributed to the god Phoebus the guilt of that Jove-born hero's death. For this was the object of Neoptolemus' fatal mission to Delphi; cf. v. 1107.—ἀνάψαι, i. e. ἀναφέρειν. The old reading was Φοῖβον, but the editors long ago perceived that εἰς θεὸν Φοῖβον, or rather, εἰς Φοῖβον θεὸν ὄντα, was to be taken together. With μηδὲ it is obviously necessary to supply ὦφελες.

1199. κατάρξω, as Elmsley had conjectured, is given in two MSS. for κατάρχομαι. The phrase κατάρχειν τινὰ γόοις, for κατάρχεσθαι γόους τινός, is singular enough. Cf. Orest. 960. Hec. 685.—νόμῳ τῷ νερτέρων, with a death-strain, or threnos, called νεκρῶν ἵαχον, Tro. 1230.—διάδοχα, διαδεχόμενος.

1205. MSS. ἰὼ φίλος, δόμον ἔλειπες ἔρημον. "Corruptus, ut restitui non possit," Kirchhoff. The best MS. however gives ἔλειπες, and so the Aldine.

1208. πάρος τέκνων, in preference to,

- ΠΗ. οὐ σπαράξομαι κόμαν,
οὐκ ἐπιθήσομαι δ' ἐμῷ 1210
κάρα κτύπημα χειρὸς ὀλοόν ; ὦ πόλι,
διπλῶν τέκνων μ' ἐστέρησε Φοῖβος.
- ΧΟ. ὦ κακὰ παθὼν ἰδὼν τε δυστυχὲς γέρον, στρ. ε'.
τίν' αἰῶν' ἐς τὸ λοιπὸν ἔξεις ; 1215
- ΠΗ. ἄτεκνος, ἔρημος, οὐκ ἔχων πέρας κακῶν ἀντ. ε'.
διαντλήσω πόνους ἐς Ἄιδαν.
- ΧΟ. μάτην δέ σ' ἐν γάμοισιν ὠλβισαν θεοί. ἀντ. γ'.
ΠΗ. ἀμπτάμενα φροῦδα τὰμὰ πάντα κείται 1220
κόμπων μεταρσίων πρόσω.
- ΧΟ. μόνος μόνοισιν ἐν δόμοις ἀναστρέφει. ἀντ. δ'.
ΠΗ. οὐκέτ' ἐστὶ μοι πόλις·
σκήπτρα τὰδ' ἐρρέτω 'πὶ γᾶν,
σύ τ', ὦ κατ' ἄντρα νύχια Νηρέως κόρη,
πανώλεθρον γὰρ πίτνοντά μ' ὄψει. 1225
- ΧΟ. ἰὼ ἰὼ.
τί κεκίνηται ; τίνος αἰσθάνομαι
θείου ; κοῦραι, λεύσσετ', ἀθρήσατε·
δαίμων ὅδε τις, λευκὴν αἰθέρα
πορθμενόμενος, τῶν ἵπποβότων
Φθίας πεδίῳ ἐπιβαίνει. 1230

ΘΕΤΙΣ.

Πηλεῦ, χάριν σῶν τῶν πάρος νυμφευμάτων

sooner than, your son, i. e. as the senior.
Cf. Suppl. 174.

1212. διπλῶν τέκνων. Achilles and his son Neoptolemus.

1218. ἐν γάμοισιν. At the marriage of Peleus with Thetis.

1220. κόμπων πρόσω. Far from the lofty boast, that Achilles was the son of a goddess, and his race would be great and glorious. Cf. Suppl. 127, τὸ δ' Ἄργος ὑμῖν ποῦ 'στιν ; ἢ κόμποι μάτην ; The word ἀμπτάμενα seems rather irregularly used, not in the sense of 'having flown away,' and so in connexion with φροῦδα (for κείται is inconsistent with this figure), but rather in respect of μεταρσίων, 'having taken a lofty flight, now lie low on the earth' (φροῦδα κείται). Perhaps however for κείται we should read κείσε,

'yonder far away,' 'to the other world.' Mr. F. H. Baynes would place a colon at τὰμὰ or πάντα. The old reading κόμπω μεταρσίω was corrected by Reiske.

1222. οὐκέτ' ἐστὶ Hermann for οὐκέτι. So in Rhes. 17, οὐκ ἔστι has been restored for οὐκέτι. In the next verse the same critic has given τὰδ' ἐρρέτω 'πὶ γᾶν for τ' ἐρρέτω τὰδ' ἐπὶ γαίαν. Kirchhoff thinks ἐπὶ γαίαν an interpolated gloss.

1224. Hesych. ἄντρα νύχια· σκοτεινὰ σπήλαια.

1225. γὰρ πίτνοντα μ' ὄψει Hermann for μ' ὄψει πιτνοῦντα πρὸς γᾶν. Others simply omit πρὸς γᾶν, but the form ὄψει is questionable. The ἄντρα νύχια are the Νηρέως δόμοι of v. 1232, the submarine grottos where Thetis resided.

1231. σῶν τῶν πάρος ν., my former

ἤκω Θέτις λιποῦσα Νηρέως δόμους.
καὶ πρῶτα μὲν σοι τοῖς παρεστῶσιν κακοῖς
μηδέν τι λῖαν δυσφορεῖν παρήνεσα·
κἀγὼ γὰρ, ἦν ἄκλαυστ' ἐχρῆν τίττειν τέκνα, 1235
ἀπώλεσ' ἐκ σοῦ παῖδα τὸν ταχὺν πόδας
Ἀχιλλέα τεκοῦσα, πρῶτον Ἑλλάδος.
ὦν δ' οὔνεκ' ἦλθον, σημανῶ, σὺ δ' ἐνδέχου.
τὸν μὲν θανόντα τόνδ' Ἀχιλλέως γόνον
θάψον, πορεύσας Πυθικὴν πρὸς ἐσχάραν, 1240
Δελφοῖς ὄνειδος, ὡς ἀπαγγέλλῃ τάφος
φόνον βίαιον τῆς Ὀρεστείας χερός.
γυναιῖκα δ' αἰχμάλωτον, Ἀνδρομάχην λέγω,
Μολοσσίαν γῆν χρὴ κατοικήσαι, γέρον,
Ἑλένῃ ξυναλλαχθεῖσαν εὐναίοις γάμοις, 1245
καὶ παῖδα τόνδε, τῶν ἀπ' Αἰακοῦ μόνον
λελειμμένον δὴ βασιλέα δ' ἐκ τοῦδε χρὴ
ἄλλον δι' ἄλλον † διαπερᾶν Μολοσσίας
εὐδαιμονοῦντας· οὐ γὰρ ᾧδ' ἀνάστατον

marriage with you (now no longer existing).’ But τῶν σῶν πάρος ν., which Matthiae was disposed to prefer, has only reference to the time when it took place, without regard to present circumstances, i. e., as Hermann explains it, the common reading means, that she came because she was *formerly* his wife. The difference of meaning is perhaps rather fanciful; but the position of the article in the pause of the verse is certainly objectionable.

1237. This verse seems weak, and reads rather like an interpolation.

1238. ἐνδέχου, στήργων δέχου. Cf. Suppl. 977, αἰδοῖαι ἄς χρυσοκόμας Ἀπόλλων οὐκ ἐνδέχεται.

1240. πορεύσας, i. e. κομίσας.

1241. ἀπαγγέλλῃ. That the inscription on his tomb may show to all that he died by the violence of Orestes, from whose injustice the Delphians ought to have protected him. If Orestes himself was not present at the death (see on v. 1116), of course the words must not be taken too literally. Compare however v. 1075.

1244. κατοικήσαι Hermann, with Lascaris and others. The words are perpetually interchanged; but Andromache was

rather to settle in the land than to colonize it. The legend is given in Virg. Aen. iii. 325—32. Pind. Nem. vii. 56.

1218. ἄλλον δι' ἄλλον. A singular phrase for ἄλλον ἄλλου διάδοχον.—Μολοσσίας Hermann for Μολοσσίαν. He takes διαπερᾶν for διατελεῖν, διάγειν, and the genitive to depend on βασιλέα. But Pflugk explains the vulgate *per Molosorum fines regnare*. It is doubtful if the words could bear this meaning, especially as βασιλέα stands remote from the verb. Nauck follows Hermann: Kirchhoff retains Μολοσσίαν, thinking εὐδαιμονοῦντας corrupt. Perhaps, ἀπ' ἄλλον ἄλλου διάδοχον Μολοσσίας εὐδαιμονεῖν γῆς. This prophecy, if such it be called, was fulfilled, in so far as the famed Pyrrhus, king of Epirus, was destined, more than a century later than Euripides, to become not only king of his ancestral land, but one of the most powerful and successful monarchs of his age. Perses also, who was conquered by L. Aemilius Paullus, boasted his descent from the same stock. Propert. v. 11, 39, ‘Et Persen, proavi simulantem pectus Achillis, Quique tuas proavus fregit, Achille, domos.’

γένος γενέσθαι δεῖ τὸ σὸν κάμουν, γέρον, 1250
 Τροίας τε· καὶ γὰρ θεοῖσι τάκείνης μέλει,
 καίπερ πεσούσης Παλλάδος προθυμία.
 σὲ δ', ὡς ἂν εἰδῆς τῆς ἐμῆς εὐνῆς χάριν,
 [θεὰ γεγῶσα καὶ θεοῦ πατρὸς τέκος,]
 κακῶν ἀπαλλάξασα τῶν βροτησίων 1255
 ἀθάνατον ἄφθιτόν τε ποιήσω θεόν.
 κᾶπειτα Νηρέως ἐν δόμοις ἐμοῦ μέτα
 τὸ λοιπὸν ἤδη θεὸς συνοικήσεις θεῶ·
 ἐνθεν κομίζων ξηρὸν ἐκ πόντου πόδα
 τὸν φίλτατον σοὶ παῖδ' ἐμοί τ' Ἀχιλλέα 1260
 ὅψει δόμους ναίοντα νησιωτικούς
 Λευκὴν κατ' ἄκτῃν ἐντὸς Εὐξείνου πόρου.
 ἀλλ' ἔρπε Δελφῶν ἐς θεόδμητον πόλιν
 νεκρὸν κομίζων τόνδε, καὶ κρύψας χθονὶ
 ἐλθὼν παλαιᾶς χοιράδος κοῖλον μυχόν 1265
 Σηπιάδος ἴζου· μίμνε δ', ἔς τ' ἂν ἐξ ἁλὸς
 λαβοῦσα πεντήκοντα Νηρήδων χορὸν
 ἐλθω κομιστήν σου· τὸ γὰρ πεπρωμένον

1251. *τάκείνης*, *her* heroes, i. e. the descendants from a Trojan queen, Andromache. The old reading *κάκείνης* was corrected by Lenting, and his emendation is adopted by Hermann and Dindorf, not only because *thé* *καὶ* is awkwardly repeated, but because the affairs, i. e. the people of Troy, are meant rather than the city itself. The distich indeed is not altogether free from suspicion as an interpolation.

1254. This verse is placed by Hermann after v. 1256. The later editors enclose it in brackets, and the Scholiast says it was wanting in the majority of the copies.—*εἰδέναι χάριν τινός*, to be conscious of gratitude for a thing, and thence to acknowledge it, is a common Attic phrase. 'That you may have reason to be grateful,' she says, 'for your marriage with me, I will make you a god, and renew in the regions of the blest our common relation upon earth.'

1255. *βροτησίων*, an epic form for *βροτείων*, used also in Bacch. 4. Orest. 271. It follows the analogy of *ήμερήσιος*, *νυκτερήσιος*.

1259. *ξηρὸν πόδα*. An ordinary mortal

would be drowned, a divine being would not even wet his feet in rising from the watery depths below. This, like what next follows, seems a solar myth; unless we are to suppose Peleus crosses the sea without wetting his feet.

1262. *Λευκὴ ἄκτῃ*. An island opposite to the strip of land called Ἀχιλλείας *δρόμος* (*Tendera*) near the mouth of the Borysthenes (*Dnieper*). See Iph. Taur. 436. Pind. Nem. iv. 49, *ἐν δ' Εὐξείνῳ πελάγει φαεινὰν Ἀχιλλεὺς νᾶσον* (ἔχει). Herod. vii. 25.—*δόμους ναίοντα*, i. e. being worshipped in a temple there as a hero. As *Odysseus* perhaps meant the setting sun, so *Achilles* was the sun in his eastern rising and mid-day splendour, and hence his habitation was fixed in the far east.

1266. *Σηπιάς χοιράς*, a reef near Iolcos, so called, one may suppose, either from its resemblance to a cuttle-fish, or from its being frequented by that sea-monster. It is now called *St. George*. It was here that the fleet of Xerxes met with such a heavy loss, Herod. vii. 188.

1268. *κομιστήν*. Suppl. 25, *νεκρῶν κομιστήν ἢ λόγους ἢ δαρός ῥάμνηγενέσθαι*.

- δεῖ σ' ἐκκομίζειν· Ζηνὶ γὰρ δοκεῖ τάδε.
 παῦσαι δὲ λύπης τῶν τεθηγκότων ὕπερ· 1270
 πᾶσιν γὰρ ἀνθρώποισιν ἦδε πρὸς θεῶν
 ψῆφος κέκρανται, κατθανεῖν τ' ὀφείλεται.
- ΠΗ. ὦ πότνι', ὦ γενναῖα συγκοιμήματα,
 Νηρέως γένεθλον, χαῖρε· ταῦτα δ' ἄξιως
 σαυτῆς τε ποιεῖς καὶ τέκνων τῶν ἐκ σέθεν. 1275
 παύσω δὲ λύπην, σοῦ κελευούσης, θεὰ,
 καὶ τόνδε θάψας εἶμι Πηλίου πτυχὰς,
 οὔπερ σὸν εἶλον χερσὶ κάλλιστον δέμας.
 κᾶτ' οὐ γαμῆν δῆτ' ἔκ τε γενναίων χρεῶν
 δοῦναί τ' ἐς ἐσθλοὺς, ὅστις εἶ βουλευέται ; 1280
 κακῶν δὲ λέκτρων μὴ 'πιθυμίαν ἔχειν,
 μηδ' εἰ ζαπλούτους οἶσεται φερνὰς δόμοις.
 οὐ γάρ ποτ' ἂν πράξειαν ἐκ θεῶν κακῶς.
- ΧΘ. πολλαὶ μορφαὶ τῶν δαιμονίων,
 πολλὰ δ' ἀέλπτως κραίνουσι θεοὶ, 1285
 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
 τῶν δ' ἀδοκῆτων πόρον ἡῦρε θεός.
 τοιόνδ' ἀπέβη τόδε πράγμα.

1269. Perhaps δεῖ μ' ἐκκομίζειν, 'It is my part to assist in working out the decrees of fate.' So συνεκκομίζειν Κύπριν, Hippol. 465, 'to forward (promote) a love-affair,' πόνους, El. 73.

1272. κέκρανται. See Hec. 219. Recent editors omit the τε after κατθανεῖν, though found in all the copies but one. But this leaves the clause very abrupt; and there is no reason why τε should not be taken exegetically.

1277. πτυχὰς. MSS. πτύχας. See Suppl. 979, where the form πτύχας is required by the metre. But πτυχή seems to be the form ordinarily preferred.

1278. εἶλον χερσὶ. The transforma-

tion of Thetis into various shapes (a myth representing the changing aspects of the sea) was a favourite one with the vase-painters, and it is probable that the Proteus of the Odyssey is really a later modification of the older story.

1279. For γαμῆν ἐκ or ἀπὸ τινῶν see Rhes. 168. sup. 975.

1283. πράξειαν. Scil. οἱ ἐκ γενναίων γαμοῦντες, &c. The preceding four verses are quoted by Stobaeus, lxxii. 3. This one he cites as from the Antiope, Fl. lxx. 10, with ἐς τέλος for ἐκ θεῶν. There is no reason why Euripides should not have used nearly the same line in two places.

ΕΤΡΙΠΙΙΔΟΥ ΗΛΕΚΤΡΑ.

ΥΠΟΘΕΣΙΣ¹.

* * * * *

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν ὁρίοις τῆς Ἀργείας γῆς· ὁ δὲ χορὸς
συνέστηκεν ἐξ ἐπιχωρίων γυναικῶν.

¹ “Argumentum in codice esse videtur nullum, quum latinum a se ipso confectum praeferit Victorius. Itaque ne illa quidem quae graeca latinis subjunxit idem (ἡ μὲν σκηνὴ κ.τ.λ.) e codice ducta putaverim.” *Kirchhoff*.

ELECTRA.

It has been the fashion of recent critics to disparage the *Electra* of Euripides, as compared with the plays of Sophocles and Aeschylus on the same subject. Because it is less full of the supernatural, that is, of the doctrines of Destiny, the consequences of ancestral crime, and the spiritual agencies of the departed in Hades; and because Euripides has made his characters speak naturally, like human beings, therefore he has been unsparingly assailed by those to whom Greek mythology is a more interesting subject than the human passions. Augustus W. Von Schlegel, who devotes some pages of his "Lectures"¹ to a burlesque summary of the plot, in which he tries to throw ridicule upon every incident, is pleased to say, that "the *Electra* is perhaps of all Euripides' extant plays *the very vilest*;" and he adds, that "to expose all its absurdities and contradictions would be an endless undertaking." O. Müller is much less vindictive, though he awards not one word of praise to the play; he merely says, that "in this piece Euripides goes farther than in any other in his endeavour to reduce the old mythical stories to the level of every-day life²." Mr. Blaydes³ quotes with apparent approval a *dictum* of Mr. Dale, which almost surpasses the verdict of Schlegel in bitterness: "With either of these interesting productions" (the *Choephoroi* or the *Electra* of Sophocles) "the *Electra* of Euripides is scarcely worthy of a comparison. With many strokes of true pathos, and occasional passages of real sublimity, it combines a puerile simplicity, which will sometimes excite laughter, and *sometimes create disgust*." A recent writer has not hesitated to state, and indeed, has gone out of his way purposely to avow, as his opinion in reference to classical learning generally⁴, that "such plays as the *Electra* of

¹ See *Theatre of the Greeks*, p. 232—243.

² *Hist. Gr. Lit.* p. 374.

³ Introduction to the *Electra* of Sophocles, 1873, p. 5. Mr. Jebb makes a much fairer estimate (Introd. to *Soph. El.* p. xiii), "Euripides was a realist in art; he deliberately sacrificed the ideal grace of tragedy to the hope of a closer human interest; by a variety of incident and circumstance he studied to mingle the tragic and the trivial as they are mingled in a chapter of real life."

⁴ Preface to "Thirteen Satires of Juvenal," p. xiii.

Euripides seem unworthy of encouragement." What other plays he considers to belong to this category, we are not told : and therefore we are left to infer, either that there must be some minds singularly unable to appreciate the Attic drama, or some others singularly disposed to admire what is not really worthy of admiration ; for at least, to the present editor, the *Electra* of Euripides has always appeared by no means the least interesting of his plays. The incidents are far from common-place, though the plot is so contrived as to introduce much of common life in the characters. The scenes are often vividly and romantically depicted ; the recognition-scene especially is much more natural than either of the other tragic writers has contrived to make it. Dr. Robinson truly says ⁵, that "haec Tragoedia, licet haud inter optimas enumeranda, multa tamen et praeclara continet." Considered merely in a poetical light, the play is certainly very well written ; it has many brilliant passages, and besides, many wise, and shrewd, and humane sentiments. What then are its faults ? One says, that the story of the continent husband is unnatural and ridiculous, and that the manifest allusion to the ἀναγνώρισις in the *Choephoroi* of Aeschylus ⁶ is unbecoming, and alien from genuine poetry. To the former objection the poet himself very finely replies in v. 50—3. Another sees more of comedy than of tragedy in the play ⁷ ; a third regards it as "an attempt to draw out the human interest yet further, not so much by developing character as by varying and amplifying the circumstances ;" and thinks the result of that attempt is, that "all the dignity and glory of tragedy have vanished under the process ⁸."

A natural consequence of the ill-repute in which the play has been so generally held, is, that it is very much less read than it deserves to be. And this circumstance again accounts in some measure for the comparatively little attention that has been bestowed on its critical revision, Seidler's edition being, as yet, the most careful and complete that has appeared. The *Electra* has, however, some considerable advantages over others much more popular in the schools. It is rather an easy play ; it is not very corrupt ; it best illustrates the style and mind of Euripides, because it happens to be rather strongly contrasted with the *Electra* of Sophocles, and the *Choephoroi*

⁵ Praefat. ed. Cant. 1822.

⁶ The allusion to the play either of Aeschylus or Sophocles in Arist. Nub. 534 is curious, as being almost contemporary with the latter drama, though the exact date of it is unknown : νῦν οὖν Ἡλέκτραν κατ' ἐκείνην ἥδ' ἡ κομψοῖα ζητοῦσ' ἦλθ' ἣν ποῦ πῖτύχη θεαταῖς οὕτω σοφοῖς γινώσεται γὰρ, ἥνπερ ἴδῃ, τὰ δελφοῦ τὸν βόστυρον.

⁷ Schlegel, Lectures, p. 243. P. Victorius, in the Latin Argument.

⁸ Prof. Conington, Introduction to the *Choephoroe* of Aeschylus, p. xx.

of Aeschylus. Lastly, the two choral odes (stasima) are of considerable mythological interest, and less obscure, perhaps less corrupt, than is the case in many other plays.

The literary history of our poet's *Electra* is somewhat curious. It is not found in the Aldine and following editions, antecedent to the year 1545, when it was first published at Rome by Pietro Vettori (Petrus Victorius) with a dedicatory epistle to Cardinal Ardinghelli, and again in the same year at Florence. Both editions are of extreme rarity; and besides them, it does not appear that the collation of more than four MSS. has been obtained, two Parisian and two Florentine, of which the various readings are given in Matthiae's and Dindorf's notes. From what MS. the play was first published, is not stated; Vettori merely says that it was "inter medias ejus Poetae fabulas in vetustissimo codice interjecta." But it is now known that it was taken from the Florence MS. xxxii. 2 (C); "ex ipso libro archetypo" (Kirchhoff). This MS. is in fact the sole authority, the rest being transcripts from it. Of the genuineness of the play, as a work of Euripides, not the slightest doubt can be entertained.

The plot may be briefly sketched as follows. *Electra* has been given in marriage by Aegisthus to a poor but well-born agriculturist, or what we should call a tenant-farmer, if not a day-labourer,—a class of honest, industrious men whom Euripides elsewhere delights to praise,—lest, if wedded to a person of rank and influence, her offspring should some day exact vengeance for the murder of her father. The scene, consequently, is laid, not at Argos, but in a part of the Argolic territory remote from the palace and throne which Aegisthus has unworthily occupied. The kind consideration which the married but continent pair (for the husband resolutely abstains from cohabiting with a wife so much above him in dignity) show to each other, and their simple and frugal cottage life, are very pleasingly described. *Electra*, in a monody, which is not quite so ridiculous as some have been pleased to imagine, but, on the contrary, contains an artless and natural expression of her feelings, bewails her own lot and the cruel death of her father, and calls upon her brother to come and deliver her. She is joined by the chorus, consisting of country-women, who, wishing to cheer her grief, invite her to take part in a coming festival of the Argive Hera; but she declines, as having neither heart for gaiety nor fit attire for joining in it. Orestes and Pylades are now seen by her, lurking near the cottage. At first she takes them for thieves, and is disposed to fly, but is induced to await their approach. Without recognizing her brother, she informs him of all the circumstances of her present

position, and he engages to report them to Orestes, from whom he pretends to bring news. The husbandman returns, and believing the stranger's message to be a real one, invites him into the house; but its scanty supplies are insufficient for himself and his friend Pylades, and a request is conveyed to an old servant of the Atridae, who happens to dwell near, to contribute provisions for the occasion. All this forms a really interesting picture of rustic Greek hospitality. He arrives, and in fine recognizes Orestes by the token of an old scar, and together they plot the murder of Aegisthus and Clytemnestra. The queen is invited from the city to the cottage, under pretence of her daughter's recent delivery of a first-born child: Aegisthus happens to be absent in the country sacrificing to the Nymphs. Orestes is conducted by the old man to the spot, and the tyrant's death is easily effected under the plea of joining in the sacrifice on the invitation of Aegisthus himself. Shortly afterwards, Clytemnestra pays a visit in great state to her daughter's cottage. Electra gains permission to speak her mind freely on the subject of her mother's conduct towards her late lord, and, in fact, proves to her that she has deserved no mercy at the hands of her children. At length she enters the cottage, within which Orestes is concealed; and the bloody deed is quickly done. The body of Aegisthus, which had previously been conveyed within the cottage, is now exposed before Electra and her brother. No sooner are the two corpses seen lying dead before them, than they are seized with a remorse at the deed, and mutually blame each other with having been the instigator of the murder.

This, of course, is very true to nature; and Von Schlegel has not a shadow of reason for stigmatizing such emotions as "a most despicable repentance," "a mere animal revulsion," &c. The Greeks, however civilized, had not yet advanced beyond that primitive and savage form of natural religion which exacted blood for blood, and inculcated vengeance as a solemn duty. At the end of the play, the Dioscuri appear, and inform Orestes of the future which awaits him and his long-oppressed sister. Electra is to marry Pylades, and Orestes after being tried and acquitted at Athens, is to found a city in Arcadia called after his name. Although the play, in a sense, ends happily, it is a mistake on that account to call it a *tragi-comedy*. It is a true tragedy; but the tragic action is centred in the death of the guilty pair, and in the sufferings, trials, and strong mental emotions of the just avengers of their father. Clytemnestra is represented as not wholly devoid of kindness towards her daughter; and her own defence of her conduct is so far specious, that it somewhat increases the commiseration for her end. But in this the art

of the writer is undoubtedly shown. He was not bound to represent her as stern and tyrannical, merely because Aeschylus and Sophocles had done so.

Of the date of the play nothing certain is known, nor even whether it preceded or followed the play of Sophocles⁹. Inferences however have been drawn from political allusions, for which see the note on v. 1347. In the order of the tragedies relating to Troy, it is clear from v. 1280 that it must be considered as immediately following the *Helena*.

As Von Schlegel "cannot see for what end Euripides wrote the play at all," it may be well to add, that the moral of it is a very noble and exalted theme; that the criminal indulgence of the passions entails a misery which no external splendour can abate; that the highest virtue is often found in the humblest lot; that, bad as faithlessness is in a wife, and severely censured as it is by the world, it is too often the heartless husband who is the cause of it, although *his* aberrations are only indiscretions, while hers are called crimes.

. ⁹ Blaydes, Introd. to Soph. El. p. 5 (note).

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΥΤΟΥΡΓΟΣ ΜΥΚΗΝΑΙΟΣ.

ΗΛΕΚΤΡΑ.

ΟΡΕΣΤΗΣ.

ΠΥΛΑΔΗΣ *κωφὸν πρόσωπον.*

ΧΟΡΟΣ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΠΡΕΣΒΥΣ.

ΑΓΓΕΛΟΣ.

ΔΙΟΣΚΟΡΟΙ.

ΕΥΡΙΠΙΔΟΥ ΗΛΕΚΤΡΑ.

ΑΥΤΟΤΡΓΟΣ.

ὦ γῆς παλαιὸν Ἄργος, Ἰνάχου ῥοαί,
ὅθεν ποτ' ἄρας ναυσὶ χιλίαις Ἄρη
ἐς γῆν ἔπλευσε Τρωάδ' Ἀγαμέμνων ἄναξ,
κτείνας δὲ τὸν κρατοῦντ' ἐν Ἰλῖα χθονὶ
Πρίαμον, ἑλών τε Δαρδάνου κλεινὴν πόλιν, 5
ἀφίκετ' ἐς τόδ' Ἄργος, ὑψηλῶν δ' ἐπὶ

1. The unhappy position of Electra is described by a countryman, an honest farmer who lives with her nominally as her husband, but through respect for her family has spared her the indignity of having children by him. The death of Agamemnon by his own wife's hand, the usurpation of Aegisthus, his fear of the surviving children and his scheme of marrying the daughter to one in low life, lest her descendants should inherit that noble spirit that would never rest unavenged, are successively explained; and then the speaker anticipates an objection that the sensual may raise against his self-denying virtue, by saying that such persons measure true wisdom by the false standard of their own inclinations.

Ibid. The address to Argos is not followed by any direct reference to it, precisely as the Andromache commences with an appeal to Thebes, and the Alcestis with the mention of Admetus' house, —the object in these cases being either to define the scene of the action, or to fix the hearer's attention on some circumstance in the mind of the speaker. —γῆς, i. e. τῆσδε, or Ἑλληνίδος. The Greek idea of γῆ was pretty nearly the limits of Greek civilization, all others being βάρ-

βαροι, and hardly considered in cases like the present, where all the associations of both the speaker and the audience are centred upon one of the earliest settlements of their own soil. Nauck proposes *πάλαι πολιστὸν Ἄργος*, from Hesych. *πάλαι πόλις τὸ παλαιὸν Ἄργος*. The vulgate is at least much more poetical. Kirchhoff however doubts if Ἄργος is genuine, apparently because it stands in apposition to *ῥοαί*. His conjecture has little to commend it, *ὦ γῆς γάνος παλαιὸν κ.τ.λ.* In fact, Ἰνάχου ῥοαί seems added to show that the district rather than the city is meant; for the countryman (see v. 246) dwelt at some little distance without the walls. The epithet *παλαιὸν* is applied to Argos by Sophocles, *El.* 4.

2. ἄρας Ἄρη, like the customary phrase *αἶρειν στόλον*. Cf. Pers. 791. Agam. 45, *στόλον Ἀργείων χιλιοναῦταν τῆσδ' ἀπὸ χώρας ἦραν*.

4. Ἰλῖα for Ἰλιάδι Bothe. This correction is the more probable, because, as remarked on Alcest. 116, the grammarians were in the habit of introducing adjectival forms in —ας, even against the metre, e. g. Ἀσιὰς for Ἀσίς. Elmsley proposed *ἐν Ἰδαίᾳ χθονί*. Cf. Hec. 325.

ναῶν τέθεικε σκῦλα πλείστα βαρβάρων.
 κάκεϊ μὲν ἡτύχῃσεν· ἐν δὲ δώμασι
 θνήσκει γυναικὸς πρὸς Κλυταιμνήστρας δόλῳ
 καὶ τοῦ Θυέστου παιδὸς Αἰγίσθου χερί. 10
 χῶ μὲν παλαιὰ σκῆπτρα Ταντάλου λιπῶν
 ὄλωλεν, Αἰγισθος δὲ βασιλεύει χθονὸς,
 ἄλοχον ἐκείνου Τυνδαρίδα κόρην ἔχων.
 οὓς δ' ἐν δόμοις ἔλειψ', ὅτ' ἐς Τροίαν ἔπλει,
 ἄρσενά τ' Ὀρέστην θῆλύ τ' Ἠλέκτρας θάλος, 15
 τὸν μὲν πατὴρ γεραιὸς ἐκκλέπτει τροφεὺς
 μέλλοντ' Ὀρέστην χερὸς ὑπ' Αἰγίσθου θανεῖν,
 Στροφίῳ τ' ἔδωκε Φωκίων ἐς γῆν τρέφειν
 ἣ δ' ἐν δόμοις ἔμεινεν Ἠλέκτρα πατρὸς,
 ταύτην ἐπειδὴ θαλερὸς εἶχ' ἥβης χρόνος, 20
 μνηστῆρες ἦτον Ἑλλάδος πρῶτοι χθονός.
 δείσας δὲ μή τῳ παῖδ' ἀριστέων τέκοι
 Ἀγαμέμνονος ποινάτορ', εἶχεν ἐν δόμοις

7. *τέθεικε*. 'He has placed,' for ἀνατέθεικε. The speaker may be supposed to point towards the city, as if to add, 'where they are now to be seen.' This perfect tense is one of the later Attic forms. We may compare the equally rare *παρεῖκεν* in Hel. 1059. Demosthenes uses *ἀφείκα* and *ἀνείκα*, e.g. in pp. 1290, 1292. The true reading perhaps is *ἔθηκε*, which better suits the preceding aorist *ἀφίκετο*.—σκῦλα, inf. 1000. Hec. 1014. τὰ ἀπὸ τῶν πολέμιων ἀννημένα, Photius.—ἐπὶ ναῶν, cf. Androm. 1121.

11. *παλαιὰ σκῆπτρα Ταντάλου*. According to Homer, Il. ii. 104, the sceptre borne by Agamemnon was made by Hephaestus and given first to Pelops, not to his father Tantalus.

13. *ἐκείνου*, 'of that great departed chief.' This is a common use of the word, and is much more emphatic and demonstrative than αὐτοῦ. Cf. 319, 335.

14. *ἔλειψ'*. The old reading was *ἔλιπεν*. Seidler and others give *δόμοισιν ἔλιψ'*, but the imperfect is here quite as appropriate as the aorist, especially when followed by *ἔπλει*. The verse in the Orestes (63), *ἦν γὰρ κατ' οἴκου ἔλιψ', ὅτ' ἐς Τροίαν ἔπλει*, proves nothing, for there the metre requires the aorist.

15. This verse is probably spurious,

because the poet takes care to mention each name below, 17 and 19.

16, 17. *τὸν μὲν—Ὀρέστην*. Compare Hel. 1025, *τὴν μὲν σ' ἔασαι πατρίδα νοστήσαι Κύπριν*.

22. Porson's conjecture (on Med. 5), *παῖδ' ἀριστέων* for *παῖδας Ἀργείων*, and *ποινάτορ'* for *ποινάτορας*, is ingenious; but unfortunately it is not convincing, though on the whole it is sufficiently probable to be adopted, where some alteration is absolutely necessary. There is no real difficulty in *Ἀργείων*, as Bothe shows; for among the suitors there might be some Argive nobles; and these were the persons of whom he naturally had the greatest fear. And *ἀριστεῖς* is hardly the word we should expect Euripides here to have used for 'princes' or 'nobles,' besides that he adds *τῷ γενναίῳ* below, v. 26. Perhaps he wrote *μή τῳ παῖδ' ὑπ' Ἀργείων τέκοι*. Bothe conjectures *ἀπ' Ἀργείων*, like *οὖσ' ἐλευθέρων ἥπο*, Hel. 275. The favourite Greek doctrine, that honour and chivalrous spirit are intimately connected with high birth, is here plainly set forth. See Alcest. 601.

23. *εἶργεν* Nauck, on his own conjecture, for *εἶχεν*, which however may well mean *κατεῖχεν*, *detinebat*.

Αἰγισθος, οὐδ' ἥρμοξε νυμφίῳ τινί.
 ἐπεὶ δὲ καὶ τοῦτ' ἦν φόβου πολλοῦ πλέων, 25
 μή τῃ λαθραίως τέκνα γενναίῳ τέκοι,
 κτανεῖν σφε βουλευσάντος ὠμόφρων ὅμως
 μήτηρ νιν ἐξέσωσεν Αἰγίσθου χερός.
 εἰς μὲν γὰρ ἄνδρα σκῆψιν εἶχ' ὀλωλότα,
 παίδων δ' ἔδεισε μὴ φθονηθεῖη φόνῳ. 30
 ἐκ τῶνδε δὴ τοιόνδ' ἐμηχανήσατο
 Αἰγισθος· ὅς μὲν γῆς ἀπῆλλάχθη φυγὰς
 Ἀγαμέμνονος παῖς, χρυσὸν εἶφ' ὅς ἂν κτάνη,
 ἡμῖν δὲ δὴ δίδωσιν Ἥλέκτραν ἔχειν
 δάμαρτα, πατέρων μὲν Μυκηναίων ἄπο 35
 γεγῶσιν, (οὐ δὴ τοῦτό γ' ἐξελέγχομαι·
 λαμπροὶ γὰρ ἐς γένος γε, χρημάτων δὲ δὴ
 πένητες, ἔνθεν ἡγύγνει' ἀπόλλυται,)
 ὥς ἀσθενεῖ δούς ἀσθενῇ λάβοι φόβον.
 εἰ γάρ νιν ἔσχεν ἀξίωμ' ἔχων ἀνὴρ, 40

24. ἥρμοξε. "Pater dicitur ἀρμόζειν, sc. despondere filiam; sponsus dicitur ἀρμόζεσθαι, ut Herod. v. 32." *Robinson*.

25. πλέων *Matthiae* (as from πλέως) for πλέον.

27. σφε βουλευσάντος *Seidler* for σφ' ἐβουλευσας' or —σαντ', and ὅμως for δ' ὅμως or ἡ δ' ὅμως. This is not the genitive absolute, but seems rather to agree with Αἰγίσθου.

29. εἰς μὲν γὰρ ἄνδρα. She had some sort of excuse for killing her husband, viz. his attachment to Cassandra, or his having sacrificed her child Iphigenia; but to slay her surviving children merely to place her own life in security would have been an invidious act. Compare *inf. v. 1067*.

31. ἐκ τῶνδε, in consequence of this. See *Ion 843*.

32. φυγὰς for φύλαξ was restored in the *ed. princ.* by *Victorius*.

33. χρυσὸν εἶπε, he proclaimed a reward, τῷ ἀποκτείναντι τὸν Ὀρέστην. *Robinson* compares *Herod. vi. 23*, μισθὸς δὲ οἱ ἦν εἰρημικός ὅδε. So also *Phoen. 48*, τὰμὰ κηρύσσει λέχη—ὅστις μάθοι. *Thuc. vi. 60*, τῶν δὲ διαφυγόντων θάνατον καταγρόντες ἐπανεῖπον ἀργύριον τῷ ἀπο-

κτείναντι. The subjunctive κτάνη is used, because the conditions of obtaining the reward are supposed to be still in force, though the proclamation of it was an event long ago passed. It would be easy however to read ὅστις κτάνοι.

36. ἐξελέγχομαι, 'in this respect, certainly, I am not found fault with,' for οὐ τοῦτό γε ὀνειδίζεται ἐμοί.

38. ἡ εὐγένεια, good birth generally, when it has not means to keep up its reputation in men's eyes, falls into neglect and oblivion. The plural πένητες, scil. ἡμεῖς ἐσμέν, is used on account of ἡμῖν above. *Stobaeus, 97, 5*, gives γε μὴν for δὲ δῆ, —a better reading in itself, and adopted by *Kirchhoff* and *Nauck*, but perhaps to be regarded as inferior in authority.—ἐνθεν is ἐξ οὗ, 'from which cause,' as *Matthiae* remarks. *Robinson* well compares *Juv. Sat. iii. 164*,

'Haud facile emergunt, quorum virtutibus obstat
 Res angusta domi.'

39. ἀσθενῇ φόβον, a fear not strong enough to cause him any serious anxiety. Compare with this passage *Soph. El. 965 seqq. inf. 267*.

εὐδοντ' ἂν ἐξήγειρε τὸν Ἀγαμέμνωνος
 φόνον, δίκη τ' ἂν ἦλθεν Αἰγίσθω τότε.
 ἦν οὐποθ' ἀνὴρ ὅδε, σύνοιδέ μοι Κύπρις,
 ἧσυχυνεν εὐνῇ παρθένος δ' ἔτ' ἐστὶ δῆ.
 αἰσχύνομαι γὰρ ὀλβίων ἀνδρῶν τέκνα 45
 λαβὼν ὑβρίζειν, οὐ κατάξιος γεγώς.
 στένω δὲ τὸν λόγοισι κηδεύοντ' ἐμοὶ
 ἄθλιον Ὀρέστην, εἴ ποτ' εἰς Ἄργος μολῶν
 γάμους ἀδελφῆς δυστυχεῖς εἰσόψεται.
 ὅστις δέ μ' εἶναι φησι μῶρον, εἰ λαβὼν 50
 νέαν ἐς οἴκους παρθένον μὴ θιγγάνω,
 γνώμης πονηροῖς κανόσιν ἀναμετρούμενος
 τὸ σῶφρον ἴστω, καὐτὸς αὖ τοιοῦτος ὢν.

ΗΛΕΚΤΡΑ.

ὦ νύξ μέλαινα, χρυσέων ἄστρον τροφέ,
 ἐν ᾗ τόδ' ἄγγος τῶδ' ἐφεδρεῖον κára 55

41. ἐξήγειρε. 'He (the well-born husband) would have aroused the dormant murder of Agamemnon, and *then* (i. e. as an event necessarily consequent) justice would have come to Aegisthus.' Cf. Agam. 337, ἐρηγορὸς τὸ πῆμα τῶν δαυλοτόων γένοιτ' ἂν. Eur. Suppl. 1148, οὕτω κακὸν τόδ' εὐδαι.—Αἰγίσθω may depend either on δίκη or on ἦλθεν. Cf. Prom. 366, ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἄγρυπνον βέλος.

44—6. αἰσχύνειν and ὑβρίζειν are peculiarly used in speaking of rape and adultery. Here there is a similar notion of *disgrace* on account of his inferior station. He regards conjugal rights, which he might legally claim, in the light of a ὕβρις, morally considered, v. 46. It is strange that Nauck should enclose this verse in brackets, with the brief remark "spurius mihi videtur."

47. κηδεύοντα, for κηδεστήν ὄντα. This class of verbs is very commonly both active and neuter. Hec. 1202, κηδεύσων τινὰ, for κῆδος ἐννάψων τινί. So we have in Oed. Col. 750, αἰέ σε κηδεύουσα καὶ τὸ σὸν κára πτωχῷ διαίτη. Cf. Med. 888.

52. ἀναμετρούμενος. A favourite word with Euripides, e. g. Ion 250, 1271. Iph. T. 346. For πονηροῖς Musgrave proposed πονηράς.

53. For αὖ Nauck would read ἂν, which implies an ellipse of εἰ τοιαῦτα πράσσοι. The αὖ however implies retort; *he* is foolish if he thinks the other course is better.—τοιούτος ὢν, i. e. μῶρος, not however in the above sense of *foolish*, but in that of *sensual*, on which see inf. 1035. Ion 545. So σωφρονεῖν is used in a double meaning, Hippol. 1034. It is clear that the poet is himself anticipating an objection that would be raised to the improbability of his story. 'Let not any suppose,' he says, 'that chastity is impossible, merely because the objector himself is unchaste.'

54. Electra, attired in coarse and squalid garments (v. 304), is seen slowly advancing. She carries on her head a water-jar, after the fashion of slaves;—not, as she says, and as her husband hastens to assure her, from the necessity of performing such menial work, but both to exhibit herself before the sight of the gods in her degraded position of life, and to take advantage of the opportunity of disburdening her mind. The custom of outpouring grief to the elements is well known; cf. Soph. El. 86. Med. 57. Iph. T. 43. The time is early morning, as is clear from the mention of νύξ. Compare Antig. 100.

φέρουσα πηγάς ποταμίας μετέρχομαι,
οὐδὲ τι χρείας ἐς τοσόνδ' ἀφιγμένη,
ἀλλ' ὡς ὕβριν δείξωμεν Αἰγίσθου θεοῖς,
γούους τ' ἀφείην αἰθέρ' ἐς μέγαν πατρί.
ἢ γὰρ πανώλης Τυνδαρίς, μήτηρ ἐμῇ, 60
ἐξέβαλέ μ' οἴκων, χάριτα τιθεμένη πόσει·
τεκούσα δ' ἄλλους παῖδας Αἰγίσθω πάρα
πάρεργ' Ὀρέστην κάμει ποιεῖται δόμων.

ΑΤ. τί γὰρ τάδ', ὦ δύστην', ἐμὴν μοχθεῖς χάριν
πόνους ἔχουσα πρόσθεν εὖ τεθραμμένη, 65
καὶ ταῦτ' ἐμοῦ λέγοντος οὐκ ἀφίστασαι ;

ΗΛ. ἐγὼ σ' ἴσον θεοῖσιν ἡγοῦμαι φίλον
ἐν τοῖς ἐμοῖς γὰρ οὐκ ἐνύβρισας κακοῖς.
μεγάλη δὲ θνητοῖς μοῖρα συμφορᾶς κακῆς
ἱατρὸν εὐρεῖν, ὡς ἐγὼ σὲ λαμβάνω. 70
δεῖ δὴ με κακέλευστον εἰς ὅσον σθένω
μόχθου ᾧ πικροφίζουσιν, ὡς ῥᾶον φέρης,
συνεκκομίζειν σοὶ πόνους. ἄλλ' ὃ δ' ἔχεις

59. ἀφείην. So Portus for ἀφίην. This is much better than to read ἀφίην as a continuation of μετέρχομαι, making vv. 57—8 parenthetical, or, with Nauck, enclosing them as spurious, and “versus inepti.” The change from the subjunctive to the optative is abrupt, but not without precedent. Hec. 1138,

ἔδεισα μὴ σοι πολέμιος λειφθεῖς ὁ παῖς
Τροίαν ἀθροίσῃ καὶ ξυνοικίσῃ πάλιν,
γνόντες δ' Ἀχαιοὶ ζῶντα Πριαμίδων
τινα

Φρυγῶν ἐς αἶαν ἀδῖος ἔρειαν στόλον.

Ar. Ran. 23, τοῦτον δ' ὄχλῳ ἵνα μὴ ταλαιπωροῖτο.—πατρί, for my father, i. e. in honour and remembrance of him.

61. χάριτα. A rare form for χάριν, though χάριτας and χάριτες are not uncommon. See Hel. 1378, and for χάριν θέσθαι, Ion 1104, Hec. 1211. Iph. T. 602.

63. πάρεργα ποιεῖται, regards as of secondary importance in the family. She can hardly mean νόθους, as Seidler thinks, for not only would such treatment of her children be obviously false, but it would be proclaiming her own disgrace.

66. καὶ ταῦτα, ‘and besides, do not desist from doing so, though I am always

telling you.’ Dr. Donaldson is perhaps right in classing καὶ ταῦτα, ‘and that too,’ with the objective καίτοι. Certainly Seidler wrongly joins ἐμοῦ λέγοντος ταῦτα. We might paraphrase it thus, καὶ οὐκ ἀφίστασαι, καίπερ ἐμοῦ λέγοντος.

71. ἀκέλευστον, on the principle of οὐ φημι &c., perhaps here means, ‘even though told not to do it.’ For her speech manifestly is an apology for acting contrary to his friendly and considerate injunctions.—μόχθου is the genitive, not depending on μέρος τι, but directly on the verb, as in Rhcs. 281, λόγου δὲ δις τόσου μ' ἐκούφισας. For συνεκκομίζειν see Hipp. 464, πόσους δὲ παῖσι πατέρας ἡμαρτηκόσι συνεκκομίζειν Κύπριν; ‘to assist in bringing to a favourable issue.’ Andr. 1261, τὸ γὰρ πεπωμένον δεῖ σ' ἐκκομίζειν.—ἄλλ' is, here adverbially used, for ἄλλ' ὅσον εἰσι ἐστὶ & ἐξωθεν (sc. ἐν ἀγροῖς) ἔργα ἔχεις. Hermann on Hel. 608 supplies πόνων. There is the same antithesis between τὰ ἔξω and τὰ ἐνδον, in describing the respective duties of husband and wife inverted, in Oed. Col. 339, οἱ μὲν ἄρσενες κατὰ στέγας θακοῦσιν ἰσουργοῦντες, αἱ δὲ σύννομοι τὰξά βίον τροφεία πορσύνουσι αἶψα.

τάξωθεν ἔργα· τὰν δόμοις δ' ἡμᾶς χρεὼν
ἔξεντρεπίζειν. εἰσιόντι δ' ἔργατη 75
θύραθεν ἡδὺ τᾶνδον εὐρίσκειν καλῶς.

ΑΤ. εἴ τοι δοκεῖ σοι, στείχε· καὶ γὰρ οὐ πρόσω
πηγαὶ μελάθρων τῶνδ'. ἐγὼ δ' ἄμ' ἡμέρα
βοῦς εἰς ἀρούρας εἰσβαλὼν σπερῶ γῡας.
ἀργὸς γὰρ οὐδεὶς θεοὺς ἔχων ἀνὰ στόμα 80
βίον δύναιτ' ἂν ξυλλέγειν ἄνευ πόνου.

ΟΡΕΣΤΗΣ.

Πυλάδῃ, σὲ γὰρ δὴ πρῶτον ἀνθρώπων ἐγὼ
πιστὸν νομίζω καὶ φίλον ξένον τ' ἐμοί·
μόνος δ' Ὀρέστην τόνδ' ἐθαύμαζες φίλων,
πράσσονθ' ἂ πράσσω δειν' ὑπ' Αἰγίσθου παθῶν, 85
ὅς μου κατέκτα πατέρα χῆ πανώλεθρος
μήτηρ. ἀφίγμαι δ' ἐκ θεοῦ μυστηρίων
Ἀργεῖον οὐδας, οὐδενὸς ξυνειδότης,
φόνον φονεῦσι πατρὸς ἀλλάξων ἐμοῦ.
νυκτὸς δὲ τῇσδε πρὸς τάφον μολὼν πατρὸς 90

74. Iph. Aul. 740, ἐλθὼν σὺ τάξω
πῶσσε, τὰν δόμοις δ' ἐγώ.

78. ἄμ' ἡμέρα, when the day has fairly
broken; when the sun is up; see v. 54,
and especially v. 102.

79. εἰσβαλὼν. So Iph. T. 261, βοῦς
ὕλοφορβοὺς πόντον εἰσεβάλλομεν.

80. θεοὺς ἔχων κ.τ.λ., while he invokes
the gods, without putting his own shoulder
to the wheel. In the same wise spirit
the poet says, Hel. 756, οὐδεὶς ἐπλούτησ'
ἐμπύροισιν, ἀργὸς ἄν.—βίον ξυλλέγειν, to
collect for himself a subsistence, *victum*
corrādere. A similar sentiment was ex-
pressed in the *Bellerophontes* (frag. 293.
13), but the verse containing the apodosis
is lost;—οἶμαι δ' ἂν ὑμᾶς, εἴ τις ἀργὸς ἄν
θεοῖς εὔχοιτο, καὶ μὴ χειρὶ συλλέγοι
βίον,—. Virgil, Georg. iii. 456, 'me-
liora deos sedet omina poscens.'

82. Electra and her husband have left
the stage, the one to fetch water (cf. v.
140), the other to look after his oxen.
Awayfaring man accompanied by a friend
now appears upon it. It is Orestes, who
has arrived with Pylades on the preceding
night at Argos. He has visited his
father's tomb near Argos, but not dared

to enter the walls of the city, lest he should
be discovered. They retire a little on
one side. Electra is now seen returning
from the spring. Her monody, followed
by commatic verses between herself and
the chorus, closely resembles the scene in
Hel. 165 seqq. Pylades, as in the same
plays of Aeschylus and Sophocles, is a
κωφὸν πρόσωπον, or mute.

84. ἐθαύμαζες, respected, looked up to.
Med. 1144, δέσποινα δ' ἦν νῦν ἀντὶ σοῦ
θαυμάζομεν. One does not see why Nauck
should regard this word as "suspectum."
The poet might have written *ἐθεράπευες*.
Cf. Orest. 222. Iph. T. 314.

87. μυστηρίων. Barnes gives *χρη-*
στηρίων on conjecture. So also Kirchhoff
and Nauck. The poet seems purposely
to have varied the expression for 'an
oracle.' The former word is used, though
in its more common sense of the worship
at Eleusis, in Rhés. 943. Suppl. 173,
470.

89. ἀλλάξων, 'to give in return.' In
Bacch. 53, 'to take in exchange,'—this
latter being more properly confined to the
middle voice.

δάκρυνά τ' ἔδωκα καὶ κόμης ἀπηρξάμην
 πυρᾷ τ' ἐπέσφαξ' αἷμα μηλείου φόνου,
 λαθὼν τυράννους οἱ κρατοῦσι τῆσδε γῆς.
 καὶ τειχέων μὲν ἐντὸς οὐ βαίνω πόδα,
 δυοῖν δ' ἄμιλλαν ξυντιθεὶς ἀφικόμην 95
 πρὸς τέρμονας γῆς τῆσδ', ἵν' ἐκβάλω ποδὶ
 ἄλλην ἐπ' αἶαν, εἴ μέ τις γνοίῃ σκοπῶν
 ζητοῦντ' ἀδελφὴν, φασὶ γάρ νιν ἐν γάμοις
 ζευχθεῖσαν οἰκεῖν, οὐδὲ παρθένον μένειν,
 ὥς συγγένωμαι καὶ φόνου συνεργάτιν 100
 λαβὼν τά γ' εἶσω τειχέων σαφῶς μάθω.
 νῦν οὖν, ἕως γὰρ λευκὸν ὄμμ' ἀναίρεται,
 ἔξω τρίβου τοῦδ' ἵχνος ἀλλαξώμεθα.
 ἣ γάρ τις ἀροτὴρ ἣ τις οἰκέτις γυνή
 φανήσεται νῶν, ἥντιν' ἱστορήσομεν 105
 εἰ τοῦσδε ναίει σύγγονος τόπους ἐμή.
 ἀλλ' εἰσορῶ γὰρ τήνδε προσπόλων τινα
 πηγαῖον ἄχθος ἐν κεκαρμένῳ κάρᾳ
 φέρουσαν· ἐξώμεσθα κακπυθώμεθα
 δούλης γυναικὸς, ἣν τι δεξώμεσθ' ἔπος 110

91. The offering of the *κόμης ἀπαρχαί* is mentioned also in Soph. El. 900. Aesch. Cho. 7. The blood-offering was to propitiate the shade; see on Heracl. 1041. Hel. 547.

94. *βαίνω πόδα*. See on Hec. 53, *περὶ γὰρ ἧδ' ὑπὸ σκηνῆς πόδα*. Inf. 774 and 1172, *βαίνουσιν ἐξ οἴκου πόδα*.

95. *δυοῖν ἄμιλλαν* κ.τ.λ., combining two objects in one journey, viz. to find out my sister and to avenge my father, and to have a means of escape ready in case of being detected. Both these objects he considered would be best gained by retiring to the confines of Argolis. Hence it seems clear that the abode of the *αὐτοσυργὸς* is at some distance from the city.—*ἐκβαλεῖν* is intransitively used, like *ἐμβαλεῖν στρατιᾷ*, 'to invade,' &c. The syntax is *γνοίῃ ζητοῦντα*, should find out by spying that I am in search of my sister; or it may simply mean 'recognize me,' as infra v. 283—5.

98. Kirchhoff proposes *ζητῶ τ'*, Pierson *ζητῶν τ'*. But there is nothing in the vulgate reading to offend. Nauck doubts

if 96—7 are genuine.

99. *οὐδέ*. We might have looked for *μηδέ*, but see on Hel. 835.

100. *συγγένωμαι*, have an interview or conference with her as to the best course of action.—*τὰ εἶσω τειχέων*, viz. the conduct of Clytemnestra and Aegisthus, and the probability of taking vengeance upon them. The *γε* means, that he does not pretend to gain information about the Argives generally, but only how the citizens are disposed to the tyrant.

102. Kirchhoff proposes *ἔω γὰρ λευκὸν ὄμμ' ἐγείρεται*.

103. *ἔξω τρίβου*. See v. 216—7.

104. Hesych. *οἰκέτις· κατοικίδιος*. Theocr. 18, 38, *ὦ καλὰ, ὦ χαρίεσσα κόρα, τὸ μὲν οἰκέτις ἦδη*, i. e. 'a housewife.'

107. *πρόσπολόν τινα* W. Dindorf after Suidler, for *προσπόλων*.—*ἐν κεκαρμένῳ* Dobree for *ἐγκ.*, which it is surprising that editors should so long have allowed to remain, the compounded preposition being here entirely out of place.

110. *ἔπος ἐφ' οἷσι κ.τ.λ.*, information on the object for which &c.

ἐφ' οἷσι, Πυλάδῃ, τήνδ' ἀφίγμεθα χθόνα.

ΗΛ. σύντειν', ὦρα, ποδὸς ὀρμάν' στρ. α΄.

ὦ ἔμβα ἔμβα κατακλαίουσ',

ἰὼ ἰὼ μοί μοι.

ἐγενόμαν Ἀγαμέμνωνος 115

καί μ' ἔτικτε Κλυταιμνήστρα,

στυγνὰ Τυνδάρεω κόρα·

κυκλήσκουσι δέ μ' ἄθλιαν

Ἥλέκτραν πολιῆται.

φεῦ φεῦ τῶν σχετλίων πόνων 120

καὶ στυγεράς ζόας.

ὦ πάτερ, σὺ δ' ἐν Αἰδα

κεῖσαι, σᾶς ἀλόχου σφαγεῖς

112 seqq. Electra, addressing herself, urges her foot to return speedily, for it is time for her to be at home. As she walks along she recounts her woes. She is conscious that the citizens compassionate her; but her father's wretched end ever renews her grief. Then she thinks of her brother, perhaps a slave in some family, far away from his sister. She prays him to return to her aid, and to avenge Agamemnon's death. She then deposits the water-jar, and sings a dirge to the spirit of her father, probably at his tomb represented, as in the Choephoroi, on the stage.

Ibid. σύντεινε. A pace is properly σύντονος when applied to animals under the yoke, which pull together by stepping in time. Hence brisk, active, and without flagging, συντόνῳ χερσὶ, Soph. Trach. 923. Thus the huntsman is said σύντεινεν δρόμημα κυνῶν, Bacch. 872. Compare *ibid.* 1091, συντόνοις δρομήμασι. — ὦρα, scil. ἔστι γάρ. But the reading of Dobree, συντείνειν ὦρα κ.τ.λ., is more probable. Electra seems to mean that the morning is advancing, and her presence at home is needed. Musgrave well compares Ar. Ran. 377 and Eccles. 478 for this use of ἔμβα in hastening a person. The first three lines seem to form a *proodos* of irregular anapaests. The common reading, ὦ ἔμβα, ἔμβα κατακλαίουσα, ἰὼ μοί μοι, is quite unmetrical. The verses following, to v. 212, are for the most part varieties of glyconean, interspersed with occasional dactyls.

116. ἔτικτε Seidler for τέκε, a change demanded by the antistrophic verse. The same critic expunged the gloss κούρα after Ἀγαμέμνωνος. The name Κλυταιμνήστρα is probably interpolated. Nauck would read καί μ' ἔτεκε στυγνὰ στυγνῶς Τυνδαρέου κόρα.

117. Τυνδάρεω W. Dindorf for Τυνδαρέου, the nominative being Τυνδάρεως, not —εος.

118. ἄθλιαν Ἥ., 'Electra the wretched.' Of course ἄθλιαν is not merely an epithet, but stands for the predicate.

119. Hesych. πολιῆται πολῖται, ἀστοί. He is thought to have had this passage in view.

121. ζόας for ζωᾶς W. Dindorf. See on Med. 976. Hec. 1108.

122. Αἰδα Nauck for Αἰδᾶ δῆ.

123. σφαγεῖς. The ellipse of ὑπὸ is barely defended by Orest. 497, πληγῆς θυγατρὸς τῆς ἐμῆς ὑπὲρ κἀρα, where however Hermann reads ὑπαί, i. e. ὑπὸ θυγατρὸς, and Porson, but for the present passage, would have edited θυγατρὸς ἐξ ἐμῆς. It is probable that in both places we should restore the dative of the instrument, σφαγαῖς and πληγαῖς. A third example of this use (for such phrases as φίλων νικώμενος &c., obviously belong to a different idiom) is cited from Soph. Phil. 3, ὦ κρατίστου πατρὸς Ἑλλήνων τραφεῖς Ἀχιλλέως παῖ Νεοπτόλεμε. But there πατρὸς may be in apposition to Ἀχιλλέως, and τραφεῖς regarded as redundant, as in Aesch. Theb. 789, θαρσείτε, παῖδες μητέρων τεθραμμέναι. The pre-

Αἰγίσθου τ', Ἀγάμεμνον.
 ἴθι τὸν αὐτὸν ἔγειρε γόνον. μεσῳδ. 125
 ἄναγε πολὺδακρυν ἄδονάν.
 σύντειν', ὦρα, ποδὸς ὀρμάν' ἀντ. α'.
 ὦ ἔμβα ἔμβα κατακλαίουσ',
 ἰὼ ἰὼ μοί μοι.
 τίνα πόλιν, τίνα δ' οἶκον, ὦ 130
 τλᾶμμον σύγγγονε, λατρεύεις
 οἰκτρὰν ἐν θαλάμοις λιπὼν
 πατρώοις ἐπὶ συμφοραῖς
 ἀλγίσταισιν ἀδελφάν ;
 ἔλθοις τῶνδε πόνων ἐμοὶ 135
 τᾷ μελέᾳ λυτῇρ,
 ὦ Ζεῦ Ζεῦ, πατρί θ' αἱμάτων
 ἐχθίστων ἐπικούρος, Ἄρ-
 γει κέλσας πόδ' ἀλάταν.
 θεὸς τόδε τεῦχος, ἐμῆς ἀπὸ κρατὸς ἐ- στρ. β'. 140
 λοῦσ', ἵνα πατρὶ γόους νυχίους
 ἐπορθρεύσω,

sent passage therefore in fact stands nearly alone as an example of the preposition of the agent being omitted.

125—6. These two verses form a μεσῳδός, a choral division, or interruption of the regular response, which occurs also at v. 150—156. Both are glyconean, with resolved syllables. Electra continues to speak to herself, and says that the same lamentations which she has just uttered for her own case, should be repeated for Agamemnon. On δακρύων ἦδονῃ see Androm. 93.

131. λατρεύειν οἶκον may be compared with οἰκετεῦναι οἶκον in Alcest. 437. In Iph. T. 1115 we have παῖδ' Ἀγαμέμνονιαν λατρεύω, which Seidler well defends by the analogy of θεραπεύειν τινά. Perhaps ἀλατεύεις. Dindorf approves Dobree's proposal, τίν' ἂν οἶκον κ.τ.λ.

133. ἐπὶ συμφ. ἄλγ., to be construed with οἰκτρὰν, seems to mean 'after my father's most sad death.' Seidler explains *ad acerbissimam fortunam*, Bothe, as if for συμφ. συνοῦσαν. There is no doubt that πατρώοις θαλάμοις should be taken together.—ἀδελφάν for the epic ἀδελφεάν is Heath's.

137. αἱμάτων, for φόνου. Like θάνατοι, this word is sometimes used in the plural for a violent death.

140. θεός. Electra cannot say this to herself, because ἐμῆς and not σῆς follows. Dobree would read θῶ. But she probably has some female attendant with her, whom she now addresses. We should have expected θῶμαι, i. e. ἀποθῶμαι. To the same attendant she gives the order δρύπτε κάρᾳ in v. 150, and σὺ μὲν &c. in v. 218, for it is not likely that she should ask the chorus to fly from their accustomed post. This second strophe commences with dactyls, but reverts to glyconics as before. For the feminine κρατὸς Markland cites an epigram from Athen. i. 16, κρατὸς ἐπὶ σφετέρης.

142. ἐπορθρεύσω. W. Dindorf seems to be right in restoring this form for ἐπορθοβοάσω (ἐπορθρ. Reiske). The latter was doubtlessly a gloss, ὀρθρεύειν being here used not in its ordinary sense of 'being early up' (Suppl. 978. Tro. 182), but with an accusative, like πανημερεύειν θιάσους Rhcs. 361, 'to pour out the griefs of the night to the early dawn., Cf. Theocr. λ. 57, τὸν δὲ τεόν, βουκαῖε,

ἱακχὰν, μέλος Ἀΐδα

* Ἀΐδα, πάτερ,

σοὶ κατὰ γᾶς ἐνέπω γόους,

οἷς αἰεὶ τὸ κατ' ἡμαρ

115

διέπομαι, κατὰ μὲν φίλαν

ὄνυχι τεμνομένα δέραν,

χέρα τε κρᾶτ' ἐπὶ κούριμον

τιθεμένα θανάτῳ σῶ.

ἔ ἔ, δρύνπτε κάρα·

μεσφῶδ. 150

οἶα δέ τις κύκνος ἀχέτας

ποταμίους παρὰ χεύμασιν

πατέρα φίλτατον ἀγκαλεῖ,

ὀλόμενον δολίοις βρόχων

ἔρκεσιν, ὥς σέ τὸν ἄθλιον

155

πατέρ' ἐγὼ κατακλαίομαι,

λουτρά πανύσταθ' ὑδρανάμενον χροῖ,

ἀντ. β'.

κοίτα ἐν οἰκτροτάτῃ θανάτου.

ἰὼ μοί μοι

πικρᾶς μὲν πελέκεως τομᾶς

160

σᾶς, πάτερ, πικρᾶς δ'

πρέπει λιμηρὸν ἔρωτα μυθίσδεν τᾷ ματρὶ
κατ' εὐγὰν ὀρθρευοῖσα.

143. The MSS. add αἰοιδᾶν after ἱακχὰν (*ἱακχὰν* Seidler), and give Ἀΐδα but once. Hermann saw that the antistrophe required the word to be repeated here. Matthiae takes αἰοιδᾶν for a gloss; but it is clearly a corruption of Ἀΐδα transposed before μέλος. The initial A is made long contrary to the usual custom.

145. τὸ κατ' ἡμαρ, which Bothe interprets 'daily duties,' taking διέπομαι for διέπω, is probably as inf. 182. Ion 123, for 'daily.' So Plat. Phaedr. p. 240 B, ἐπιτηδεύματων, οἷς τό γε καθ' ἡμέραν ἡδίστοισιν εἶναι ὑπάρχει. W. Dindorf suspects διέπομαι as "verbum neque aliunde cognitum neque aptum huic loco." Nauck also condemns it. If the reading be correct (and the metre does not prove it to be wrong), it would seem to mean 'in which I am ever engaged,' or 'which I pursue to the end' (*persequor*). The active διέπειν, 'to manage,' occurs in Eum. 891, but the use of it is apparently

quite distinct.

149. θανάτῳ σῶ, the dative of the cause. See on Heracl. 475.—ἐπὶ κούριμον for ἀποκ. J. Barnes.

150—6. The *μεσφῶδς*. Nauck regards the antistrophe as commencing with this verse, and marks the loss of not less than nine after 139, the strophe commencing at the third of these lost lines, as he supposes. He thus adds 125, 126 to στρ. α'. The following lines are composed with remarkable uniformity. They are glyconic with the first foot resolved.—On the supposed piety of swans, see Bacch. 1362.

153. ἀγκαλεῖ Seidler for καλεῖ.

157. Here is an instance (if the arrangement is right) of that rare licence, the antistrophe commencing in the middle of a sentence. See Rhes. 351.—κοίτα, cf. Agam. 1496, ὦ μοί μοι κοίταν τάνδ' ἀνελεύθερον, | δολίῳ μόρῳ δαμείς | ἐκ χερσὶς ἀμφιτόμῳ βελέμενφ.

161. Kirchhoff proposes to insert φο-
νίου after πάτερ.

ἐκ Τροῖας ὀδίου βουλᾶς.
οὐ μίτραισι γυνή σε
δέξατ' οὐδ' ἐπὶ στεφάνοις,
ξίφεσι δ' ἀμφιτόμοις λυγρὰν
Αἰγίσθου λῶβαν θεμένα
δόλιον ἔσχευ ἀκοίταν.

165

ΧΟΡΟΣ.

Ἀγαμέμνωνος ὦ κόρα, στρ. γ'.
ἤλυθον, Ἥλεκτρα, ποτὶ σὰν ἀγρότειραν αὐλάν.
ἔμολέ τις ἔμολεν γαλακτοπότας ἀνῆρ
Μυκηναῖος οὐριβάτας 170
ἀγγέλλει δ', ὅτι νῦν τριταί-
αν καρύσσουσιν θυσίαν
Ἀργεῖοι, πᾶσαι δὲ παρ' Ἥ-

162. ὀδίου Herm. for ὁδοῦ. 'Alas too for the intention of returning from Troy, which proved your destruction!' The adjective occurs in ὀδίου κράτος αἰσίου Agam. 104. Here ὀδίου βουλή is virtually a periphrasis for ἄνοδος. Bothe reads βουλαῖς, οὐ μίτραις, σὲ κ.τ.λ., quoting several examples of βουλή used like δόλος, for a plot or trick. The antithesis however is too far-fetched to be probable, to say nothing of the requirements of the metre.

163. μίτραισι γυνή σε is Seidler's slight metrical change for οὐ μίτραις σε γυνή. The meaning is, that his wife did not receive him as a conqueror with chaplets and ribands, but with the sword of Aegisthus. The use of μίτρα here for a victorious wreath or crown is remarkable. It is so used by Pindar, Ol. ix. 84. Isthm. iv. 62. It is a woman's head attire in Hec. 924, and a Bacchic dress in Bacch. 833. The metre here and in v. 165 would more accurately correspond to the antistrophic verses by a slight transposition of words, δέξατ', οὐ στεφάνοις ἐπι, and Αἰγίσθου θεμένα λῶβαν. But the place of the choriambus in a glyconeian verse appears to admit of variation in antithetical verses.—For ἐπι, with, see Bacch. 151.

165. Αἰγίσθου λῶβαν. The order of the words certainly confirms Seidler's interpretation, 'making you the sport of Aegisthus,' i. e. allowing him to insult over the corpse. But on the other hand,

one account represented Clytemnestra as using the sword of Aegisthus, not an axe, as the weapon of destruction. Cf. Choeph. 998, μαρτυρεῖ δέ μοι φάρος τόδ', ὡς ἐβαψεν Αἰγίσθου ξίφος. And in Agam. 1506, his death is called ξιφοδόγητος θάνατος. Thus λῶβαν θεμένα would stand for λωβησαμένη, and ξίφεσιν Αἰγίσθου must be taken together. Kirchhoff places a colon at ἀμφιτόμοις, and reads λυγρὰν δ' Αἰγίσθον λῶβαν θεμένα κ.τ.λ.—ἔσχευ, scil. αὐτὸν, δόλιον ὄντα ἄκ.

167. The chorus now first enters the orchestra. They come to invite Electra to take part in a festival about to be celebrated in honour of the Argive goddess Hera. She declines on account of her grief, her poor attire, and her want of interest in the amusements of the city.—The metre of v. 168 is an unusual form of glyconeian, the next a dochmiac with a glyconeian termination. The antistrophic verses have a slight syllabic variation.—γαλακτοπότας, a herdsman, one who lives on the produce of his own cattle. Nauck calls this epithet 'absurdum.'

170. This verse is a pure glyconeian polyschematic, like Hec. 632. W. Dindorf is clearly right in οὐριβάτας for οὐριβάτας. See inf. 210.

171. τριταίαν, i. e. that this is the third day of the feast. The context seems to indicate that this was the day on which married women took some special part in the festival.

ραν μέλλουσι παρθενικαὶ στείχειν.

ΗΛ. οὐκ ἐπ' ἀγλαΐαις, φίλαι, 175

θυμὸν, οὐδ' ἐπὶ χρυσέοις

ὄρμοισιν πεπόταμαι

τάλαιν', οὐδὲ στᾶσα χοροῖς

'Αργείαις ἅμα νύμφαις

ἐλικτὸν κρούσω πόδ' ἐμόν. 180

δάκρυσι νυχεύω, δακρύων δέ μοι μέλει

δειλαίᾳ τὸ κατ' ἄμαρ.

σκέψαι μου πιναρὰν κόμαν

καὶ τρύχῃ τὰδ' ἐμῶν πέπλων,

εἰ πρέποντ' Ἀγαμέμνονος 185

κούρα τᾷ βασιλείᾳ

Τροίᾳ θ', ἃ τοῦμοῦ πατέρος

μέμναται ποθ' ἀλοῦσα.

ΧΘ. μεγάλα θεός· ἀλλ' ἴθι, 190

καὶ παρ' ἐμοῦ χρῆσαι πολύπηνα φάρεα δῦναι,

χρύσεά τε χάρισαι προσθήματ' ἀγλαΐας.

177. ὄρμοισιν πεπ., for the reading of the ed. princeps ὄρμοις ἐκπ., has been restored by Seidler from the Florence MS. Hesychius may refer to this place, ἐκπεπότῃμαι ἐκπέπληγμαι. The compound is perhaps less apt; at least in Theocritus, ii. 19, πᾶ τὰς φρένας ἐκπεποτάσαι implies the flying away from one's senses. Seidler compares Nub. 319, ἡ ψυχὴ μου πεπότῃται.

178. χοροῖς for χοροὺς Seidler, who cites Iph. Taur. 1142, χοροῖς δὲ σταίην. The MS. gives χοροὺς στᾶσα, Nauck ιστάσα χοροὺς with ed. princ.—ἐλικτὸν, cf. Tro. 3, κάλλιπτον ἱχθυὸς ἐξελίσσουσιν ποδός.—πόδ' ἐμόν Canter for πόλεμον. Herc. F. 1303, χορευέτω δὴ Ζηνὸς ἡ κλεινὴ δάμαρ, κρούουσ' Ὀλύμπου δίων ἀρβύλῃ πέδον.

181. χορεύω for χεύω Porson. νυχεύω Kirchhoff and Nauck after Hermann. The probable cause of the error has been pointed out on Ion 189.—τὸ κατ' ἄμαρ, sup. v. 145.

185. εἰ πρέποντ' Reiske for εἰ πέρ ποτ'.—The τρύχῃ or rags of Euripides' characters are well enough known from Ar. Ach. 418. See inf. 501.

186. κούρα' σται Nauck, which is very

inelegant.

187. The old reading, τᾷ Τροίᾳ θ' ἃ μου πατέρος, which is faulty on account of the article, was corrected by L. Dindorf. Barnes gives ἃ Τροίᾳ θ' ἃμοῦ πατέρος κ.τ.λ., commencing a new sentence.

189. μεγάλα θεός. She (Hera) is a great goddess, and her worship is not lightly to be set aside. Go therefore and take as a loan (borrow) from me embroidered garments to wear. This was evidently the custom on great festivals. So in Theoc. ii. 74, Simaetha goes to the show ἀμφιστεϊλαμένα τὰν ξυστίδα τὰν Κλεαρίστας.

192. χάρισαι. 'Accept as a favour golden appendages to your dress.' *Gratis accipe*, as Barnes' marginal version interprets it. It seems rash to read χάρισιν with Musgrave: the poet probably gave to χαρίσασθαι an unusual sense, but one sufficiently defined by χρῆσαι. Nor is χάρισιν ἀγλαΐας, 'the grace of beauty,' a very satisfactory combination. The chorus offer trinkets as an additional ornament to a fine dress, χλιδῇ, τρυφῇ, κόσμος &c., being similar in meaning to ἀγλαΐα. Cf. v. 175. We might also explain χάρισαι 'indulge in,' σσεαυτῇ being supplied. The

δοκεῖς τοῖσι σοῖς δακρύοις,
μὴ τιμῶσα θεοὺς, κρατή-
σειν ἐχθρῶν ; οὔτοι στοναχαῖς, 195
ἀλλ' εὐχαῖσι θεοὺς σεβί-
ζουσ' ἔξεις εὐαμερίαν, ᾧ παῖ.

ΗΔ. οὐδεὶς θεῶν ἐνόπας κλύει
τᾶς δυσδαίμονος, οὐ παλαι-
ῶν πατρὸς σφαγιασμῶν. 200
οἶμοι τοῦ τε καπφθιμένου
τοῦ τε ζῶντος ἀλάτα,
ὅς που γὰρ ἄλλαν κατέχει
μέλεος ἀλαίνων ποτὶ θῆσσαν ἐστίαν,
τοῦ κλεινοῦ πατρὸς ἐκφύς. 205
αὐτὰ δ' ἐν χερνῆσι δόμοις
ναίω ψυχὰν τακομένα
δωμάτων πατρώων φυγὰς,
οὐρείας ἀν' ἐρίπνας. 210
μάτηρ δ' ἐν λέκτροις φονίοις
ἄλλω σύγγαμος οἰκεῖ.

argument which they use is this, that by paying honour to the festivals of the gods Electra is more likely to gain their favour than by tears and sighs.

196. εὐχαῖσι θεοὺς Seidler, Matthiae, for εὐχαῖς τοῖς θεοῖς γε. W. Dindorf gives in his text εὐχαῖς θεοὺς σὺ σεβίζουσ', where the σὺ, being unemphatic, is untenable. On the correspondence of this verse with the strophe, see on 163.

199. παλαιῶν σφαγιασμῶν. The sacrifices formerly offered by Agamemnon. The genitive follows the accusative after κλύει, which is not surprising, since the former case always implies an ellipse of φθόγγον or φωνήν. Nauck thinks παλαιῶν corrupt. See on 287.

201. καπφθιμένου. On this Aeolicism see Suppl. 984. The old reading τοῦ καταφθιμένου was corrected by Elmsley. The necessity of the correction may however be questioned, since καταφθιμένου perfectly satisfies the metre. Agamemnon the murdered and Orestes the exile are of course meant.

204. ποτὶ θῆσσαν ἐστίαν. Whether she means 'as a servant at another's

table,' or 'entertained only with the fare of a slave,' is not quite clear; but the latter is probable; compare θῆσσαν τράπεζαν αἰνέσαι, Alcest. 2, and πρὸς πλουσίαν τράπεζαν Ἰζουσα, Hel. 295.

206. ἐν χ. δόμοις, in the house of a working man, an αὐτουργός, i.e. a poor house.—φυγὰς, perhaps φυγαῖς, the long syllable being better suited to the metre. On the ᾧ in πατρώος see Alcest. 249. Bothe gives πατρίων.

210. ἀν' ἐρίπνας, which is doubtless a gloss. Cf. v. 489. Hesychius and Photius, ἐρίπναι αἱ ἀπερρωγυῖαι πέτραι. The former also has ἐρίπνας ὑψηλὰ ὄρη. Phoen. 1167, ὥστ' ἐπάλξεων λιπεῖν ἐρίπνας φυγάδας. Translate, 'in the mountain fastnesses.' The settlements of the pastoral Greeks were often in the mountains for the sake of security. Plato, Theact. p. 174 D, ἀπαίδευτον ὑπὸ ἀσχολίας οὐδὲν ἤττον τῶν νομέων τὸν τοιοῦτον ἀναγκαῖον γενέσθαι, σηκὸν ἐν ὄρει τὸ τεῖχος περιβεβλημένον. This explains γαλακτοπότας ἀνὴρ οὐριβάτας in v. 170. Compare Ἀργείων ὄρεων inf. v. 700.

211. φονίοις Barnes for φόνιος.

- ΧΟ. πολλῶν κακῶν Ἑλλήσιν αἰτίαν ἔχει
σῆς μητρὸς Ἑλένη σύγγονος δόμοις τε σοῖς.
- ΗΛ. οἶμοι, γυναῖκες· ἐξέβην θρηνημάτων· 215
ξένοι τινὲς παρ' οἶκον οἶδ' ἐφεστίους
εὐνάς ἔχοντες ἐξανίστανται λόχου
φυγῇ, σὺ μὲν κατ' οἶμον, ἐς δόμους δ' ἐγώ,
φῶτας κακούργους ἐξαλύζωμεν ποδί.
- ΟΡ. μὲν, ὦ τάλαινα· μὴ τρέσῃς ἐμὴν χέρα. 220
ΗΛ. ὦ Φοῖβ' Ἀπολλον, προσπίτνω σε μὴ θανεῖν.
- ΟΡ. ἄλλους κτάνοιμι μᾶλλον ἐχθίους σέθεν.
- ΗΛ. ἄπελθε, μὴ ψαῦ' ὦν σε μὴ ψαύειν χρεῶν.
- ΟΡ. οὐκ ἔσθ' ὅτου θίγοιμ' ἂν ἐνδικώτερον.
- ΗΛ. καὶ πῶς ξιφήρης πρὸς δόμοις λοχᾶς ἐμέ; 225
ΟΡ. μείνας' ἄκουσον, καὶ τάχ' οὐκ ἄλλως ἐρεῖς.
- ΗΛ. ἔστηκα· πάντως δ' εἰμὶ σή· κρείσσων γὰρ εἶ.
- ΟΡ. ἤκω φέρων σοι σοῦ κασιγνήτου λόγους.
- ΗΛ. ὦ φίλτατ', ἄρα ζῶντος, ἢ τεθνηκότος;
- ΟΡ. ζῇ· πρῶτα γάρ σοι τᾶγάθ' ἀγγέλλειν θελω. 230

213. αἰτίαν ἔχει, Helen has to bear the blame of being the cause of many woes to the Hellenes.

215. Electra here perceives the two strangers (Orestes and Pylades) lurking by the side of the way (ἔξω τρίβου, v. 103). They have just risen, and having heard the preceding lamentations of Electra, are satisfied that she is the very person they are seeking. She however, believing them to be robbers, is about to fly into her house, but is arrested by the hand of her brother.—ἐφεστίους, close to the house, i. e. with evil intentions against it.

218. σὺ μὲν. This can hardly be addressed to the chorus, whom just before she had collectively called γυναῖκες. It refers rather to the attendant; see on v. 140.—κατ' οἶμον, 'along the road,' ἢ ὁδὸς φέρει.—For the tautology φυγῇ—ποδί, Dindorf refers to Orest. 1468, φυγᾷ δὲ ποδί τὸ χρυσοσάνδαλον | ἵχνος ἔφερεν ἔφερεν.

220. ἐμὴν χέρα, emphatic; 'mine is not the hand to be feared.'

222. κτάνοιμι, i. e. κτανεῖν θέλω. Dindorf and Nauck give κτάνοιμ' ἂν, the MS. Flor. having ἂν κτάνοιμι. Bothe judges

the ἂν to be the interpolation of a grammarian.

223. μὴ ψαῦε. So complete was the retirement of a married woman, that even to take her hand in public was regarded as a liberty. Hence the surprise of Achilles, when requested by Clytemnestra to shake hands, in Iph. A. 833, τί φῆς; ἐγώ σοι δεξιάν; αἰδοίμεθ' ἂν Ἀγαμέμνον', εἰ ψαύοιμεν ὦν μὴ μοι θέμις. Cf. inf. 344.

225. ξιφήρης, sword-in-hand; Ion 1153. Rhcs. 713, ξιφήρης κρύφιος ἐν πέποις.—ἐμέ for ἐμοῖς is the reading of Dindorf and Matthiae from a var. lect. in one MS. Cf. Alceste. 846, κἄνπερ λοχήσας αὐτὸν ἐξ ἔδρας συθεῖς μάρψω. Photius, λοχῶντες· ἐνεδρεύοντες. The meaning of καὶ πῶς is, as usual, objective: 'Well but, if you were a friend, you would not,' &c.—ἐμέ, emphatic perhaps;—'what do you want with me?'

226. οὐκ ἄλλως ἐρεῖς, ὁμολογήσεις ἐμέ ἐνδίκως σοῦ ψαύειν.

227. πάντως, whether I fly or not; or, whether you have a right over me or not.

228. κασιγνήτου. Not from your brother, but 'tidings about him.' This idiom is illustrated on Ion 929. Inf. 347.

- ΗΛ. εὐδαιμονοίης, μισθὸν ἡδίστων λόγων.
 ΟΡ. κοινῇ δίδωμι τοῦτο νῶν ἀμφοῖν ἔχειν.
 ΗΛ. ποῦ γῆς ὁ τλήμων τλήμονας φυγὰς ἔχων ;
 ΟΡ. οὐχ ἓνα νομίζων φθείρεται πόλεως † νόμον.
 ΗΛ. οὐ πού σπανίζων τοῦ καθ' ἡμέραν βίου ; 235
 ΟΡ. ἔχει μὲν, ἀσθενὴς δὲ δὴ φεύγων ἀνὴρ.
 ΗΛ. λόγον δὲ δὴ τίν' ἤλθες ἐκ κείνου φέρων ;
 ΟΡ. εἰ ζῆς, ὅπως τε ζῶσα συμφορᾶς ἔχεις.
 ΗΛ. οὐκοῦν ὀρᾶς μου πρῶτον ὡς ξηρὸν δέμας.
 ΟΡ. λύπαις γε συντετηκὸς, ὥστε με στένειν. 240
 ΗΛ. καὶ κράτα πλόκαμόν τ' ἐσκυθισμένον ξυρῶ.
 ΟΡ. δάκνει σ' ἀδελφὸς ὃ τε θανὼν ἴσως πατήρ.
 ΗΛ. οἶμοι, τί γάρ μοι τῶνδ' ἐστὶ φίλτερον ;
 ΟΡ. φεῦ φεῦ τί δαὶ σὺ σῶ κασιγνήτῳ δοκεῖς ;
 ΗΛ. ἀπὼν ἐκείνος, οὐ παρὼν ἡμῖν φίλος. 245
 ΟΡ. ἐκ τοῦ δὲ ναίεις ἐνθάδ' ἄστεως ἐκάς ;
 ΗΛ. ἐγγημάμεσθ', ὦ ξεῖνε, θανάσιμον γάμον.
 ΟΡ. ὦμωξ' ἀδελφὸν σόν. Μυκηναίων τινί ;

231. μισθόν. The accusative in apposition to the sentence, which is peculiarly the case with words implying reward or punishment, &c. See on Alcest. 7. Hel. 77. Rhes. 948, καὶ τῶνδε μισθὸν παῖδ' ἔχουσ' ἐν ἀγκάλας θρηνῶ.

232. δίδωμι, i. e. οὐ μόνος ἐμαυτῷ δέχομαι τὸ χαίρειν.

234. φθείρεται, he is a wanderer. See Hel. 766. For νόμον Dio Chrysost. xiii. p. 254, gives τόπον, and in the preceding v. ἔχει for ἔχων, as also σπανίζει for σπανίζων. If νόμον be right (and Bothe cites νόμους νομίζειν from Lucian), the sense seems to be νόμους οὐ μιᾶς πόλεως, taking up the customs and habits of different states as he visits them. Kirchhoff and Nauck however adopt τόπον.

238. ὅπως—συμφορᾶς Elmsley for ὅπου—συμφορᾶς (so Bothe). The construction is the same as Hel. 313, πῶς δ' εὐμενείας τοισιδ' ἐν δόμοις ἔχεις; Inf. 751, πῶς ἀγῶνος ἤκομεν; Though we might join ὅπου ζῶσα, and regard the whole phrase as equivalent to ὅπου ἔθλιον τρίβεις βίον. Nevertheless, as ὅποι, ὅπου, ὅπως, &c., are frequently confused, and also the singular and plural cases of the

word συμφορὰ (see on Rhes. 806), and as the sense is greatly improved by the above emendation, it seems advisable to admit it, especially as the reply of Electra strongly confirms it. Kirchhoff and Nauck read ὅπου—συμφορᾶς.

239. ξηρὸν, opposed to λιπαρὸν, sleek. The phrase originated in the custom of anointing, which however was perhaps confined to males, for the practice of the palaestra; for Theocritus speaks of Spartan maids as χρυσαιμένας ἀνδριστῇ, Id. xviii. 23.—συντετηκὸς Reiske for —as.

241. ἐσκυθισμένον, ἡκισμένον. See on Tro. 1026, where κράτ' ἀπεσκυθισμένην occurs. Theognis 827, ἀλλ' ἄγε δὴ, Σκύθα, κείρε κόμην, ἀπόπαυε δὲ κῶμον.

244. τί δοκεῖς; i. e. οὐ καὶ σὺ φιλτάτῃ δοκεῖς τῷ ἀδελφῷ; The reply is, 'he shows his affection by his absence,' not, as he ought, by his presence in my troubles. Robinson gives τί δ' αὖ σὺ κ.τ.λ., which is not improbable.

246. ἐκ τοῦ. Compare the use of ἐκ τῶνδε, v. 31. Cf. Hel. 92.

247. θανάσιμον. She appears to mean, a marriage accepted only as an alternative for death. For in v. 27 she asserts that Aegisthus had wished to kill her.

- ΗΛ. οὐχ ὧ πατήρ μ' ἤλπιζεν ἐκδώσειν ποτέ.
 ΟΡ. εἴφ', ὡς ἀκούσας σῶ κασιγνήτῳ λέγω. 250
 ΗΛ. ἐν τοῖσδ' ἐκείνου τηλορὸς ναῖω δόμοις.
 ΟΡ. σκαφεύς τις ἢ βουφορβὸς ἄξιος δόμων.
 ΗΛ. πένης ἀνὴρ γενναῖος ἔς τέ μ' εὐσεβής.
 ΟΡ. ἡ δ' εὐσέβεια τίς πρόσσεστι σῶ πόσει ;
 ΗΛ. οὐπώποτ' εὐνῆς τῆς ἐμῆς ἔτλη θιγεῖν. 255
 ΟΡ. ἄγνευμ' ἔχων τι θείον, ἢ σ' ἀπαξιῶν ;
 ΗΛ. γονέας ὑβρίζειν τοὺς ἐμοὺς οὐκ ἡξίου.
 ΟΡ. καὶ πῶς γάμον τοιοῦτον οὐχ ἥσθη λαβών ;
 ΗΛ. οὐ κύριον τὸν δόντα μ' ἡγεῖται, ξένε.
 ΟΡ. ξυνῆκ'. Ὅρεσστη μή ποτ' ἐκτίσῃ δίκην. 260
 ΗΛ. τοῦτ' αὐτὸ ταρβῶν, πρὸς δὲ καὶ σῶφρων ἔφυ.
 ΟΡ. φεῦ·
 γενναῖον ἄνδρ' ἔλεξας, εὖ τε δραστήον.
 ΗΛ. εἰ δὴ ποθ' ἤξει γ' ἐς δόμους ὁ νῦν ἀπών.
 ΟΡ. μήτηρ δέ σ' ἡ τεκοῦσα ταῦτ' ἠνέσχετο ;
 ΗΛ. γυναιῖκες ἀνδρῶν, ὦ ξέν', οὐ παίδων, φίλαι. 265
 ΟΡ. τίνος δέ σ' οὐνεχ' ὑβρισ' Αἰγισθος τάδε ;
 ΗΛ. τεκεῖν μ' ἐβούλετ' ἀσθενῇ, τοιῶδε δούς.

249. οὐχ ὡς ed. princ. There is another reading οὐχ ὧ, which would mean Castor, inf. 312, and this, as the reading of the MS., is preferred by Kirchhoff and Nauck.

251. τηλορός. W. Dindorf approves the suggestion of Seidler, τῇλ' ὅρος ναῖω, i. e. ναῖω ὅρος τῇλε ἄσπεως. The form of the adjective elsewhere is τηλορός, Orest. 1325, Prom. 1; but Matthiae compares ὅμορος, so that analogy is in favour of the received reading.—ἐκείνου δόμοις, viz. the husband alluded to in v. 247. Or perhaps ἐκείνου τηλορός, 'far away from that dear absent brother.'

252. ἄξιος δόμων. Some common labourer is the fit person to inhabit such a house as this. Hel. 69, Πλούτου γὰρ οἶκος ἄξιος προσεικέναι.

253. γενναῖος, of good birth, though poor. Cf. Hel. 728, ἐγὼ μὲν εἶην, κεί πέφυκ' ὅμως λάτρισ, ἐν τοῖσι γενναίοισιν ἡριθμημένος δούλοισι. Or. 870, πένητα μὲν, χρῆσθαι δὲ γενναῖον φίλοις.

256. ἄγνευμα κ.τ.λ. 'Is it because he is under a vow of virginity to the gods, or

because he disdains you?' The old reading ἀναξίων was corrected by Schaefer. So Eum. 345, Ζεὺς γὰρ αἵματοσταγὲς ἀξιόμισον ἔθνος τόδε λέσχας ἄς ἀπηξιώσατο. The other, in the sense of ἀνάξιον νομίζων, is contrary to analogy, though Robinson retains it without suspicion.

259. κύριον. He does not consider that Aegisthus (cf. v. 34) had a right to dispose of me in marriage. The father being dead, the right of bestowing her hand would legally have devolved on Orestes. Seidler compares Iph. A. 703, Ζεὺς ἡγγύησε, καὶ δίδωσ' ὁ κύριος. Barnes here well remarks, "Hic iterum prudentissimus poeta oeconomiae suae fabulae consulit, et rationes accumulatur, quare probabile videatur, cur Colonus Regiae Virgini castitatem non eripuerit."

265. ἀνδρῶν. The inference is, that she listened to the persuasions of Aegisthus more than to those of Electra.

267. ἀσθενῇ, opposed to δυνατὸν, one of no political influence or importance. Compare v. 39.

- OP. ὥς δῆθε παῖδας μὴ τέκοις πωινάτορας ;
 ΗΛ. τοιαῦτ' ἐβούλευσ', ὦν ἐμοὶ δοίῃ δίκην.
 OP. οἶδεν δέ σ' οὔσαν παρθένον μητρὸς πόσις ; 270
 ΗΛ. οὐκ οἶδε· σιγῇ τοῦθ' ὑφαιρούμεσθά νιν.
 OP. αἶδ' οὖν φίλαι σοι τούσδ' ἀκούουσιν λόγους ;
 ΗΛ. ὥστε στέγειν γε τὰμὰ καὶ σ' ἔπη καλῶς.
 OP. τί δῆτ' Ὀρέστης πρὸς τὰδ', Ἄργος ἦν μόλη ;
 ΗΛ. ἦρου τόδ' ; αἰσχρὸν γ' εἶπας· οὐ γὰρ νῦν ἀκμή ; 275
 OP. ἐλθὼν δὲ δὴ πῶς φονέας ἂν κτάνοι πατρός ;
 ΗΛ. τολμῶν ὑπ' ἐχθρῶν οἱ' ἐτολμήθη πατὴρ.
 OP. ἦ καὶ μετ' αὐτοῦ μητέρ' ἂν τλαίης κτανεῖν ;
 ΗΛ. ταῦτῳ γε πελέκει τῷ πατὴρ ἀπώλετο.
 OP. λέγω τὰδ' αὐτῷ, καὶ βέβαια τὰπὸ σοῦ ; 280
 ΗΛ. θάνοιμι μητρὸς αἵμ' ἐπισφάξας' ἐμῆς.
 OP. φεῦ·

268. δῆθε. Elmsley, doubting this as ἅπαρ λεγόμενον, proposed to read ὡς παῖδα δῆθεν. W. Dindorf thinks the correction probable, πωινάτορας for —ρα occurring in like manner v. 23. Like πρόσθε, πάροιθε, τηλόθε, &c., the double form both in —εν and —ε seems to have been allowed for metrical convenience. “Εἰρωνικῶς haec Orestes, ut qui Aegisthi consilia irrita se facturum speret.” Bothe. —Hesych. πωινάτορας· τιμαρούς.

272. φίλαι, scil. οὔσαι. ‘Well, now, are these ladies your friends (i. e. πισταί) who are listening to the present conversation?’

273. στέγειν. Not simply ‘to conceal,’ but ‘to keep safe.’ The word properly means ‘to be water-tight.’ Cf. Herc. 880. Trach. 596, μόνον παρ’ ὑμῶν εὐ στεγοίμεθ', ὡς σκότῳ κἂν αἰσχροῖς πράσσης, οὐποτ' αἰσχύνην πεσεῖ.—καὶ σ' ἔπη for καὶ τὰ σὰ ἔπη. For the omission of the article see Hel. 14; for the elision Suppl. 456. Before Orestes converses on the possibility of slaying their enemies, he ascertains whether the chorus are faithful to his cause.

274. The common reading, τί δῆτ' Ὀρέστης, πρὸς τὸδ' Ἄργος ἦν μόλη; appears to require correction. The meaning should be, τί ποιήσει πρὸς τὰδε; ‘What does he intend to do in reference to this business, should he return to Argos?’ Cf. Iph. T. 533, ὦ πότνι, ὡς

εὐ· τί γὰρ ὁ Λαέρτηος γόνος ; ib. 543, τί δ' ὁ στρατηγὸς, δὴ λέγουσ' εὐδαιμονεῖν ;—‘Do you ask?’ replies Electra. ‘I am ashamed of you (i. e. if you doubt his return). Is it not now or never the time for action?’ i. e. ‘he will slay them, of course.’ The phrase πρὸς ταῦτα is often so used, e. g. Prom. 1013, 1051.

277. τολμῶν κ.τ.λ. ‘By venturing the same that was ventured against his father by his enemies.’ A similar use is Hipp. 794, μὴν Πιτθέως τι γῆρας εἰργασται νέον ; ‘Has the old Pittheus had any harm done to him?’

280. λέγω κ.τ.λ. ‘Should I say this to him, and that you are staunch?’ (or, ‘that your part in the action is resolved on.’) So Ar. Ran. I, εἶπω τι τῶν εἰσθότων ; Inf. v. 377, ἀλλ' εἰς ὅπλ' ἔλθω ; Electra as yet regards the stranger as one who has brought a message from Orestes, and who will carry back her reply. Cf. v. 237.

281. θάνοιμι, i. e. θανεῖν θέλω, εἰοίμη ἐμὴ. So Aesch. Cho. 430, ἔπειτ' ἐγὼ νοσφίσας ὀλοίμην.—ἐπισφάξας has its proper sense, as in v. 92, to sacrifice the mother over the body of the husband. So Herc. F. 995, χωρεῖ τρίτον θυμ' ὡς ἐπισφάξων δυοῖν. The remark may seem superfluous; but such notes as the following (in Robinson's edition) only mislead;—“ἐπισφάξας, i. e. θύσας, quo sensu supra accipitur v. 92.”

- εἴθ' ἦν Ὀρέστης πλησίον κλύων τάδε.
 ΗΛ. ἀλλ', ὦ ξέν'. οὐ γνοίην ἂν εἰσιδούσά νιν.
 ΟΡ. νέα γὰρ, οὐδὲν θαῦμ', ἀπεξεύχθης νέον.
 ΗΛ. εἰς ἂν μόνος νιν τῶν ἐμῶν γνοίῃ φίλων. 285
 ΟΡ. ἄρ' ὃν λέγουσιν αὐτὸν ἐκκλέψαι φόνου ;
 ΗΛ. πατρός γε παιδαγωγὸς ἀρχαῖος γέρων.
 ΟΡ. ὁ κατθανὼν δὲ σὸς πατὴρ τύμβου κυρεῖ ;
 ΗΛ. ἔκυρσεν ὡς ἔκυρσεν, ἐκβληθεὶς δόμων.
 ΟΡ. οἴμοι, τόδ' οἶον εἶπας. αἴσθησις γὰρ οὖν 290
 κᾶκ τῶν θυραίων πημάτων δάκνει βροτούς.
 λέξον δ', ἵν' εἰδὼς σῶ κασιγνήτῳ φέρω
 λόγους ἀτερπεῖς, ἀλλ' ἀναγκαίους κλύειν.
 ἔνστι δ' οἶκτος, ἀμαθία μὲν οὐδαμοῦ,
 σοφοῖσι δ' ἀνδρῶν· καὶ γὰρ οὐδ' ἀξήμιον 295
 γνώμην ἐνείναι τοῖς σοφοῖς λίαν σοφὴν.
 ΧΟ. καγὼ τὸν αὐτὸν τῷδ' ἔρον ψυχῆς ἔχω.
 πρόσω γὰρ ἄστεως οὔσα τὰν πόλει κακὰ
 οὐκ οἶδα, νῦν δὲ βούλομαι καγὼ μαθεῖν.
 ΗΛ. λέγοιμ' ἂν, εἰ χρή. χρὴ δὲ πρὸς φίλον λέγειν 300

287. πατρός γε κ.τ.λ. 'Aye, the old man who in former days was my father's keeper,' i. e. the slave who took care of him as a boy, for ἀρχαῖος merely means ὁ πρὶν ὢν κ.τ.λ. See inf. 853.

291. κᾶκ τῶν θ., resulting from the misfortunes even of others than ourselves. Dobree reads καὶ for κακ. Cf. θυραίων ἔλβον in Agam. 810.

294. οἶκτος. 'Relate,' says Orestes, 'the whole circumstances of your present position, and be assured that the narrative will meet with compassion from one who is not churlish and ignorant, but well instructed.' This idea, that the wise are more capable of pity, is also given in Heracl. 458, where see the note. Hence it was that εὐγνώμων came to mean 'good-natured,' and ἀγνώμων 'brutal.' Orestes seems to say this of himself, by way of soliloquy, not as wishing to represent either the supposed stranger, or the supposed brother, as peculiarly susceptible to pity.

295. καὶ γὰρ Bothe with Stobaeus, 3, 27. W. Dindorf gives οὐ γὰρ οὐδ' with the MSS., but this is not an Attic combi-

nation in the sense of οὐδὲ γὰρ, though conversely a few examples of οὐδὲ—οὐ (ne—quidem) occur, on which see Aesch. Pers. 431. There is an ellipse of this kind; ('Not that too much wisdom is an aid to sympathy,) for even the educated may be too clever.' Against ἡ λίαν σοφία the poet speaks in Med. 296, 305. Hipp. 640.

297. καγὼ κ.τ.λ. The chorus enforces the request of Orestes, to hear the narrative of her sufferings from herself, on the ground that they reside too far from the city to have heard much news about the royal household.

300. The following βῆσις of Electra is in the poet's best style. It is at once natural, pathetic, and full of the energy of indignation. She contrasts her own squalid and neglected condition with the wealth and almost eastern grandeur of her guilty mother, and the proud and insolent security of the usurper Aegisthus with the dishonoured tomb of Agamemnon. That Euripides was fond of dwelling on mere personal discomfort, and not only on mental griefs, is not, of course,

τύχας βαρείας τὰς ἐμὰς κἀμοῦ πατρός.
 ἐπεὶ δὲ κινεῖς μῦθον, ἰκετεύω, ξένε,
 ἄγγελλ' Ὀρέστη τὰμὰ κἀκείνου κακὰ,
 πρῶτον μὲν οἷοις ἐν πέπλοις αὐλίζομαι,
 πίνῳ θ' ὅσῳ βέβριθ', ὑπὸ στέγαισί τε 305
 οὔοισι ναίω βασιλικῶν ἐκ δωμάτων,
 αὐτὴ μὲν ἐκμοχθοῦσα κερκίσιν πέπλους,
 ἧ γυμνὸν ἔξω σῶμα καὶ στερήσομαι,
 αὐτὴ δὲ πηγὰς ποταμίους φορουμένη,
 ἀνέορτος ἱρῶν καὶ χορῶν τητωμένη, 310
 ἀναίνομαι γυναικάς, οὔσα παρθένος,
 ἀναίνομαι δὲ Κάστορ', ᾧ, πρὶν ἐς θεοὺς
 ἔλθειν, ἔμ' ἐμνήστευον, οὔσαν ἐγγενῇ.
 μήτηρ δ' ἐμὴ Φρυγίοισιν ἐν σκυλεύμασι

fairly to be objected as a fault. It may be doubted if, on the whole, either of the rival plays on this subject contains a finer outburst of heart-felt eloquence than the present speech.

302. ἐπεὶ δὲ κ.τ.λ. 'Since then you have mooted the subject,' &c. There is always some notion of revealing a secret, or touching reluctantly on a sacred subject, in *κινεῖν*. Cf. Oed. Col. 624, ἀλλ' οὐ γὰρ αὐδᾶν ἥδ' ὑπὸ τὰκ' ἰν' ἔπη, ἔα μ' ἐν οἷσιν ἡρέσμεν. Ar. Nub. 1397, ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτὰ.

304. αὐλίζομαι, Hesych. μένω, ἐνδι-
 τρίβω. But here the meaning is, 'to live in a cottage.' See on Androm. 281. Sup. v. 168. Little can be said in favour of Schaefer's correction, στολίζομαι. We have ἐστολισμένον δορὶ in Suppl. 659.

305. πίνω, 'how heavily these soiled garments hang upon me.' Soph. Oed. Col. 1258, ἐσθῆτι σὺν τσιᾶδε, τῆς δ' δυσφιλῆς γέρον γέροντι συγκατάκηκεν πίνος.

307. αὐτὴ μὲν. The weaving of garments was generally the work of slaves (see Bacch. 514), though for religious purposes ladies frequently employed themselves in this way.—γυμνὸν, 'half-clad,' the proper meaning of the word.—ἧ, 'or otherwise.' So in Alcest. 626, φημι τοιοῦτους γάμους λύειν βροτοῖσιν, ἧ γαμῶν οὐκ ἔστιον.—στερήσομαι, sc. πέπλων.

311. ἀναίνομαι. I am neither a married woman nor a maid, being at once a wife and a virgin. She speaks of her

own consciousness of the matter, and does not say ἀναίνονται μὲ αἱ γυναῖκες, but merely that she feels reluctant to take her place in the dance or in processions along with other married women. The construction, as Matthiae observes, is slightly irregular, for αὐτὴ μὲν—αὐτὴ δὲ appeared to be a continuation of the sentence from ναίω, but we come rather unexpectedly upon a new verb, ἀναίνομαι. There is a very similar instance in Alcest. 284—7. The MS. Flor. has δὲ γυμνὰς with γυναικάς superscribed; whence Kirchhoff, followed by Nauck, transposes 310, 311, and reads ἀναίνομαι δὲ γυμνὰς οὔσα παρθένους, placing a full stop at φορουμένη. The adjective γυμνὰς occurs in Tro. 448; but such an arrangement deprives the passage of all point, and makes a useless repetition of γυμνὸν v. 308.

313. μνηστεύειν is usually 'to woo,' here 'to betroth.' Nauck's suggestion, δς—ἐμνήστευεν, is deserving of consideration. (I had made the same correction independently on the margin of ed. 1.) As the brother of Helen, from the same egg of Leda, Castor was the uncle of Electra. She now is unwilling to think of the intended connexion, as being wholly unworthy of it.

314—5. The preposition ἐν shows that by σκυλεύματα the gorgeous tapestries and carpets are meant, such as are still used by eastern nations to recline upon. It is probable that neither Φρυγίοισιν

θρόνῳ κάθηται, πρὸς δ' ἔδρας Ἀσιάτιδες 315
 δμῳαὶ στατίζουσ', ἃς ἔπερσ' ἐμὸς πατήρ,
 Ἰδαῖα φάρη χρυσέαις ἐξενγμέναι
 πόρπαισιν. αἶμα δ' ἔτι πατρὸς κατὰ στέγας
 μέλαν σέσηπεν· ὃς δ' ἐκείνον ἔκτανεν,
 ἐς ταῦτά βαίνων ἄρματ' ἐκφοιτᾷ πατρί, 320
 καὶ σκῆπτρ', ἐν οἷς Ἑλλησιν ἐστρατηλάτει,
 μαιφόνουσι χερσὶ γανροῦται λαβών.
 Ἀγαμέμνωνος δὲ τύμβος ἡτιμασμένος
 οὐπω χοᾶς ποτ' οὐδὲ κλῶνα μυρσίνης
 ἔλαβε, πυρὰ δὲ χέρσος ἀγλαῖσμάτων. 325
 μέθη δὲ βρεχθεὶς τῆς ἐμῆς μητρὸς πόσις
 ὁ κλεινὸς, ὥς λέγουσιν, ἐνθρώσκει τάφῳ,
 πέτρους τε λεύει μνήμα λαῖνον πατρὸς,

nor Ἀσιάτιδες is to be scanned as an anapaestic foot, but that the *i* in both was pronounced as our *y*; so in *λογίων* Ion 602, ἀβίωτος Hipp. 821, αἰφνίδιος Prom. 698. (The *a* is long, Ἀσιᾶτις. Cf. Pers. 12. Here the MSS. give Ἀσιήτιδες, corrected by L. Dindorf.) See Androm. 1, 119. The conjecture of Hermann, πρὸς δ' ἔδραισιν Ἀσιδες, is probable, because these forms were very often interchanged.—στατίζουσ', 'stand in state.' Here again the modern practice of Indian and Persian princes coincides. The passive occurs Alcest. 90. So *στηρίζω* is intransitively used in Hipp. 1207 and elsewhere. Hesych. στατίζουσι, στάσιν ἔχουσιν.

315. ἔδρας may be the genitive, 'before her seat,' like πρὸς δόνοντος ἡλίου &c., or the accusative plural, as Aesch. Prom. 355, ὃς πρὸς ἐπείρους τόπους ἔστηκεν. Soph. Phil. 22, εἴτ' ἔχει χάρον πρὸς αὐτὸν τόνδ' ἔτ'. For the sense, cf. Virg. Aen. ii. 580, where Helen is described as Ἰλιάδου turba et Phrygiis comitata ministris.'

316. ἔπερσε, i. e. πέρσας πόλιν εἶλε. So Phoen. 564, αἰχμαλωτῖδας κόρας βίᾳ πρὸς ἀνδρῶν πολεμίων πορθομένας.

317. φάρη. For the long *a* see Hipp. 126; for the passive participle in the medial sense, Heracl. 42. Hec. 801.

319. σέσηπεν, 'leaves a black festering stain.' The blood of my father yet visible in the house has turned black as it lies putrefying on the surface. The old

superstition was, that the earth would not drink in the blood of a murdered man, like that of a victim. Cf. Choeph. 59, τίτας φόνος πέπηγεν οὐ διαρρίδαν, 'not running through.'—ἐκείνον, not a mere synonym of αὐτόν, but often used of departed or absent people of note; see sup. 13. So ἐκείνου inf. 335, where Nauck without reason pronounces the clause corrupt.

321. στρατηλατεῖν with a dative occurs Bacch. 52.—ἐν οἷς, for ἃ ἔχων. Soph. El. 420, σκῆπτρον οὐφόρει ποτὲ αὐτὸς, τανῦν δ' Ἀγισθος.

324. οὐπω χοᾶς ποτ' Seidler and Thiersch for οὐπάποτ' οὐ χοᾶς. But Hermann on Hecub. v. 41 thinks it not unlikely that Euripides wrote οὐπω χοᾶς, οὐ κλῶνα μυρσίνης ποτὲ.—χέρσος, barren, ἐνδεής, properly said of untilled and unproductive land.

325. Aesch. Cho. 185, εἶναι τὸδ' ἀγλαῖσμά μοι τοῦ φιλτάτου βροτῶν Ὀρέστου.

327. ὥς λέγουσιν does not refer to ὁ κλεινός, the irony of which would only be weakened by such a needless addition; but it implies that, as report had reached her, who lived far from the city, Aegisthus actually had, in a drunken fit, pelted Agamemnon's tomb with stones, after leaping upon it.

328. πέτρους. To pelt a tomb with stones was thought the greatest insult. The Romans had the same ideas on the subject. So Propert. v. 5, 77, 'quisquis amas, scabris hoc bustum caedite saxis.'

- καὶ τοῦτο τολμᾷ τοῦπος εἰς ἡμᾶς λέγειν
 ποῦ παῖς Ὀρέστης ; ἀρά σοι τύμβῳ καλῶς 330
 παρῶν ἀμύνει ; ταῦτ' ἀπὼν ὑβρίζειται.
 ἀλλ', ὦ ξέν'. ἰκετεύω σ', ἀπάγγελον τάδε.
 πολλοὶ δ' ἐπιστέλλουσιν, ἐρμηνεὺς δ' ἐγὼ,
 αἱ χεῖρες, ἡ γλῶσσ' ἡ ταλαίπωρός τε φρὴν
 κάρα τ' ἐμὸν ξυρῆκες ὃ τ' ἐκείνου τεκῶν. 335
 αἰσχροὺς γὰρ, εἰ πατὴρ μὲν ἐξεῖλεν Φρύγας,
 ὃ δ' ἄνδρ' ἐν' εἰς ὣν οὐ δυνήσεται κτανεῖν,
 νέος πεφυκὼς κᾶξ ἀμείνωνος πατρός.
- ΧΟ. καὶ μὴν δέδορκα τόνδε, σὸν λέγω πόσιν,
 λήξαντα μόχθου πρὸς δόμους ὠρμημένον. 340
- ΑΤ. ἔα· τίνας τοῦσδ' ἐν πύλαις ὀρῶ ξένους ;
 τίνος δ' ἕκατι τάσδ' ἐπ' ἀγραύλους πύλας
 προσῆλθον ; ἡ' μοῦ δεόμενοι ; γυναικί τοι
 αἰσχροὺς μετ' ἀνδρῶν ἐστάναι νεανιῶν.
- ΗΛ. ὦ φίλτατ', εἰς ὑποπτα μὴ μόλῃς ἐμοί. 345
 τὸν ὄντα δ' εἴσει μῦθον· οἶδε γὰρ ξένοι
 ἦκουσ' Ὀρέστου πρὸς με κήρυκες λόγων.
 ἀλλ', ὦ ξένοι, σύγγνωτε τοῖς εἰρημένοις.
- ΑΤ. τί φασίν ; ἀνὴρ ἔστι καὶ λεύσσει φάος ;
- ΗΛ. ἔστιν λόγῳ γοῦν· φασὶ δ' οὐκ ἄπιστ' ἐμοί. 350
- ΑΤ. ἡ καὶ τι πατρὸς σὼν τε μέμνηται κακῶν ;
- ΗΛ. ἐν ἐλπίσιν ταῦτ'· ἀσθενὴς φεύγων ἀνὴρ.

331. ταῦτ' ἀπὼν κ.τ.λ. 'Such are the insults which are heaped upon him (Orestes) in his absence.' There is an antithesis of words rather than of sense in παρῶν and ἀπὼν. Cf. v. 215. Suppl. 649, παρῶν γὰρ τοὺς ἀπόντας εὐφρανεῖς.

333. πολλοὶ κ.τ.λ. Many voiceless parts of me join in the urgent petition, and I am the interpreter or speaker in their behalf. Cf. Hec. 836, εἰ μοι γένοιτο φθόγγος ἐν βραχίοσιν, καὶ χερσὶ καὶ κόμῃσιν καὶ ποδῶν βάσει,—ὡς πάνθ' ὁμαρτήσων ἔχοιτο γονάτων, κλαίωντ', ἐπισκῆπτοντα παντοίους λόγους. Aesch. Cho. 291, πολλοὶ γὰρ εἰς ἐν συμπίπτουσιν ἡμεροί.—ὃ ἐκείνου τεκῶν, Agamemnon. This is added, because he also, as being dead, may be enumerated among the voiceless petitioners. Cf. Ion 308, ὡς

σου τὴν τεκοῦσαν ἄλβισα. Alcest. 167, ὥσπερ αὐτῶν ἡ τεκοῦσ' ἀπόλλυται. Hence Robinson's reading ἐκείνου is quite unnecessary.

337. εἰ—οὐ. For this idiom in bimed sentences, see Shilleto on Thuc. i. 121, p. 144.

310. ὠρμημένον, 'having set out to return home.' Perhaps ὁρμώμενον.

346. τὸν ὄντα μῦθον, i. e. τὸν ἀληθῆ λόγον, τὴν αἰτίαν τῆς παρουσίας.

347. Ὀρέστου—λόγων. 'Bringing me tidings about Orestes.' See on v. 223.—τοῖς εἰρημένοις, the suspicions of my husband regarding your conversation with me.

352. ἐν ἐλπίσιν. The prospect of vengeance is still distant, still held by him in reserve. Bothe wrongly explains, *spero*

- ΑΤ. ἦλθον δ' Ὀρέστου τίν' ἀγορεύοντες λόγον ;
 ΗΛ. σκοποὺς ἐπεμψε τοῦσδε τῶν ἐμῶν κακῶν·
 ΑΤ. οὐκοῦν τὰ μὲν λεύσσουσι, τὰ δὲ σύ που λέγεις. 355
 ΗΛ. ἴσασι, οὐδὲν τῶνδ' ἔχουσιν ἐνδεές.
 ΑΤ. οὐκοῦν πάλοι χρῆν τοῖσδ' ἀνεπτύχθαι πύλας.
 χωρεῖτ' ἐς οἴκους· ἀντὶ γὰρ χρηστῶν λόγων
 ξενίων κυρήσεθ', οἷ' ἐμὸς κεύθει δόμος.
 αἶρεσθ', ὁπαδοί, τῶνδ' ἔσω τεύχη δόμων· 360
 καὶ μηδὲν ἀντεῖπτε, παρὰ φίλου φίλοι
 μολόντες ἀνδρός· καὶ γὰρ εἰ πένης ἔφυν,
 οὔτοι τό γ' ἦθος δυσγενὲς παρέξομαι.
 ΟΡ. πρὸς θεῶν, ὃδ' ἀνὴρ, ὃς συνεκκλεπτει γάμους
 τοὺς σοὺς, Ὀρέστην οὐ κατασχύνειν θέλων ; 365
 ΗΛ. οὗτος κέκληται πόσις ἐμὸς τῆς ἀθλίας.
 ΟΡ. φεῦ·
 οὐκ ἔστ' ἀκριβὲς οὐδὲν εἰς εὐανδρίαν·

haec ita esse. For thus the next clause has no connexion, the sense being, ἀσθενὴς ὥστε τίσασθαι διανοεῖσθαι. "Hic repetit Electra quod dixerat Orestes supra v. 236." *Robinson.*

354. σκοποῦς. Here for ἐπισκόπους, αὐτόπτας.

359. κεύθει, holds in reserve, keeps in store. See on Rhés. 621.

360. τῶνδε τεύχη is apparently to be taken together. There seems some reason to explain τεύχη by σκεύη, 'the baggage,' with Barnes. This is the οἰκέλα σάγη of Orestes in Cho. 662. Photius, τεύχεα, ὄπλα, σκεύη. Again, τεύχος, πᾶν ἀγγεῖον (cf. Hel. 258). In the next line ἀντεῖπτε is addressed to Orestes and Pylades, 'do not say *no* to the invitation.' But perhaps we should read *ναί, μηδὲν ἀντεῖπτε*. So in Alcest. 1119, *ναί, σῶζε νυν.* Med. 1276, *ναί, πρὸς θεῶν ἀρήξαι.*

363. δυσγενὲς (anter for δυσμενές.

364. συνεκκλέπτει, concurs with you in concealing the circumstance of your marriage, i. e. keeping you in reserve for a more worthy alliance in future. Cf. 257.

366. κέκληται. A false notion of Monk's on Hippol. 2, that κέκλησθαι is often a mere synonym of εἶναι, has led to many wrong interpretations, and among them, of this passage. Electra does not mean he *is* her husband, i. e. in reality, but that he is *called* so in name only.

The context alone might have made Dr. Robinson see this. See below, v. 899. In v. 1286, the husbandman is called in the same manner δ λόγῳ πεινθερός, the *nominal* relative of Orestes.

367. The speech of Orestes contains a clear exposition of the poet's view on the subject of *birth*. He very sensibly observes, in opposition to those who made it a practice to flatter the aristocracy, that true merit has no connexion whatever with the accident of high birth,—πολλοὶ γὰρ ὄντες εὐγενεῖς εἰσὶν κακοί (v. 551). Goodness, and cleverness, and magnanimity, seem to be found in certain individuals, according to no rule. Neither wealth, nor poverty, nor the profession of arms, nor influence in the state, will ensure the possession of real virtue. Men must be judged by their morals and by the company they keep. It is such persons as this poor agriculturist who are really most fitted to direct states; for they have true integrity, while your handsome young nobles are often no better than the statues that adorn the agora. And then, in allusion to the popular notion, that honour and chivalry are inseparable from high birth, he adds, that it is not a strong arm that withstands an enemy better in battle, but the courage that is born in a man, i. e. in the poor man as much as in the rich.

ἔχουσι γὰρ παραγμὸν αἱ φύσεις βροτῶν.
 ἦδη γὰρ εἶδον ἄνδρα γενναίου πατρὸς
 τὸ μηδὲν ὄντα, χρηστά τ' ἐκ κακῶν τέκνα, 370
 λιμόν τ' ἐν ἀνδρὸς πλουσίου φρονήματι,
 γνώμην τε μεγάλην ἐν πένητι σώματι.
 πῶς οὖν τις αὐτὰ διαλαβὼν ὀρθῶς κρινεῖ;
 πλούτῳ; πονηρῶ τάρᾳ χρήσεται κριτῇ;
 ἢ τοῖς ἔχουσι μηδέν; ἀλλ' ἔχει νόσον 375
 πενία, διδάσκει δ' ἄνδρα τῇ χρεῖα κακόν.
 ἀλλ' εἰς ὅπλ' ἔλθω; τίς δὲ πρὸς λόγχην βλέπων
 μάρτυς γένοιτ' ἂν ὅστις ἐστὶν ἀγαθός;
 κράτιστον εἰκῇ ταῦτ' ἔᾶν ἀφειμένα.
 οὗτος γὰρ ἀνὴρ οὗτ' ἐν Ἀργείοις μέγας 380
 οὗτ' αὖ δοκήσει δωμάτων ὠγκωμένους,
 ἐν τοῖς δὲ πολλοῖς ὦν, ἄριστος ἠύρεθι.
 οὐ μὴ ἀφρονήσεθ', οἳ κενῶν δοξασμάτων
 πλήρεις πλανᾶσθε, τῇ δ' ὁμιλία βροτοὺς

371. λιμόν, a poverty, meagreness of spirit, opposed to μεγαλοψυχία implied in the next verse.

372. γνώμην δὲ Kirchhoff with Seidler.

373. διαλαβὼν, discriminating them.

376. διδάσκει κακόν, teaches a man to be bad through necessity. Thuc. iii. 45, 1.

378. ἀγαθός is used exactly as in Suppl. 852, where the same sentiment occurs,—

κενὸν γὰρ οὗτοι τῶν τ' ἀκούοντων λόγοι
 καὶ τοῦ λέγοντος, ὅστις ἐν μάχῃ βεβῶς
 λόγχης ἰούσης πρόσθεν ὁμμάτων πυκνῆς
 σαφῶς ἀπήγγειλ' ὅστις ἐστὶν ἀγαθός.

As one individual in the battle was honoured with the prize of valour, the article is necessary to express the idea, 'who the brave one is.'

379. κράτιστον κ.τ.λ. 'Tis best to dismiss the question, and to let matters go as they please' (εἰκῇ ἀφίεσθαι), i. e. not to attempt to find out any certain criterion. So ἔφυρον εἰκῇ πάντα Prom. V. 458.

882. τοῖς δὲ πολλοῖς. So the present editor for τοῖς τε π., since there is clearly an antithesis between οἱ πολλοὶ and οἱ ὠγκωμένοι.

383. οὐ μὴ ἀφρονήσεθ', 'be no longer foolish, ye who, filled with vain opinions about wealth, are deceiving yourselves; but judge men by the company they keep,

and the noble by their morals.' The common reading is οὐ μὴ φρονήσεθ', which is interpreted, 'be not proud.' But in the first place φρονεῖν is not 'to be proud,' but 'to be wise,' unless μέγα be added, or φρονεῖν ἐπὶ τινι &c., so that the natural and obvious meaning of the old reading is exactly contrary to what the poet intended. Bothe quotes Herc. F. 771, ὃ χρυσὸς ἂ τ' εὐτυχία φρονεῖν βροτοὺς ἐξάγεται, where however L. Dindorf gives φρενῶν. Secondly, the sense is faulty; for people are told not to be so silly as to value mere birth, not to guard against pride, which is the fault of the well-born themselves. The synzesis is sufficiently common; compare μὴ ἀμαθῆς in Suppl. 421. Troad. 981. μὴ ἀδικουμένους Suppl. 301. Stobaeus (Flor. lxxxvi. 4) quotes this passage with οὐ μὴ φρονήσηθ', the meaning of which would be, 'there is no chance of your being wise.' But this does not suit the future κρινεῖτε, i. e. οὐ κρινεῖτε; See Bacch. 343, οὐ μὴ προσόσεις χεῖρα, βακχεύσεις δ' ἰών; Kirchhoff would read οὐ σωφρονήσεθ'.

384. It is an old saying, that a man may be judged by the company he keeps; τοιοῦτός ἐστιν οἷσπερ ᾗδεται ζυνόν, Frag. 803. Cf. Hippol. 997 seqq. Hence

κρινεῖτε καὶ τοῖς ἡθεσιν τοὺς εὐγενεῖς ; 385
 οἱ γὰρ τοιοῦτοι τὰς πόλεις οἰκοῦσιν εὖ
 καὶ δώμαθ', αἱ δὲ σάρκες αἱ κεναὶ φρενῶν
 ἀγάλματ' ἀγορᾶς εἰσὶν. οὐδὲ γὰρ δόρυ
 μᾶλλον βραχίων σθεναρὸς ἀσθενοῦς μένει· 390
 ἐν τῇ φύσει δὲ τοῦτο κὰν εὐψυχία.
 ἀλλ' ἄξιος γὰρ ὁ τε παρὼν ὁ τ' οὐ παρὼν
 Ἀγαμέμνωνος παῖς, οὐπὲρ οὐνεχ' ἤκομεν,
 δεξώμεθ' οἴκων καταλύσεις· χωρεῖν χρεῶν,
 δμῶες, δόμων τῶνδ' ἐντός. ὥς ἐμοὶ πένης 395
 εἷη πρόθυμος πλουσίου μᾶλλον ξένος.
 αἰνῶ μὲν οὖν τοῦδ' ἀνδρὸς εἰσδοχὰς δόμων·
 ἐβουλόμην δ' ἂν, εἰ κασίγνητός με σὸς
 εἰς εὐτυχοῦντας ἦγεν εὐτυχῶν δόμους.
 ἴσως δ' ἂν ἔλθοι· Λοξίου γὰρ ἔμπεδοι 400
 χρησιμοὶ, βροτῶν δὲ μαντικὴν χαίρειν ἐῷ.

δμιλία is to be taken literally here as a test of a man's character, not, with Scideler, *ex vila et moribus judicabitur*.

385. This verse is remarkable, because the caesura falls on the article, which is very rarely the case.

386. *οἱ τοιοῦτοι*, scil. *οἶος οὗτος* ὁ αὐτουργός, or rather (though this amounts to the same thing), *οἱ τὰ ἤθη εὐγενεῖς*. The order of the words should be observed, as conveying the proper emphasis; — 'It is *this* class of persons that manage well both states and houses; while your well-fed bodies that are destitute of sense, are so many statues of the market-place.' The allusion doubtless is to the statues of the "eponym" heroes in the Athenian agora. The whole passage may have been intended to reflect on Alcibiades, who was proud both of his birth and his personal beauty.

390. *τῇ φύσει*—καὶ εὐψυχία may be compared with *τὰς πόλεις καὶ δώματα* just above, *γυναικα, μὴ τῶν ἀνδρα*, inf. 933. It would be a mistake in passages of this kind to assign a difference of meaning (though it is possible to do so) in the substantive to which the article is prefixed.

391. *ὁ τε παρὼν ὁ τ' οὐ παρὼν*. Though the article, applied to two characters or impersonations of the same individual, might be defended (see on Heracl. 826), so as to describe Orestes in his pretended

absence but real presence, it seems better, with Bothe, to suppose the αὐτουργός to be meant by the first. Thus, the sense will be, 'Well! as both the host is a worthy man, and the absent Orestes, whose representatives we are, let us accept the offered hospitality.'

395. *πλουσίου μᾶλλον*. Poverty with good will gives a better welcome than mere wealth. The Greeks thought much of the *manner* in which they were received as guests. Hence such phrases as *προθύμως μᾶλλον ἢ φίλως* Agam. 1569, *δικαίων ὁμμάτων παρουσία* Cho. 658, *δέχεσθαι στυγνῇ προσώπῳ* Alcest. 777, *φαιδροῖς ὑμμασιν* Agam. 503, &c.

396. *αἰνῶ μὲν οὖν κ.τ.λ.* 'I accept therefore with thanks.' It is remarkable that *ἐπαινεῖν* more commonly means 'to decline,' as Ar. Ran. 508, *κάλλιστ', ἐπαινῶ*, 'You are very good, but I had rather not.' So Hesiod. Opp. 641, *νῆ' ὀλίγην αἰνεῖν*, imitated by Virgil, Georg. ii. 412, 'laudato ingentia rura, Exiguam colito,' 'have nothing to do with a large farm,' &c.

397. *ἐβουλόμην ἂν*. I should have preferred it, if your brother had been here to receive me himself.

400. If Apollo said so, it will come to pass; but in the mere predictions of seers no confidence is to be placed. For the dislike of the poet to this class of pre-

- ΧΟ. νῦν ἢ πάροιθεν μᾶλλον, Ἥλέκτρα, χαρὰ
θερμαινόμεσθα καρδίαν· ἴσως γὰρ ἂν
μόλις προβαίνουσ' ἡ τύχη σταίῃ καλῶς.
- ΗΛ. ὦ τλήμον, εἰδὼς δωμάτων χρεῖαν σέθεν
τί τούσδ' ἐδέξω μείζονας σαντοῦ ξένους ; 405
- ΑΤ. τί δ' ; εἴπερ εἰσὶν, ὥς δοκοῦσιν, εὐγενεῖς,
οὐκ ἔν τε μικροῖς ἔν τε μὴ στέρεξουσ' ὅμως ;
- ΗΛ. ἐπεὶ νυν ἐξήμαρτες ἐν σμικροῖσιν ὦν,
ἔλθ' ὥς παλαιὸν τροφὸν ἐμοῦ φίλον πατρός·
ὃς ἀμφὶ ποταμὸν Ταναὸν Ἀργείας ὄρους 410
τέμνοντα γαίᾳς Σπαρτιάτιδός τε γῆς
ποίμναις ὁμαρτέῃ, πόλεος ἐκβεβλημένος·
κέλευε δ' αὐτὸν ἐς δόμους ἀφυγμένον

tenders, see Hel. 755.—χαίρειν ἔω, like χαίρειν λέγω, 'I have nothing to say to it,' Hipp. 113, 1059.

401. ἢ πάροιθεν μᾶλλον may be compared with *quam prius* for *priusquam* in Propert. iii. 9. 10.

403. μόλις. The order of the words seems to indicate that this must be taken with προβαίνουσα, which indeed otherwise stands alone and without definite meaning. 'Perhaps our fortune which has gradually been advancing to this point, may now rest favourably,' i. e. without a reverse to evil. Similarly προβαίνων appears to be used in a very obscure passage, Agam. 1488, ὅποι προβαίνων ('Ἀρης) δίκαν πᾶχνα κουροβόρῳ παρέξει. Generally, μόλις is to be rendered 'at last,' in which case, of course, it best suits σταίῃ καλῶς.

405. μείζονας σαντοῦ, above your means.

407. ὅμως. Seidler, followed by Dindorf, Kirchhoff, and Nauck, gives ὁμῶς. The latter word is but little used in tragedy, and the alteration is needless, the sense being καίπερ ἐν σμικροῖς ὅμως. 'They will be content, though it be with small fare, and equally content with abundant provision.'—ἐν τε μὴ, for ἐν τε τοῖς μὴ. Eur. Frag. 420, μὴ δίκαια καὶ δίκαι' ὁμοῦ. Aesch. Cho. 69, δίκαια καὶ μὴ δίκαια—αἰνέσαι. Med. 661, μὴ φίλους τιμᾶν, 'to honour such as are not friends.'

408. ἐπεὶ νυν. It has been remarked on Med. 1365, that νῦν appears to have no place except with an imperative or an optative (i. e. in its true sense of *wishing*). This passage is only an apparent excep-

tion, for the νυν virtually belongs to ἐλθέ. Cf. Hipp. 952, ἥδη νυν αὖχει. Inf. 567, βλέπον νυν ἐς τόνδ'. In Trach. 71, τοίνυν is short without an imperative, πᾶν τοίνυν, εἰ καὶ τοῦτ' ἔτλη, κλύοι τις ἔν. In Hippol. v. 20, the best editions give τοῦτοισι μὲν νυν οὐ φθονῶ, but it is a question whether νῦν is not the true reading, as in Heracl. 834, τὰ πρῶτα μὲν νῦν πίτυλος Ἀργείου δορὸς ἐρρήξαθ' ἡμᾶς. The enclitic νυν, it is now well ascertained, has the *υ* common. Its intimate connexion with νῦν (like our particle *now*, and like *jam*, but not *nunc*, of the Romans) makes it difficult in all cases to decide between the two forms, which have nearly the same relation as μὲν and μὴν, δὲ and δῆ.—Seidler here remarks, that Electra pays no attention to her husband's objection. But this is incorrect; she in fact accepts his excuse, and rejoins, 'well then, since you have made a mistake in receiving guests, being only a poor man, go,' &c.—φίλον for φίλου has been restored from one MS. by Matthiae.

410. Ταναόν. Pausanias, ii. 38, 7, writes the word Τάνος, though the one form is as likely to be a mistake as the other. Barnes however adopts this reading in his text. Perhaps the root is Ταν or Δαν (Tanais, Danubius, &c.) rather than from τείνειν, in allusion to the length of a river's course, as in Bacch. 455, πλόκαμός τε γὰρ σοι ταναός.

412. ἐκβεβλημένος, banished by Aegisthus, on account of his fidelity to the Atreidae.

413. ἐς δόμους κ.τ.λ. The man was in

- ἐλθεῖν ξένων τ' ἐς δαῖτα πορσύναι τινα.
 ἡσθήσεται τοι καὶ προσεύξεται θεοῖς 415
 ζῶντ' εἰσακούσας παῖδ', ὃν ἐκσώζει ποτέ.
 οὐ γὰρ πατρῶων ἐκ δόμων μητρὸς πάρα
 λάβοιμεν ἄν τι· πικρὰ δ' ἀγγείλαιμεν ἄν,
 εἰ ζῶντ' Ὀρέστην ἢ Τάλαιν' αἰσθοίτ' ἔτι.
 ΑΤ. ἀλλ', εἰ δοκεῖ σοι, τούσδ' ἀπαγγελῶ λόγους 420
 γέροντι· χῶρει δ' ἐς δόμους ὅσον τάχος,
 καὶ τᾶνδον ἐξάρτυε. πολλὰ τοι γυνὴ
 χρήζουσ' ἂν εὖροι δαιτὶ προσφορήματα.
 ἔστιν δὲ δὴ τοσαῦτά γ' ἐν δόμοις ἔτι,
 ὥσθ' ἐν γ' ἐπ' ἡμᾶρ τοῦσδε πληρῶσαι βορᾶς. 425
 ἐν τοῖς τοιούτοις δ' ἡνίκ' ἂν γνώμη πέσῃ,
 σκοπῶ τὰ χρήμαθ' ὥς ἔχει μέγα σθένος,
 ξένοις τε δοῦναι, σῶμά τ' ἐς νόσον πεσόν
 δαπάναισι σῶσαι· τῆς δ' ἐφ' ἡμέραν βορᾶς

the fields with his flocks; he must therefore return to his own house for provisions, and then come to the cottage of the *αὐτουργός*.

416. *ποτέ*. This word is used with the *praesens historicum* in Bacch. 2, ὃν τίκτει ποθ' ἢ Κάδμου κόρη Σεμέλη.

418. *πικρά*. Dobree appears rightly to explain this, 'We should bring the news to our cost.' He might well have compared Hel. 448, *πικρῶς ἂν οἶμαί γ' ἀγγελεῖν τοὺς σοὺς λόγους*.

419. ἡ *τάλαινα*, 'the wretched woman.' The word generally implies pity, here dislike and contempt.

423. *προσφορήματα*, additions, like *προσθήματ' ἀγλαίας*, v. 191, or simply, τὰ *προσφέρεσθαι δυνάμενα*, *ἐπιτήδεια*, 'proper to be served up.' Those who consider such details beneath the dignity of tragedy, should at least give the poet some credit for his truthfulness to nature. Compare the act of Hecamede in Il. xi. 630, who brought an onion as a relish to the drink, with bread and honey.

424. γ' ἐν MSS. τὰν Ed. princ., and so Dind., Matth., Bothe.

426. ἐν τοῖς τοιούτοις κ.τ.λ. 'It is in cases of this kind, when my thoughts are engaged upon the question, that I observe the great use that wealth has.' Such is the poet's meaning, though in point of

construction ἐν τοιούτοις belongs to *πέσῃ*. He disparages wealth under ordinary circumstances, but cannot help feeling this to be a case in which it may fairly be desired; and in saying this, he makes a wise and admirable remark. It is precisely what Aristotle says of the ἡ ἐκτὸς χορηγία τῶν ἀγαθῶν as a necessary condition of *εὐδαιμονία*, Eth. N. i. 11, 15. The passage is quoted by Stobaeus, and referred to by St. Chrysostom, and more than once by Plutarch.—The old reading *πέσοι* was corrected by Schaefer. Stobaeus, xci. 6, has *γνώμης πέσω*, whence Seidler gives *γνώμη πέσω*. Kirchhoff retains *πέσοι*, which is clearly indefensible. Nauck follows the reading of Stobaeus, though it is hard to see what is the construction of the genitive.

429. ἐφ' ἡμέραν, 'for the present day.' See on Bacch. 455. The genitive here is rather anomalous. The poet seems to have had in mind some such word as *φροντίς*, 'the care for one's daily bread amounts to a small matter,' or perhaps *δαπάνη* must be repeated from *δαπάναισι*. The doctrine that the genitive alone signifies "quod attinet ad," rests on but small evidence. There would seem here to have been some confusion of construction, e. g. τῆς ἐφ' ἡμέραν βορᾶς *σμικρὰ ἔφαρκε*.

ἐς σμικρὸν ἦκει. πᾶς γὰρ ἐμπλησθεὶς ἀνὴρ 430
 ὁ πλούσιός τε χῶ πένης ἶσον φέρει.
 ΧΟ. κλειναὶ νᾶες, αἱ ποτ' ἔμβατε Τροίαν στρ. α'.
 τοῖς ἀμετρήτοις ἔρετμοῖς,
 πέμπουσαι χοροὺς μετὰ Νηρηίδων,
 ἢν' ὁ φίλανλος ἔπαλλε δελφὶς 435
 πρῶραις κυανεμβόλοισιν
 εἰλισσόμενος, πορεύων τὸν τᾶς Θέτιδος
 κοῦφον ἄλμα ποδῶν Ἀχιλῇ
 σὺν Ἀγαμέμνονι Τρωικὰς 440
 ἐπὶ Σιμουντίδας ἀκτᾶς.

431. φέρει. Not for *φέρεται*, but literally, 'the rich man's stomach cannot hold more than a poor man's.' It is a metaphor from the cargo of a ship. Robinson well compares Hor. Sat. i. 1, 46, 'Non tuus hoc capiet venter plus quam meus.'—The countryman here departs on his message. Electra and the strangers enter the house.

432 seqq. This is one of the choral odes of Euripides which seem merely *ἐμβόλιμα*, inserted to mark the intervals in the action without any reference to the plot of the play. See on Hel. 1301. Here we have simply a description of the shield of Achilles, which the poet feigns to have been carried by the Nereids across the Aegean sea, and describes, after his favourite manner, quite differently from the Homeric account in Il. xviii. The metre is an irregular kind of glyconic verse. The first may be scanned as a double dochmiac hypercatalectic; the third is glyconic polyschematic. The following four verses are differently arranged in this edition, the Aldine order, which has been hitherto retained, being very inharmonious. In the fourth verse (435) the long syllable of the anacrusis is resolved into two short, as in v. 441.

Ibid. The address to the ships, as in Troad. 122, *πρῶραι νᾶων ἀκείαι*, compared by Seidler, has no direct sequence; see on v. 1 of the present play. We might indeed in both places supply *ἦτε*, as in Med. 824, *ἔρχεσθῆναι τὸ παλαιὸν δαβιοι*, scil. *ἔσι* or *ἦσαν*. But it is more probable that the vocative is meant.—*ἔμβατε*, *ἐνέβητε*, literally, 'set foot on the Trojan land,' i. e. came ashore there. See inf.

1251.—*τοῖς ἀμ. ἐρ.*, 'with *those* numberless oars,' the expedition being *χιλιόναυς*. Ships were rated by their number of oars, as ours are by their tonnage; and *μέτρον* was the term to express the size. Hence in Hel. 1532, a Phoenician ship is described as *συγῶν τε πεντήκοντα κάρετμῶν μέτρα ἔχουσα*.—*χοροὺς κ.τ.λ.*, 'escorting the dances with the Nereids,' for 'escorting the Nereids in their dances.' Cf. Tro. 2, *ἐνθα Νηρηίδων χοροὶ κάλλιστον ἵχνος ἐξελίσσουσιν ποδός*. Seidler well compares Hel. 1454, where the Sidonian ship is called *χοραγὸς δελφίνων*, and Oed. Col. 719, *πλάτα*—*Νηρηίδων ἀκόλουθος*.

435. *φίλανλος*, from the story of Arion. There is a popular notion still prevalent that porpoises will follow music in a boat. Aristophanes quotes these two verses, Ran. 1317, where Aeschylus is holding up to ridicule what he would have called the *twaddle* of Euripidean lyrics.—*ἔπαλλε*, for *ἐπάλλετο*, 'floundered,' *ἐσκίρτα*, as inf. 476.—*πρῶραις* is the dative of place.

437. *εἰελισσόμενος* Kirchhoff, with the MS. Flor., as he believes. This remarkable form may be genuine, as Aristoph. has *εἰειελίσσεται*, Ran. 1314, in parodying this passage.

438. *πορεύων*, like *πέμπων*, escorting, forwarding on his way, not, of course, in the sense of *πορθμεύων*.—*κοῦφον ἄλμα*, 'light in the nimble speed of his feet.' The construction is like *δεινὸς τι, σοφὸς τι* &c. Nauck thinks some epithet took the place of *ἄλμα ποδῶν*.

440. *Τρωικὰς* Seidler for *Τροίας*. Or we might read *Τρωϊάς*, as Robinson has edited.

Νηρῆδες δ' Εὐβοΐδας ἀκτὰς λιπούσαι ἀντ. α'.
 Ἥφαίστου χρυσέων ἀκμόνων
 μόχθους ἀσπιστὰς ἔφερον τευχέων,
 ἀνά τε Πήλιον ἀνά τε πρύμνας 445
 Ὅσσας ἱερὰς νάπας Νυμ-
 φαίας σκοπιάς ἐμάστευον, ἔνθα πατήρ
 ἱππότης τρέφεν Ἑλλάδι φῶς,
 Θέτιδος εἰνάλιον γόνον, 450
 ταχύπορον πόδ' Ἀτρεΐδαις.
 Ἴλιόθεν δ' ἔκλυόν τιнос ἐν λιμέσιν στρ. β'.
 Ναυπλίοισι βεβῶτος
 τὰς σᾶς, ᾧ Θέτιδος παῖ,

444. ἔφερον. If the text be right, this can only mean that the Nereids carried the arms made by Vulcan from the shores of Greece to Troy. This they may be supposed to have done as sister nymphs of Thetis. But Dobree acutely observes, that the sense apparently was, that nymphs and Nereids left their haunts to gaze on the arms. He proposes *ἐμολον* for *ἔφερον*, but this is hardly probable. Possibly the poet wrote *μόχθους ἀσπιστὰς ἐσορᾶν τεύχεων*, 'leaving the shore to see' &c. It is however to be remembered, that Achilles is here spoken of as sailing to Troy *σὺν Ἀγαμέμνονι*, on the first expedition; whereas the arms of Hephaestus were wrought for that hero, according to Homer, not until after the death of Patroclus. Nauck pronounces 444—8 "corruptissimos."—*ἀσπιστὰς* is here an adjective, as Agam. 394, *ἀσπίστορας κλόνους τε καὶ λογχίμους ναυβάτας ὀπλισμούς*.

445. *πρύμνας Ὅσσας* (genitive), not the *heights* of Ossa, as Seidler explains, but the *roots* or foot of the mountain. Photius, *πρύμνην* κάτωθεν, ἐκ ριζῶν. *πρυμνώρειαν*, τὸ κάτω μέρος τοῦ ὄρους.

448. *ἐμάστευον*. The common reading, *κόρας μάτευσ'*, is acknowledged by all to be corrupt. The metre of the strophe, as well as the barbarous form *ματέω*, proves this. The conjecture now given restores sense and metre without a very violent change. The Nereids sought through Pelion and Ossa, the heights where dwell the Nymphs, for the spot where Chiron (or Peleus) had reared Achilles, vainly expecting to find him there, and to give him the arms (which,

perhaps, they had brought from the Liparaean factory); but finding him not, they pursued him to the coast of Troy. Seidler suggests, that the poet may have meant the first suit of arms which Achilles inherited from Peleus, and which were equally of divine workmanship. These had been despoiled from the body of Patroclus by Hector, II. xviii. 83. The passage is interesting and curious as proving how the Troica of the Tragics differed from our own "Homer" in the time of Euripides. It is very probable that the account of the shield in the 18th book of the Iliad was quite unknown to our poet, who followed an older account. On the whole, the explanation offered above presents the fewest difficulties. The Nereids are said *μαστένει σκοπιάς ἔνθα κ.τ.λ.*, because they ascended the mountain heights in their search for Achilles, at once looking out for him and making inquiry about him.

449. *πατὴρ ἱππότης*. This may mean either Peleus the father of Achilles, or the centaur Chiron. Barnes quotes from II. vii. 125, the epithet *ἱππλάτα Πηλεὺς*.

451. *ταχ. πόδ'* Ἀ., 'swift in foot for the Atreidae,' i. e. a swift ally. But *Ἀτρεΐδαις* may also depend on *τρέφεν*, as well as Ἑλλάδι.—*πόδα* is the same accusative as ἄλλα in v. 439.

452. *Ἰλιόθεν κ.τ.λ.* 'Now I heard from one who had landed at the port of Nauplia from Troy; that on the circle of thy far-famed shield, O Achilles, the following devices were wrought, a terror to the Phrygians' (i. e. Trojans). For *Φρύγια* Nauck reads *φρυγτά*.

κλεινᾶς ἀσπίδος ἐν κύκλῳ 455
 τοιάδε σήματα, δείματα
 Φρύγια τετύχθαι·
 περιδρόμῳ μὲν ἵτνος ἔδρα
 Περσέα λαιμότομον ὑπὲρ
 ἄλδος ποτανοῖσι πεδίλοισι φνὺν 460
 Γοργόνος ἴσχειν, Διὸς ἀγγέλῃ σὺν Ἑρμᾷ,
 τῷ Μαίας ἀγροτῇρι κούρῳ·
 ἐν δὲ μέσῳ κατέλαμπε σάκει φαέθων 465
 κύκλος ἀελίοιο
 ἵπποις ἅμ περοέσσαις,
 ἄστρον τ' αἰθέριοι χοροὶ,
 Πλειάδες, ῥάδες, Ἐκτορος
 ὄμμασι τροπαίου·
 ἐπὶ δὲ χρυσοτύπῳ κρίνει 470

458. ἵτνος ἔδρα, on the outer margin or border of the shield. Photius, ἵτνος, περιφέρεια ὄπλου. The order of the following words is Περσέα λαιμοτόμον, πεδίλοις ὑπὲρ ἄλδος ποτανοῖς, ἴσχειν Γοργόνος φνὺν,—‘that Perseus, having cut off her head, was holding the monstrous form of the Gorgon (i.e. the terrible head) as he flew,’ &c. It was by the aid of Hermes, who lent Perseus his winged sandals, that Perseus safely slew the Gorgon. Apollodorus however says that Hermes supplied him with a knife of adamant, but that the sandals were obtained from certain nymphs, lib. ii. 4, 2. See Ion 1055. Hermes is called ἀγροτῇρ as being the god of Arcadia, a pastoral country. His first exploit as an infant was accordingly said to be the theft of a herd of oxen. The metre of v. 459 is faulty. Probably we should read λαιμοτομόνθ’ or λαιμοτόμον θ’, the σὺν Ἑρμᾷ following being equivalent to Ἑρμῇ τε, or perhaps τε was answered by δὲ in 464. Nauck edits λαιμοτόμαν, a rare, but perhaps defensible form.

465. ἀελίοιο. Homer mentions the sun, moon, and stars, wrought on the shield of Achilles, but says nothing about Perseus, the Sphinx, or the Chimaera. Cf. II. xviii. 483,

ἐν μὲν γαῖαν ἔτευξ’, ἐν δ’ οὐρανὸν, ἐν δὲ
 θάλασσαν,

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ἡελίον τ’ ἀκάμαντα σελήνην τε πλή-
 θουσιν,
 ἐν δὲ τὰ τεῖρεα πάντα, τὰ τ’ οὐρανὸς
 ἐστεφάνωνται,
 Πληιάδας θ’ ῥάδας τε τό τε σθένος
 Ῥίωνος.

The mention of the Sphinx was perhaps suggested by the description of Parthenopaeus’ shield, Aesch. Theb. 536.—ἅμ πτ. ἵπποις, on winged steeds. Cf. Ion 1148, ἵππους μὲν ἤλαυν’ ἐς τελευταίαν φλόγα Ἥλιος. We have ἅμ for ἀνὰ in Aesch. Suppl. 345, ἅμ πέτρας ἡλιβά-
 τοις.

468. ῥάδες. Dindorf remarks that the τ is made long, as in Ion 1156, ῥάδες τε ναυτίλοις σαφέστατον σημείον.

469. τροπαῖοι Barnes for τροπαῖοις. He is clearly right: compare Φρύγια δείματα in v. 456. These emblems were τροπὴν ἐμποιούντα to the eyes of Hector, partly from their splendour, partly from the terrific and portentous nature of the device.

470. κρίνει κ.τ.λ. On the helmet the Sphinx was represented, according to the usual way of painting it, carrying off a man in its talons; cf. Aesch. Theb. *ut sup.*, Phoen. 810.—αἰοίδιμον, celebrated in song.—χρυσοτύπῳ is Swidler’s slight but necessary metrical correction for χρυσεο-
 τύπῳ.

A 2

Σφίγγες ὄνυξιν αἰίδιμον
 ἄγραν φέρουσιν· περιπλεύρω δὲ κύτει
 πύρπνοος ἔσπενδε δρόμῳ λείαινα χαλαῖς
 Πειρηναῖον ὀρώσα πῶλον. 475
 † ἐν δὲ δόρει φονίῳ τετραβάμονες ἵπποι ἔπαλλον, ἐπιδ.
 κελαινὰ δ' ἀμφὶ νῶθ' ἴετο κόνις.
 τοιῶνδ' ἄνακτα δοριπόνων
 ἔκανεν ἀνδρῶν, Τυνδαρὶ, 480
 σὰ λέχεα, κακόφρων κόρα.
 τοιγὰρ σέ ποτ' οὐρανίδαί
 πέμψουσιν θανάτοισιν· σὰν δ'
 ἔτ' ἔτι φόνιον ὑπὸ δέραν 485
 ὄψομαι αἶμα χυθὲν σιδάρῳ.

472. περιπλεύρω κύτει, the casing round his chest, i. e. on the *thώρας* or coat of mail. For the Chimaera see on Ion 203.—Πειρηναῖον πῶλον, Pegasus, the Corinthian winged steed, on which Bellerophon rode to slay the fire-breathing monster, which is described as looking up, probably with upturned head, to the horse hovering over it. Bothe gives *θηρώσα*, after a conjecture of Milton's, for the old reading *θωρώσα*. This would suit the metre, if we regard the first syllable of *ἀγροσῆρι* in v. 462 to be made long, and it would also give a participle well suited to *χηλαῖς*, which must now be taken with *δρόμῳ*, 'hastened on its course with its claws,' i. e. not with uncleft feet, *τετραβάμοσι χηλαῖς*, as is said of the Sphinx, Phoen. 808. But the verse thus ceases to be glyconic like the rest. W. Dindorf attributes to Bothe the much more probable correction *ὀρώσα*. The *θ'* was probably first added to connect the participle with *πύρπνοος*.

476. ἐν δόρει (so Herm. for *δορί*) *φονίῳ* appears from the context to mean 'on his gory spear,' because hitherto shield, helmet, and cuirass have been enumerated. But, since no mention appears elsewhere to be made of either sculpture or painting on spear-shafts, Bothe explains 'in battle:' "in altera parte loricae praelium caelatum fuisse dicit Tragicus, in altera Bellerophontis cum Chimaera pugnam." Whether *δόρει* is the right reading may be doubted; but at all events ἐν δὲ appears to mean 'and besides,' as in Oed. R. 27, ἐν δ' ὁ πυρφό-

ρος θεὸς σκήψας ἐλαύνει. The old reading might have been *ἄρματι* δ' ἐν φονίῳ, altered by some one who thought that ἐν must mean 'on the car.' Hartung (ap. Kirchhoff) proposed *ἄορι* δ' ἐν φονίῳ.—*ἔπαλλον* for *ἐπάλλοντο*, as in v. 435. Cf. Ion 1150, *μελάμπεπλος δὲ Νῆξ ἀσειρωτον ζυγοῖς ὄχημ' ἔπαλλεν*. Perhaps all that the poet intended was, that a warrior was depicted in a car drawn by four-footed (not four) steeds, brandishing his spear as in the act of throwing it. Compare *τριβάμων*, one who walks with a stick, Tro. 275.

480. The old reading was *Τυνδαρὶς ἀλέχεα*, corrected by Seidler, who however wrongly gives *ἔκανε* for *ἔκανε*. Robinson has *ἂ λέχεα*, *ejus maritum*, agreeing with *ἄνακτα*, and follows Barnes in supposing that Agamemnon's death by Clytemnestra's hand is meant. This is probable from what follows; otherwise the sense might be, that Helen's marriage with Paris caused the death of Achilles. 'The lord of such warlike men, O daughter of Tyndareus, has thy marriage caused to be slain, thou evil-minded woman; therefore thee some day shall the gods consign to a violent death; and yet under thy gory neck shall I see blood shed by the steel.'—*σὰν δ'* for *κἄν* is L. Dindorf's correction. Nauck reads *ἦ μὲν κ.τ.λ.*, and he is followed by Kirchhoff.—*ὄψομαι αἶμα* Seidler for *ὄψομαι αἶμα*. The verse is evidently logaedic, that preceding being a dochmiac following an iambus.

ΠΡΕΣΒΥΣ.

ποῦ ποῦ νεᾶνις πότνι' ἐμῇ δέσποινά τε,
 Ἀγαμέμνονος παῖς, † ἦν ποτ' ἐξέθρεψ' ἐγώ ;
 ὡς πρόσβασιν τῶνδ' ὀρθίαν οἴκων ἔχει
 ῥυσῶ γέροντι τῷδε προσβῆναι ποδί. 490
 ὁμως δὲ πρὸς γε τοὺς φίλους ἐξελεκτέον
 διπλῇν ἄκανθαν καὶ παλirroπον γόνυ.
 ὦ θύγατερ, ἄρτι γάρ σε πρὸς δόμοις ὀρώ,
 ἦκω φέρων σοι τῶν ἐμῶν βοσκημάτων
 ποίμνης νεογνὸν θρέμμ' ὑπόσπασας τόδε, 495
 στεφάνους τε, τευχέων τ' ἐξελὼν τυρεύματα,
 παλαιὸν τε θησαύρισμα Διονύσου τόδε

487. The old man (409) has promptly obeyed the summons of the αὐτουργός. He is seen ascending the stairs leading from the orchestra to the stage, loaded with provisions. He is old and feeble, and has come a long way; but his zeal for the family in which he spent his youthful days makes him persevere in his efforts. He brings good cheer for the guests; a kid, cheeses, a little old and strong wine, and myrtle boughs for chaplets. The passage is a pleasing one. Schlegel cannot resist a bit at the old man's tears; "The old keeper, who finds it right hard work to climb up-hill to the house, brings Electra a lamb, a cheese, and a skin of wine; hereupon he falls a weeping, *not forgetting, of course, to wipe his eyes with his tattered garments.*" (Theatre of the Greeks, p. 239.)

488. ὅν ποτ' Pierson, which is supported by 506, 555 inf. Nor was it very likely that the nursing of a little girl would be entrusted to a man.

489. ὀρθίαν—ποδί. 'Steep for an old man like me (τῷδε) to approach on foot,' i. e. without support, or without a vehicle. Nauck, without any apparent reason, pronounces this and the following verse corrupt.

491. ἐξελεκτέον Barnes for ἐξελεκτέον.—διπλῇν ἄκανθαν, a spine curved with age. *Duplex spina*, Virgil, Georg. iii. 87, though in a different sense.—παλirroπον is simply 'bent,' 'tottering,' pressed downwards by the weight of the body, and so opposed to ὀρθόν.

495. ὑπόσπασας, having taken it from its mother, i. e. quite a young kid.—τῶν

ἐμῶν, 'my own goats.' As for ποίμνης, it may be either construed with ὑπόσπασας, or, which seems better, a partitive genitive, 'belonging to the flock.'

496. στεφάνους. Hence it may be inferred that in the humblest houses myrtle crowns were worn at a festive meal. The old man shows that these were of myrtle by v. 512. Cf. Alcest. 759, στέφει δὲ κράτα μυρσίνης κλάδοις, ἔμουσ' ὑλακτῶν. Inf. 778.

497. παλeον is given by W. Dindorf παλαιόν. This correction seems better than πολὺν, which Bothe adopts from Scaliger. There is some direct evidence, and also undoubted analogy, in favour of the shortened form, though the orthography may perhaps be called in question. It is well known that δέλιαιος, γεραῖος, ἱκταῖος (Aesch. Suppl. 379) &c., sometimes shorten the diphthong; so in Ar. Lysist. 988, ὑπὸ τῆς ὁδοῦ παλαιόρ γα καὶ τὸν Κάστωρα. Here however the Doric pronunciation may be supposed to have differed from the Attic; and again in Soph. Frag. 655, νυκτός τε πηγὰς, οὐρανοῦ τ' ἀναπτυχὰς, φοῖβον τε παλαιὸν κῆπον, the τε is more probably an interpolation, though Dindorf would read παλeον κῆπον. He also cites a passage from Herodian (περὶ μὲν. λεξ. p. 4, 18) where γαλeός, ἀλeός, παλeός should apparently be read, though the MS. gives γαλαῖος and παλαῖος. However, he cites three senarii from late writers quoted by Galen, in all which, as in the present passage, παλαῖος or παλeός forms an anapaest at the beginning.—θησαύρισμα, 'a small store of old wine.' Soph. Phil. 37,

ὄσμῃ κατῆρες, σμικρὸν, ἀλλ' ἐπεισβαλεῖν
ἡδὺ σκύφον τοῦδ' ἀσθενεστέρῳ ποτῶ.

ἴτω φέρων τις τοῖς ξένοις τάδ' ἐς δόμους· 500

ἐγὼ δὲ τρύχει τῷδ' ἐμῶν πέπλων κόρας
δακρύοισι τέγξας ἐξομόρξασθαι θέλω.

ΗΛ. τί δ', ὦ γεραιέ, διάβροχον τόδ' ὅμ' ἔχεις ;

μῶν τὰμὰ διὰ χρόνου σ' ἀνέμνησεν κακά ;

ἦ τὰς Ὀρέστου τλήμονας φυγὰς στένεις 505

καὶ πατέρα τὸν ἐμὸν, ὃν ποτ' ἐν χεροῖν ἔχων

ἀνόνητ' ἔθρεψας σοί τε καὶ τοῖς σοῖς φίλοις ;

ΠΡ. ἀνόνηθ'· ὅμως δ' οὖν τοῦτό γ' οὐκ ἤνεσχόμην.

ἦλθον γὰρ αὐτοῦ πρὸς τάφον, πάρεργ' ὁδοῦ,

καὶ προσπεσὼν ἔκλαυσ', ἐρμίας τυχῶν, 510

σπονδάς τε, λύσας ἀσκὸν ὃν φέρω ξένοις,

ἔσπεισα, τύμβῳ δ' ἀμφέθηκα μυρσίνας.

πυρᾶς δ' ἐπ' αὐτῆς οἷν μελάγχχιμον πόκῳ

σφάγιον ἐσείδον αἷμά τ' οὐ πάλαι χυθὲν

ξανθῆς τε χαίτης βοστρύχους κεκαρμένους. 515

καθαύμασ', ὦ παῖ, τίς ποτ' ἀνθρώπων ἔτλη

κείνου τὸ θησαύρισμα σημαίνει τόδε.—
ὄσμῃ κατῆρες, literally, 'furnished with
aroma,' i. e. not wanting in that peculiar
fragrance which is described by *οἶνος*
ἀνθοσμίας, Ar. Ran. 1150. Theocr. xiv.
16, *ἄνφξα δὲ Βύβλινον αὐτοῖς εὐώδη*,
τετὸρων ἐτέων σχεδὸν, ὡς ἀπὸ λάνω. On
κατῆρες see Eur. Suppl. 110. So *σκάφος*
ταρσῶ κατῆρει ἐπτερωμένον, Iph. T. 1346.

499. *τοῦδ'* for *τῷδ'* Reiske. 'Tis
agreeable to add a cup of *this* to weaker
drink,' i. e. to such wine as you already
possess. Bothe supposes that the old man
brought both commoner wine in a skin
(v. 511), and also a little of the better
sort in a jar, *κέραμος*. This is a probable
explanation, if we suppose him to have
pointed to each at *τόδε* and *τῷδε*.

504. *ἀνέμνησεν* Dobree for *-σαν*. 'Can
it be that my present misfortunes have
reminded you after so long a time,' i. e.
of past events, the murder of Agamem-
non, &c. Kirchhoff and Nauck retain
the plural, which Bothe explains of the
messengers, or rather the messenger
who had summoned him ; and the double
accusative may be defended by Oed. R.
1132, *ἀλλ' ἐγὼ σαφῶς ἀγνώτ' ἀναμνήσω*

νιν.

508. *ὅμως δ' οὖν* Elmsley for *γούν*.
See Alcest. 73.—*τοῦτό γ'*, *τὸ μὴ τιμῆσαι*
αὐτὸν, for this is implied in *ἦλθον ΓΑΡ*.—
πάρεργ' ὁδοῦ, as a secondary object of my
journey. The accusative in apposition to
the sentence.

510. *ἐρμίας τυχῶν*, 'finding no one
there.'

511. *λύσας ἀσκόν*. See on Med. 679.
—*μυρσίνας*, cf. 324.

513. *μελάγχχιμον*. This was the proper
offering to the dead. Od. xi. 32, *Τειρεσίῃ*
δ' ἀπάνευθεν ὕν ἱερευσέμεν οἶον παμμέλαν'.
On the practice of making blood offerings
on tombs see Alcest. 845. Hel. 547.—
πυρᾶς ἐπ' αὐτῆς is, 'on the very spot
where the pyre stood,' though *πυρᾶ*, like
rogus, was sometimes said of the tomb or
monument, as Soph. El. 900, *ἐσχατῆς*
ὀρῶ πυρᾶς νεωρῆ βόστρυχον. Orestes had
said above, v. 92, *πυρᾶ τ' ἐπέσφαξ' αἶμα*
μηλείου φόνου.

514. Hesych. *σφάγιον, πρόβατον, θύμα*·
ἦ ἐν ᾧ τὸ τῶν ἱερῶν ὑποδέχεται αἶμα.
(*σφαγέιον*, inf. 800.)

516. *ἔτλη*, 'had dared.' A use of the
aorist not unfrequent in narration.

πρὸς τυμβον ἐλθεῖν· οὐ γὰρ Ἀργείων γέ τις.
 ἀλλ' ἦλθ' ἴσως που σὸς κασίγνητος λάθρα,
 μολῶν δ' ἐθαύμασ' ἄθλιον τύμβον πατρός.
 σκέψαι δὲ χαίτην, προστιθείσα σῇ κόμῃ, 520
 εἰ χρῶμα ταῦτὸ κουρίμης ἔσται τριχός.
 φιλεῖ γὰρ, αἷμα ταυτὸν οἷς ἂν ᾗ πατρός,
 τὰ πόλλ' ὅμοια σώματος πεφυκέναι.

ΗΛ. οὐκ ἄξι' ἀνδρὸς, ὦ γέρον, σοφοῦ λέγεις,
 εἰ κρυπτὸν ἐς γῆν τήνδ' ἂν Αἰγίσθου φόβῳ 525
 δοκεῖς ἀδελφὸν τὸν ἑμὸν εὐθαρσῇ μολεῖν.
 ἔπειτα χαίτης πῶς συνοίσεται πλόκος ;
 ὁ μὲν παλαίστραις ἀνδρὸς εὐγενοῦς τραφεῖς,
 ὁ δὲ κτενισμοῖς θήλυς· ἀλλ' ἀμήχανον.
 πολλοῖς δ' ἂν εὖροις βοστρύχους ὁμοπτέρους 530
 καὶ μὴ γεγῶσιν αἵματος ταυτοῦ, γέρον.
 ἀλλ' ἦ τις αὐτοῦ τάφον ἐποικτείρας ξένος [515]

519. *ἐθαύμασε*, 'paid his respects to the unhonoured tomb.' See sup. v. 84.

520. *σκέψαι κ.τ.λ.* Aesch. Cho. 221, *σκέψαι τομὴ προσθείσα βόστρυχον τριχὸς σαντῆς ἀδελφοῦ*. In this case the sister is requested to compare Orestes' hair (which the old man has brought away from the tomb) with her own; in the other play, to put the lock found on the tomb close to the place whence it was cut from Orestes' head, the object in the latter instance being merely to identify the donor of the hair.

522. *φιλεῖ γάρ*. This remark is *generally true* (and the poet himself represents it as exceptional, v. 530—1) as regards physical appearance, colour of hair &c. And it was perhaps more observable among the ancient Greeks than it now is with us, in whom there is a much greater admixture of nations, Norman, Saxon, Celtic, &c. There is no doubt that Euripides, in making the old man draw the above inference and Electra show the fallacy of it, had in view the *ἀναγνώρισις* or recognition-scene in the Choephoroi, v. 166 seqq. The somewhat unusual word *ὁμόπτερος* is used by both of the colour or texture of the hair, as well as *σύμμετρος* of the measure of the feet, though in Cho. 218 seqq. the order of the verses appears to have been disarranged, as pointed out in the note there. Similarly,

Euripides has *ἐξέφασμα* for the third token, the embroidered garment (v. 539), which Aeschylus calls *ὑφάσμα τοῦτο, σῆς ἔργον χερὸς*, in Cho. 223.

525. Electra first replies to the suggestion in v. 518, *ἦλθ' ἴσως λάθρα*, then to the argument from the colour of the hair. 'You speak unworthily of a wise man, if you think that my brave brother would have come *stealthily* into this land through fear of Aegisthus. In the next place,' she proceeds, 'how shall the lock of his hair agree with mine? The one is that of a well-born man, nurtured in the wrestling schools, the other is that of a woman, kept sleek (*τραφεῖς*) by the frequent use of the comb.' Matthiae prefers to join *παλαίστραις ἀνδρὸς εὐγενοῦς*, but the poet is not speaking generally, but of the particular hair of each. Compare Bacch. 455, *πλόκαμός τε γάρ σου ταναῶς, οὐ πάλης ἔπο*. Some construe *κτενισμοῖς θήλυς* 'made soft by combing;' but cf. inf. 781. Hel. 1025.

530. Photius, *ὁμόπτεροι, ὁμότριχες*. On 532—3 see on v. 544.—*ἐκέiraτο* is used in the middle as in Cho. 164, 181.—The old reading, *σκοποῦς λαβῶν* (or *λαβῶν*) was altered by Scidler to *σκοτός λαβῶν*,—a bad emendation, though adopted by both Matthiae and Vindorf. The true reading is *σκοτὸς*, meaning one of those mentioned at v. 351.

ἐκείρατ', ἢ τῇσδε σκοπὸς λαθὼν χθονός. [546]

ΠΡ. σὺ δ' εἰς ἶχνος βᾶσ' ἀρβύλης σκέψαι βάσιν,
εἰ σύμμετρος σῶ ποδὶ γενήσεται, τέκνον.

ΗΛ. πῶς δ' ἂν γένοιτ' ἂν ἐν κραταίλει πέδω
γαίας ποδῶν ἔκμακτρον; εἰ δ' ἔστιν τόδε, 535
δυοῖν ἀδελφοῖν ποὺς ἂν οὐ γένοιτ' ἴσος
ἀνδρός τε καὶ γυναικὸς, ἀλλ' ἄρσην κρατεῖ.

ΠΡ. οὐκ ἔστιν, εἰ καὶ γῆν κασίγνητος μολῶν

* * * *

κερκίδος ὅτῳ γνώιης ἂν ἐξύφασμα σῆς,
ἐν ᾧ ποτ' αὐτὸν ἐξέκλεψα μὴ θανεῖν; 540

ΗΛ. οὐκ οἶσθ', Ὀρέστης ἡνίκ' ἐκπίπτει χθονός,
νέαν μ' ἔτ' οὔσαν; εἰ δὲ κᾶκρεκον πέπλους,
πῶς ἂν τότε ὦν παῖς ταῦτά νῦν ἔχοι φάρη,

534. κραταίλειος, 'rocky,' occurs in Agam. 649. She does not mean the place where they are now standing (which is in front of her husband's house), but the stony soil of the Necropolis where her father's tomb was; for in the ancient Greek cities such tombs were commonly hewn in the side of a rock. Hence when the old man says ἀρβύλης σκέψαι βάσιν, he means, that if she is incredulous about the evidence of the hair, she had better repair to the tomb where he found it, and measure footsteps.—ἐκμακτρον, 'an impression.' Theocr. xvii. 121, κοῖνα στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἶχνη. Herc. F. 1400, ἐκμασσε, φείδου μηδέν. Plat. Resp. iii. 1. 396 E, δυσχεραίνων αὐτὸν ἐκμάττειν τε καὶ ἐνιστάναί εἰς τοὺς τῶν κακίωνων τύπους.

537. ἄρσην κρατεῖ, 'a male foot exceeds in size.' Dindorf gives ἄρσην, a very improbable crasis.

538. μολῶν. Musgrave μολοι, Barnes, after Canter, εἰ παρῆν, —but this does not restore the passage. A little consideration will show that something must have been lost. Whatever opinions may be entertained on the use of εἰ with a participle in place of a finite verb (on which see Med. 1109, and compare Ar. Ran. 1437), it is certain that neither μολῶν nor μολοι will satisfy the context. For how can the old man argue as follows? 'Is there not, even if Orestes *should* come (or, 'even if he *has* come'), some means of recognizing the garment which you

worked for him, and in which I stole him away?' This is simply nonsense. Doubtless the old man, driven from his two previous proofs of identity, now alleges a third and last. He has picked up on the tomb (otherwise how could he here mention it? For Orestes does not appear till v. 549) a piece of embroidered garment, left by Orestes together with a lock of his hair, and as a memento of himself to his father. This piece he now produces, and asks Electra if she cannot identify the work of her own loom when a girl. (Compare Orest. 1434, and the ἀναγνώρισις effected by the same means in Ion 1417.) Probably, he inquired whether she had not some of the same work still remaining, to set side by side with the fragment he has found. On these considerations, the following may be suggested as representing the meaning of the original;—

ΠΡ. οὐκ ἔστιν· εἰ καὶ γῆν κασίγνητος
μολῶν
δεῦρ' ἦλθεν, οὐκ ἂν ῥαδίως ἐγνώ-
ρισας,
εἰ μὴ τι πέπλων λείψανον δόμοις
ἔχεις,
κερκίδος ὅτῳ γνώιης ἂν ἐξύφασμα
σῆς, κ.τ.λ.

513. πῶς ἂν κ.τ.λ. The old reading, corrected by Barnes and Elmsley on Med. 326, was πῶς ἂν τότε ὦν παῖς νῦν ταῦτ' ἂν ἔχη φάρη. Barnes indeed gives in his text νῦν ἔχη ταῦτ' ἂν φάρη (φάρη), which is of course a solecism; but two

- εἰ μὴ ξυναύξουσιν οἱ πέπλοι τῷ σώματι ;
 ΠΡ. οἱ δὲ ξένοι ποῦ ; βούλομαι γὰρ εἰσιδῶν
 αὐτοὺς ἐρέσθαι σοῦ κασιγνήτου πέρι.
 ΗΛ. οἷδ' ἐκ δόμων βαίνουσι λαιψηρῷ ποδί.
 ΠΡ. ἀλλ' εὐγενεῖς μὲν, ἐν δὲ κιβδηλῷ τόδε. 550
 πολλοὶ γὰρ ὄντες εὐγενεῖς εἰσὶν κακοί·
 ὁμως δὲ χαίρειν τοὺς ξένους προσευνέπω.
 ΟΡ. χαῖρ', ὦ γεραιέ. τοῦ ποτ', Ἥλέκτρα, τόδε
 παλαιὸν ἀνδρὸς λείψανον φίλων κυρεῖ ;
 ΗΛ. οὗτος τὸν ἄμυν πατέρ' ἔθρεψεν, ὦ ξέने. 555
 ΟΡ. τί φῆς ; ὃδ' ὅς σὸν ἐξέκλεψε σύγγονον ;
 ΗΛ. ὃδ' ἔσθ' ὁ σώσας κεῖνον, εἴπερ ἔστ' ἐτι.
 ΟΡ. ἔα·
 τί μ' εἰσδέδορκεν, ὥσπερ ἀργύρου σκοπῶν
 λαμπρὸν χαρακτῆρ' ; ἢ προσεικάζει μέ τῳ ;
 ΗΛ. ἴσως Ὁρέστου σ' ἥλιχ' ἥδεται βλέπων. 560
 ΟΡ. φίλου γε φωτός· τί δὲ κυκλεῖ περίξ πόδα ;

Paris MSS. give *ἔχοι*. But Elmsley would further read *ταῦτ' ἀνὴρ ἔχοι φάρη*, which is very ingenious and probable. Bothe's reading is bad, *νῦν τὰδ' ἄρ' ἔχοι φάρη* (*ἔχοι* being omitted in his text by a mistake of the printers). Nauck reads *νῦν τὰ τότ' ἂν ἔχοι φάρη*, which is inelegant.

544. After this verse all the edd. and MSS. place the two lines which are now transposed after v. 531. Their fitness in that place will at once be apparent to all; whereas if they are retained here Electra suddenly reverts to the lock of hair, after discussing the question of the embroidery. But there is another argument of weight. By this transposition Electra's speech is of *four* lines, corresponding to that before the speech of the *πρέσβυς*, who himself speaks *two* lines *before*, and *two* *after* these replies of Electra. Thus the *five* lines of the *πρέσβυς* at 538 seqq. (supposing the ellipse of two, as suggested above) form a sort of *μεσφῶδς*, corresponding to Electra's *five* lines at 503 seqq. interposed between *sixteen* of the *πρέσβυς* at 487 and 508 respectively, after which Electra again speaks *twice five* verses (524 seqq.). These coincidences are too remarkable to be the result of mere accident. See on *Hel.* 894, and

the Preface to the present volume.

548. *αὐτοὺς ἐρέσθαι* (not *εἰσιδῶν αὐτοὺς*) is, 'to question them in person.' Compare *Cho.* 834, *οὐδὲν ἀγγέλων σθένος, ὡς αὐτὸν αὐτῶν ἄνδρα πεύθεσθαι πάρα*.

554. *τοῦ φίλων κυρεῖ*; 'of which of your friends is he the slave?' Otherwise he should have said *τίς ποτ'*, *Ἥλέκτρα, φίλων π. ἀνδρ. λ. κυρεῖ τόδε*; And the answer virtually is, 'he was a slave in the service of the Atridae.'—*ἀνδρὸς λείψανον*, 'relic of a man,' is to be closely taken together. Compare *Oed. Col.* 109, *οἰκτεῖρατ' ἀνδρὸς Οἰδίπου τόδ' ἔθλιον εἰδῶλον, οὐ γὰρ δὴ τό γ' ἀρχαῖον δέμας*.

556. *ἐξέκλεψε* Pierson for *ἐξέθρεψε*. It was not Orestes, but Agamemnon whom the old man had reared: cf. 409, 488, 540.

558. *ὥσπερ κ.τ.λ.* Like one who closely inspects the device on a new coin (*λαμπρὸν*) to see if it be genuine, *ὁρθῶς κοπέν*. This passage shows, as the adjective *παράσημος* also appears to do, that coiners of false money were not uncommon in the time of Euripides: and it is also confirmed by *κωδωνίξεν*, to ring a coin, *Ran.* 723.

561. *κυκλεῖ περίξ*. Why does he suddenly turn round, as if from some

- ΗΛ. καὶ τὴν τόδ' εἰσορῶσα θαυμάζω, ξένη.
 ΠΡ. ὦ πότνι, εὖχου, θύγατερ Ἥλέκτρα, θεοῖς,
 ΗΛ. τί τῶν ἀπόντων ἢ τί τῶν ὄντων πέρη ;
 ΠΡ. λαβεῖν φίλον θησαυρὸν, ὃν φαίνει θεός. 565
 ΗΛ. ἰδοῦν, καλῶ θεοῦς. ἢ τί δὴ λέγεις, γέρον ;
 ΠΡ. βλέψον νυν ἐς τόνδ', ὦ τέκνον, τὸν φίλτατον.
 ΗΛ. πάλαι δέδοικα, μὴ σύ γ' οὐκέτ' εὖ φρονῆς.
 ΠΡ. οὐκ εὖ φρονῶ γὰρ σὸν κασίγνητον βλέπων ;
 ΗΛ. πῶς εἶπας, ὦ γεραί', ἀνέλπιστον λόγον ; 570
 ΠΡ. ὁρᾶν Ὁρέστην τόνδε τὸν Ἀγαμέμνωνος.
 ΗΛ. ποῖον χαρακτήρ' εἰσιδὼν, ᾧ πείσομαι ;
 ΠΡ. οὐλὴν παρ' ὀφρὺν, ἣν ποτ' ἐν πατρὸς δόμοις
 νεβρὸν διώκων σοῦ μέθ' ἡμάχῃ πεσών.
 ΗΛ. πῶς φῆς ; ὁρῶ μὲν πτώματος τεκμήριον. 575
 ΠΡ. ἔπειτα μέλλεις προσπίτνειν τοῖς φιλτάτοις ;
 ΗΛ. ἀλλ' οὐκέτ', ὦ γεραίε· συμβόλοισι γὰρ
 τοῖς σοῖς πέπεισμαι θυμόν. ὦ χρόνῳ φανεῖς,
 ἔχω σ' ἀέλπτως. ΟΡ. καὶ ἐμοῦ γ' ἔχει χρόνῳ.
 ΗΛ. οὐδέποτε' ἐδόξασ'. ΟΡ. οὐδ' ἐγὼ γὰρ ἤλπισα. 580
 ΗΛ. ἐκείνος εἰ σύ ;
 ΟΡ. σύμμαχος γέ σοι μόνος,
 ἣν ἐκσπᾶσμαι γ' ὃν μετέρχομαι βόλον.

emotion; or perhaps, 'pace round and round,' as if in anxious thought.

563—5. εὖχου λαβεῖν. 'Pray that you may receive.' There is nothing in the aorist which is at variance with this version; and ὃν φαίνει shows the meaning to be, that the god is as it were holding out, *προτείνων*, a gift or a prize which she has yet to make her own. Bothe renders this, in questionable Latin, *precare deos, ut acciperis*, i.e. 'that you may have received.' And such appears to be the sense of v. 595. It might also here mean, 'acknowledge with thanksgivings that you have received;' but cf. v. 810. Compare Cho. 204, εὖχου τὰ λοιπὰ τοῖς θεοῖς τελεσφόρους εὐχὰς ἐπαγγέλλουσα, τυγχάνειν καλῶς.

566. Nauek prints καλῶ θεοῦς; interrogatively.

569. Ion 520, εὖ φρονεῖς μὲν, ἢ σ' ἔμνηε θεοῦ τις, ὦ ξένη, βλάβη;

571. ὁρᾶν. The ed. princ. has ὁρῶν, which is as good a reading.

573. οὐλὴν. Barnes remarks that a scar was the proof by which Ulysses was recognized by the Nurse in *Od.* xix. 392.

577. συμβόλοισι, marks, tokens. Cf. Ion 1386, τὰ μητρὸς σύμβολ' ὅς σε σώσκει μοι.

580. ἐδόξασ'. The following ἤλπισα seems to confirm the reading of the old copies. Dindorf, Kirchhoff, and Nauek adopt Musgrave's correction οὐδέποτε δόξασ'. Either, of course, is good in itself, both δοκεῖν and δοξάζειν being used for προσδοκᾶν. See on *Med.* 67.

582. βόλον. Cf. *Bacch.* 817, ἀνὴρ δ' ἐς βόλον καθίσταται. *Theocr.* i. 40, μέγα δίκτυον ἐς βόλον ἔλκει ὁ πρέσβυς, where it seems to mean 'for a cast.' *Ar. Vesp.* 174, οἶαν πρόφασιν καθήκεν, ὡς εἰρωνικῶς, ἵν' αὐτὸν ἐκπέμψεις. B. ἀλλ'

πέποιθα δ'. ἡ χρὴ μηκέθ' ἡγεῖσθαι θεοὺς,
εἰ τὰδικ' ἔσται τῆς δίκης ὑπέρτερα.

XO. ἔμολες ἔμολες, ὦ χρόνιος ἄμέρα, 585

†κατέλαμψας, ἔδειξας ἐμφανῇ
πόλει πυρσὸν, ὃς παλαιᾷ φυγᾷ
πατρῶων ἀπὸ δωμαίων
τάλας ἀλαίνων ἔβα.

θεὸς αὖ θεὸς ἀμετέραν τις ἄγει 590
νίκαν, ὦ φίλα.

ἄνεχε χέρας, ἄνεχε λόγον, ἔει λιτὰς
[ἐς θεοὺς]

τύχα σοι τύχα κασίγνητον ἐμβατεῦσαι πόλιν. 595

OP. εἶεν φίλας μὲν ἥδονὰς ἀσπασμάτων
ἔχω, χρόνῳ δὲ καὺθις αὐτὰ δώσομεν.

οὐκ ἔσπασεν. The MS. Flor. has ἦν δ' ἀσπάζομαι γ', whence Kirchhoff proposes ἦν ἐδ' σπασάμεθ' or εἶθ' ἐδ' σπασάμεθ', Nauck νῦν δὲ σπασάμεν γ'. The reading in the text is that of ed. princ. Here it implies both the net and the prey enclosed in it. The next two verses were rightly assigned to Orestes by Musgrave, instead of to Electra.—ἡγεῖσθαι θεοὺς, cf. Hec. 800.

585—94. This brief ode, consisting chiefly of dochmiacs, which are used to express any kind of excitement, either of joy or grief, may be compared with Rhés. 131, 195. Hipp. 362, 669. There are not many instances in Euripides, but Aeschylus has several such short systems interposed in the middle of a scene, as in the *Suppliants* and *Seven against Thebes*. They are commonly antistrophic.

586. κατέλαμψας, 'you have lighted up and displayed visibly to the city a beacon light (in Orestes), who after a long exile, a wretched wanderer from his father's home, has returned.' Cf. Ion 86, Παρησιαίδες δ' ἄβατοι κορυφαὶ καταλαμπόμεναι, and the note there. Rhés. 43, διππετῇ δὲ πυρσὸς νέων σταθμά. Photius, πυρσοί, λαμπάδες, πυρκαϊαί, λαμπτήρες, φρυκτωρία. It is more than probable that ἔδειξας ἐμφανῇ is a mere gloss. We should read thus, ἔλαμψας πόλει πυρσὸν ὃς παλαιᾷ φυγᾷ, two dochmi between a cretic; or, which is better, μέγαν πυρσὸν ὃς κ.τ.λ., like μέγαν πανόν

in Agam. 275. The verse as it is commonly given is quite unmetrical.

589. ἔβα Seidler for ἔβασε, and he adds σὲ at the beginning of the next verse, by which, and the omission of τις, a dochmiac verse is gained.

590. αὖ, a word constantly used when the idea of reverses or a change of fortune is meant. See on Aesch. Theb. 702. 'Now the god is bringing us victory in our turn,' as before Aegisthus and Clytemnestra were victorious. This verse is anapaestic; the following are dochmiac.—ἄνεχε χέρας κ.τ.λ., 'hold up your hands, raise your voice in prayer, send supplications to the gods, that your brother may have set foot in his native city with good fortune.'—χέρας, as ὑπτιάζματα χερῶν Prom. 1026. The old reading was τύχα, with a full stop after θεοὺς, as if the sense were, τύχη νῦν ἐστὶ κ.τ.λ. The sense was restored by Tyrwhitt. The MS. gives εἰς τοὺς θεοὺς, and Kirchhoff regards the words as interpolated.—ἐμβατεῦσαι, see inf. 1251. Rhés. 225, Λυκίας νῶν ἐμβατεύων, scil. Ἀπόλλων. The aorist is employed somewhat unusually: see on v. 565.

597. δώσομεν for ἀποδώσομεν. He means that he will return the endearments of his sister on a more fitting occasion, his present concern being to revenge himself on his father's murderers. For the time, he says, he holds them as a deposit.

- σὺ δ', ὦ γεραῖε, καίριος γὰρ ἦλυθες,
λέξον, τί δρῶν ἂν φονέα τισαίμην πατρός
μητέρα τε τὴν κοινωνὸν ἀνοσίων γάμων. 600
ἔστιν τί μοι κατ' Ἄργος εὐμενὲς φίλων ;
ἢ πάντ' ἀνεσκενέασμεθ', ὥσπερ αἱ τύχαι ;
τῷ συγγένωμαι ; νύχιος, ἢ καθ' ἡμέραν ;
ποῖαν ὁδὸν τραπώμεθ' εἰς ἐχθροὺς ἐμούς ;
ΠΡ. ὦ τέκνον, οὐδεὶς δυστυχοῦντί σοι φίλος. 605
εὕρημα γὰρ τὸ χρήμα γίγνεται τόδε,
κοινῇ μετασχεῖν τὰγαθοῦ καὶ τοῦ κακοῦ.
σὺ δ', ἐκ βάθρων γὰρ πᾶς ἀνῆρησαι φίλοις
οὐδ' ἐλλέλοιπας ἐλπίδ', ἴσθι μου κλύων,
ἐν χειρὶ τῇ σῇ πάντ' ἔχεις καὶ τῇ τύχῃ 610
πατρῶον οἶκον καὶ πόλιν λαβεῖν σέθεν.
ΟΡ. τί δῆτα δρῶντες τοῦδ' ἂν ἐξικοίμεθα ;
ΠΡ. κτανὼν Θυέστου παῖδα σὴν τε μητέρα.
ΟΡ. ἦκω 'πὶ τόνδε στέφανον, ἀλλὰ πῶς λάβω ;
ΠΡ. τειχέων μὲν ἔλθων ἐντὸς οὐδ' ἂν εἰ θέλοις. 615

598. ἦλυθες. A rare form, used Rhcs. 660, and Tro. 374.—φονέα, with short *α*, is also against the common usage. Cf. v. 763. Hec. 882.

602. ἀνασκενέζειν is 'to pack up for removal,' hence here 'to be ruined.' The word is said to be properly applied to money-changers who have failed, and are forced to move their tables.—ὥσπερ αἱ τύχαι, even as our fortunes (are ruined or undone).—τῷ συγγένωμαι; 'whose aid should I seek? And should I seek it by night (as a treasonable enterprise) or in open day (as having the Argives in my interest)?' See on Bacch. 485.—Porson would read πῶς ξυγγένωμαι;

605—7. 'My son, no one is a friend to you while you are in misfortune; for truly this is a thing of rare occurrence, (for another) to share one's good and bad fortune in common.' This was a well-known saying; the Romans too were fond of it; *donec eris felix, multos numerabis amicos*, &c.—εὕρημα is, 'a discovery,' 'a piece of luck,' ἐρμαῖον τι. The infinitive without the article, exegetical of τόδε, is a well-known use; e.g. Aesch. Ag. 585—7.

608. πᾶς ἀνῆρησαι. The meaning is,

πάντως ἀνάστατος γέγονας τὸ ἐς τοὺς φίλους, οὐδὲ λοιπὴν ἔχεις ἐλπίδα ἐν τοῖς σπαντοῦ πράγμασιν.—φίλοις is the dative of reference, 'as far as friends are concerned.' Kirchhoff says "legendum φίλος," which could only mean 'you are utterly undone as a friend.'—ἴσθι μου κλύων may refer to the preceding clause; 'be assured of this,' i.e. if you flatter yourself that, as son of the late king, you still have adherents among the subjects of Aegisthus. But it is equally applicable to what follows.—λαβεῖν, for ἀναλαβεῖν, ἀνακομίσασθαι. Compare v. 810. Aesch. Cho. 229, ἀλκή πεποιθὺς δῶμ' ἀνακτῆσει πατρός.

612. τοῦδε. The genitive is used from the idea of shooting at and hitting a mark, τυγχάνειν. See the notes on Ion 1411, Bacch. 1099. Aesch. Cho. 1022, τόξῳ γὰρ οὗτις πημάτων προσίξεται. Xen. Anab. iii. 3, 7, οἱ ἀκοντισταὶ βραχύτερα ἡκόντιζον ἢ ὡς ἐξικνεῖσθαι τῶν σφενδονητῶν. The meaning is, 'by doing what then can we attain this object?' viz. τοῦ λαβεῖν πόλιν.—Θυέστου παῖδα, Aegisthus: cf. Agam. 1562.

615. οὐδὲν ἂν σθένει Nauck, on his own conjecture.

- ΟΡ. φρουραῖς κέκασται δεξιαῖς τε δορυφόρων ;
 ΠΡ. ἔγνω· φοβεῖται γάρ σε κοῦχ εὐδαι σαφῶς.
 ΟΡ. εἰεν· σὺ δὴ τοῦνθένδε βούλευσον, γέρον.
 ΠΡ. κάμου γ' ἄκουσον· ἄρτι γάρ μ' εἰσηλθέ τι.
 ΟΡ. ἐσθλὸν τι μηνύσεις, αἰσθοίμην δ' ἐγώ. 620
 ΠΡ. Αἰγισθον εἶδον, ἡνίχ' εἶρπον ἐνθάδε.
 ΟΡ. προσηκάμην τὸ ῥηθέν. ἐν ποίοις τόποις ;
 ΠΡ. ἀγρῶν πέλας τῶνδ' ἵπποφορβίων ἔπι.
 ΟΡ. τί δρῶνθ' ; ὁρῶ γὰρ ἐλπίδ' ἐξ ἀμυχάνων.
 ΠΡ. Νύμφαις ἐπόρσυν' ἔροτιν, ὡς ἔδοξέ μοι. 625
 ΟΡ. τροφέϊα παιδων, ἥ πρὸ μέλλοντος τόκου ;
 ΠΡ. οὐκ οἶδα πλὴν ἐν, βουσφαγεῖν ὠπλίζετο.
 ΟΡ. πόσων μετ' ἀνδρῶν ; ἥ μόνος δμῶων μέτα ;
 ΠΡ. οὐδεὶς παρὴν Ἀργεῖος, οἰκεία δὲ χεῖρ.
 ΟΡ. οὐ πού τις ὅστις γνωριεῖ μ' ἰδὼν, γέρον ; 630
 ΠΡ. δμῶες μὲν εἰσιν, οἳ σέ γ' οὐκ εἰδὼν ποτε.

616. κέκασται. A word (from the obsolete κά(σ)μαι, root καθ) rarely used by the Greek dramatists. It occurs in Aesch. Eum. 736, Ar. Equit. 685. Hesych. κέκασται· κεκόσμηται, κατεσκεύασται—ὠπλίσται. Photius, κεκασμένον, κεκοσμημένον.

617. The meaning is, σαφῶς γὰρ φοβεῖται σε Αἰγισθος, καὶ οὐχ εὐδαι διὰ τὸν φόβον.

622. προσηκάμην κ.τ.λ., 'I am glad to hear you say so.' Hesychius and Photius, προσίεται, ἀρέσκεται, προσδέχεται. Like ἐφίεσθαι τινα, 'to desire,' the word properly means 'to go towards a thing or person,' 'to meet it half way,' 'to receive it with a welcome.' The middle aorist rather resembles the later Attic, and it may have been a gloss on the more usual formula ἐδεξάμην.

623. ἵπποφορβίαις may have been the original reading, corrupted on account of τῶνδ', which belongs to ἀγρῶν. The genitive seems to mean, 'on the horse-pasture.' When ἐπὶ is used with a genitive in the sense of 'upon,' as ἐφ' ἵππου, it usually contains the idea of dependence on or from a thing.

625. ἔροτιν. A very rare word, said by Hesychius to be *Cyprian*, but by a gloss in one of the MSS. of this play, *Aeolic*. It appears to be the same word as ἔορτή, by transposition of the *op*.

Compare βέζειν with ἔρδειν, which is perhaps the true derivation of ἔορτή (for ἔορδή), the aspirate resulting from the initial β. The root seems to be *ερδ* or *ρεδ* indifferently.

626. τροφέϊα. Here and in Aesch. Theb. 472, Ion 852, this is for θρέπτρα or θρεπτήρια, elsewhere for τροφήν. The sacrifice to the Nymphs, for having brought up a child from the womb, appears to have been part of the ἀμφιδρόμια, or festival on the eighth day after birth.

628. μόνος δμῶων μέτα. The true explanation of this phrase is not, as Markland quoted by Robinson supposes, that μόνος signifies *praeicipuus*, but that slaves and servants were οὐδένες in a Greek point of view.

629. οἰκεία χεῖρ, a band or company of his own domestics, inf. 799. This indicated that he doubted the fidelity of the Argives, and therefore the answer is favourable to Orestes.

631. οἳ σέ γ' ἴερπον for οὓς ἐγ' (i. e. ἐγώ). The meaning of this verse is obscure. We should have expected δμῶες γὰρ εἰσιν, giving a reason why they would not recognize Orestes; and in this case the γε will combine with οἳ in the usual sense of *quippe qui*;—'No, for they are only servants (and they will not know you), inasmuch as they never saw you.' As the verse stands, it appears to mean,

- ΟΡ. ἡμῖν *δ' ἂν εἶεν, εἰ κρατοῦμεν, εὐμενεῖς ;
 ΠΡ. δούλων γὰρ ἴδιον τοῦτο, σοὶ δὲ σύμφορον.
 ΟΡ. πῶς οὖν ἂν αὐτῷ πλησιασθείην ποτέ ;
 ΠΡ. στείχων ὅθεν σε βουθυτῶν εἰσόψεται. 635
 ΟΡ. ὁδὸν παρ' αὐτήν, ὡς ἔοικ', ἀγροὺς ἔχει.
 ΠΡ. ὅθεν γ' ἰδὼν σε δαιτὶ κοινωνὸν καλεῖ.
 ΟΡ. πικρόν γε συνθινατόρ', ἦν θεὸς θέλῃ.
 ΠΡ. τὸνθένδε πρὸς τὸ πίπτον αὐτὸς ἐννόει.
 ΟΡ. καλῶς ἔλεξας. ἡ τεκοῦσα δ' ἐστὶ ποῦ ; 640
 ΠΡ. Ἄργει· παρέσται δ' ἐν πόσει θοίνην ἔπι.
 ΟΡ. τί δ' οὐχ' ἄμ' ἐξωρματ' ἐμὴ μήτηρ πόσει ;
 ΠΡ. ψόγον τρέμουσα δημοτῶν ἐλείπετο.
 ΟΡ. ξυνῆχ'· ὑποπτος οὔσα γιγνώσκει πόλει.
 ΠΡ. τοιαῦτα· μισεῖται γὰρ ἀνόσιος γυνή. 645
 ΟΡ. πῶς οὖν ἐκείνην τόνδε τ' ἐν ταυτῷ κτενῶ ;
 ΗΛ. ἐγὼ φόνον γε μητρὸς ἐξαρτύσομαι.
 ΟΡ. καὶ μὴν ἐκεῖνά γ' ἡ τύχη θήσει καλῶς.
 ΗΛ. ὑπηρετείτω μὲν δυοῖν ὄντων ὅδε.
 ΠΡ. ἔσται τάδ'· εὐρίσκεις δὲ μητρὶ πῶς φόνον ; 650

‘There are indeed servants, but they never saw *you* in former days’ (though they were in the service of Agamemnon, inf. 851). The *γε* will thus emphasize *σε*.

633. *δμῶν* is Porson’s conjecture for *ἄλλων* or *δίων*. The *editio princeps* has *λέξω γὰρ*, which Dindorf thinks a conjectural restoration of a corrupt reading. Matthiae, Bothe, and the later editors, with one Paris MS., give *δούλων*.—*ἴδιον*, i.e. to come over to the conquering side.

637. *καλεῖ*. Musgrave remarks that it was the custom to invite all who happened to be near or passing by, to partake in a sacrifice. See 784. Hence the old man reckons confidently on an event, which might otherwise have seemed a mere chance. All this which is here anticipated occurs inf. 776 seqq.—The *γε* after *ᾗθεν* was added by Pierson. Barnes also suggested it, though he wrongly preferred *ᾗθεν ἂν*.

639. *πρὸς τὸ πίπτον*, *pro re nata*, according to ‘circumstances.’ (Modern editors write *πίπτον*. It is hard to see however how the root can be naturally

long.)

641. *ἐν πόσει*. This is of course corrupt; and the choice is not easy between *ἐν τάχει* (so Dind. after Reiske) and *ἐν πόσει*, as Bothe edits after Seidler. Nauck reads *δ' οὖν πόσει*. Perhaps *ᾗ πόσει*. Barnes also suggested *ᾗ*, but fancied that *ἐν πόσει* might mean ‘at the drinking.’ But it seems copied by mistake from the next verse. We should expect *παρέσται δ' ἀπὶ τῆς ὡς θοίνης ἔπι*.

643. *ψόγον*. A term especially applied to reproach cast upon women. See on Tro. 642. Inf. 904, 1039.

647. The *γε* belongs strictly to *μητρὸς*. ‘I will make preparation for my mother’s death,’ you for that of Aegisthus. The reply is, ‘Well but *that matter* (Aegisthus’ death) fortune will arrange for us favourably,’ viz. if it be true that he is so opportunely preparing a sacrifice.

649. *ᾗδε* for *τῷδε* Tyrwhitt. Kirchhoff and Nauck retain *τῷδε*. But *ᾗδε* must surely refer to the old man, who assents to the proposal in the next verse.

650. *εὐρίσκεις*, what plan do you pro-

- ΗΛ. [λέγ', ὦ γεραιέ, τάδε Κλυταιμνήστρα μολών']
 λεχώ μ' ἀπάγγελλ' οὔσαν ἄρσενος τόκῳ.
 ΠΡ. πότερα πάλαι τεκούσαν, ἢ νεωστὶ δῆ ;
 ΗΛ. δέχ' ἡλίους, ἐν οἷσιν ἀγνέυει λεχώ.
 ΠΡ. καὶ δὴ τί τοῦτο μητρὶ προσβάλλει φόνον ; 655
 ΗΛ. ἥξει κλύουσα λόχ' ἐμοῦ νοσήματα.
 ΠΡ. πόθεν ; τί δ' αὐτῇ σοῦ μέλειν δοκεῖς, τέκνον ;
 ΗΛ. ναί· καὶ δακρύσει γ' ἀξίωμ' ἐμῶν τόκων.
 ΠΡ. ἴσως· πάλιν τοι μῦθον ἐς καμπὴν ἄγω.
 ΗΛ. ἐλθοῦσα μέντοι δῆλον ὡς ἀπόλλυται. 660
 ΠΡ. καὶ μὴν ἐπ' αὐτάς γ' εἰσίτω δόμων πύλας.
 ΗΛ. οὐκοῦν τραπέσθαι σμικρὸν εἰς Ἄιδου τόδε.

pose? The next verse is marked as spurious by Matthiae. It breaks the order of the monostich dialogue, and is by no means necessary to the context. It was enough to say, 'report to her that I have been delivered of a male child.' Kirchhoff however marks the loss of a verse containing the old man's reply. Either *τόκος* must mean *partus*, or *ἄρσενος τόκος*, 'the child of a male,' refers to that doctrine (illustrated on Aesch. Eum. 629), that the male child was generated by the father alone. So Choeph. 493, οἴκτειρε θῆλυν ἄρσενός θ' ἑμοῦ γόνον. Compare inf. v. 931, ὅστις τοῦ μὲν ἄρσενος πατὴρ οὐκ ὠνόμασται, τῆς δὲ μητρὸς ἐν πόλει. Hesych. λεχώ· προσφάτως τετοκυῖα.

654. δέχ' Elmsley on Heracl. 602 for λέγ', which Kirchhoff and Nauck retain. On this day the thank-offerings to Ἄρτεμις Εἰλείθνια were commonly offered. The Jewish law prescribed the same rite; and in modern society women scruple to appear in public till they have been "churched."

655. καὶ δὴ τί κ.τ.λ. 'Well but, supposing this happens, how does it bring death to your mother?'

657. The τί belongs to μέλειν, not to δοκεῖς. The reply shows that the question is equivalent to δοκεῖς γὰρ αὐτῇ σοῦ μέλειν; The τί, as it stands first, must be the real point of the interrogation; but it is lost sight of in the answer. The purport of the remark is to ascertain Electra's opinion as to her mother's sympathy.

658. δακρύσει γ'. Ironical, as Bothe

remarks. Electra knew that such tears could hardly be sincere.—ἀξίωμα is a word of middle signification, and not necessarily used in a good sense. Here it means their social position, in a disparaging sense, though perhaps it is ironical, 'a birth so worthy of my family.'

659. πάλιν—ἄγω. 'Again I bring the question round to the point, viz. how will that effect her death?' The metaphor is from the stadium. Electra's replies appeared vague, and wandering from the point, so he leads her back again to the βαλβίς or goal. Seidler reads ἄγε, with Musgrave.

661. εἰσίτω Musgrave for εἰδώ. 'Well, then, if her death is as certain as you say, let her come up to the very door of the palace,' before the attack is made. Or perhaps, 'Well, but (to prevent her from escaping, or calling for aid)' &c. This verse is a sort of stage-excuse for perpetrating the supposed deed out of sight of the spectators. Seidler reads εἰσῶ, which he supposes to be the subjunctive of εἰσίστημι, 'let me admit her within the gates.'

662. τάδε, scil. τὰ εἰσέναι. 'Why that truly would be to take the road to Hades at once.' The full sense would be, οὐκοῦν εἰ τοῦτο δράσει, σμικρὸν ἔστί τὸ εἰς Ἄιδου τραπέσθαι. Compare Agam. 1262, where Cassandra, who foreknows that she will enter the palace only to be slain, says Ἄιδου πύλας δὲ τάσδ' ἐγὼ προσενέπω. Seidler again errs in supposing τραπέσθαι to have a transitive sense, like ἀλλάξαι, 'it is easy to change δόμων πύλας into Ἄιδου πύλας.'

- ΠΡ. εἰ γὰρ θάνοιμι τοῦτ' ἰδὼν ἐγὼ ποτε.
 ΗΛ. πρῶτιστα μὲν νυν τῷδ' ὑφήγησαι, γέρον.
 ΠΡ. Αἰγισθος ἔνθα νῦν θυηπολεῖ θεοῖς ; 665
 ΗΛ. ἔπειτ' ἀπαντῶν μητρὶ τὰπ' ἐμοῦ φράσον.
 ΠΡ. ὥστ' αὐτά γ' ἐκ σοῦ στομάτος εἰρήσθαι δοκεῖν.
 ΗΛ. σὸν ἔργον ἤδη· πρόσθεν εἵληχας φόνου.
 ΟΡ. στείχοιμ' ἄν, εἴ τις ἡγεμὼν γίγνοιθ' ὁδοῦ.
 ΠΡ. καὶ μὴν ἐγὼ πέμποιμ' ἄν οὐκ ἀκουσίως. 670
 ΟΡ. ὦ Ζεῦ πατρῶε καὶ τροπαῖ' ἐχθρῶν ἐμῶν,
 ΗΛ. Ἦρα τε, βωμῶν ἧ Μυκηναίων κρατεῖς, [674]
 ΟΡ. νίκην δὸς ἡμῖν, εἰ δίκαι' αἰτούμεθα. [675]
 ΗΛ. δὸς δῆτα πατρὸς τοῖσδε τιμωρὸν δίκην. [676]
 ΟΡ. οἴκτειρέ θ' ἡμᾶς, οἴκτρα γὰρ πεπόνθαμεν, 672
 ΗΛ. οἴκτειρε δῆτα σούς γε φύντας ἐκγόνους.
 ΟΡ. σύ τ', ὦ κάτω γῆς ἀνοσίως οἰκῶν, πάτερ,
 ΗΛ. καὶ Γαῖ' ἄνασσα, χεῖρας ἧ δίδωμ' ἐμὰς,

663. ἐγώ. 'If I see this, (servant as I am,) I am content to die.' Aesch. Cho. 430, ἔπειτ' ἐγὼ νοσφίσας δλοῖμαν.

664. τῷδ'. First conduct my brother to the place agreed upon (v. 635), then carry the message to my mother (v. 651).

666—7. ἀπαντῶν for πάντων and ὥστ' αὐτὰ for ὡς ταῦτα are the slight but ingenious corrections of Pierson and Elmsley respectively.—δοκεῖν, sc. ἐκείνη. 'I will tell it so that she will think you have said it with your own mouth.' See sup. 548.

668. πρόσθεν εἵληχας. 'The lot of the murder has fallen to you first,' i. e. you, Orestes, are to undertake the first part of the action, to kill Aegisthus; for she had said, v. 647, ἐγὼ φόνον γε μητρὸς ἐξαρτύσομαι. The expression however can best be understood by referring it to the custom of drawing lots as to which of several criminals should die first: see the notes on Agam. 1271. Heracl. 970. Ar. Pac. 364, ἀπόλωλας, ὦ κακόδαιμον. TP. οὐκοῦν, ἦν λάχω. Ἑρμῆς γὰρ ὦν κλήρω ποιήσεις, οἷδ' ὅτι. But in this case it appears to be transferred from the πάσχων to the δρῶν.

670. καὶ μὴν κ.τ.λ. 'Well, then, I will conduct you thither, and gladly.'

671. Ζεῦ πατρῶε. See Porson's note on Med. 1314. Properly speaking, Ζεὺς

πατρῶς was not worshipped at Athens; in allusion to which Aeschylus said in the *Niobe* (frag. 146), that the Phrygians had an altar of Ζεὺς πατρῶς in the air. Here, of course, he is invoked as the god who avenges the outraged name of *Father*, and *τροπαῖος* as the supreme power who can give victory to those who defend the just cause. The goddess who was the patroness of the Argive race, as well as the wife of Zeus, is not less appropriately invoked, and by the sister, as Ζεὺς πατρῶς by the brother.

673. σοῦ Barnes for σους, and ἐκ γένους L. Dindorf for ἐκγόνους. But the correction here can hardly be considered a necessary one, since φύντας may represent ὄντας or γενομένους.

675. νίκην. Aesch. Cho. 471, αἰτούμενφ μοι δὸς κράτος τῶν σῶν δόμων.

676. τοῖσδε refers to Orestes and the old man.—τιμωρὸν δίκην is a combination which occurs Soph. frag. 94, v. 9. Aesch. Cho. 136.

678. καὶ Γαῖα for καὶ γῆ τ' is Musgrave's correction. The whole passage from 671 to 683 is now given according to the arrangement of Kirchhoff, who is followed by Nauck. He continues the *στιχομυθία*, which in the MS. ends at 676, and transposes 674—6 so as to follow 671.—Aeschylus, it may be remarked,

- OP. ἄμυν' ἄμυνε τοῖσδε φιλτάτοις τέκνοις.
 ΗΛ. νῦν πάντα νεκρὸν ἔλθῃ σύμμαχον λαβὼν, 680
 OP. οὔπερ γε σὺν σοὶ Φρύγας ἀνάλωσαν δορί,
 ΗΛ. χῶσοι στυγοῦσιν ἀνοσίους μιάστορας.
 OP. ἦκουσας, ὦ δέιν' ἐξ ἐμῆς μητρὸς παθῶν ;
 ΗΛ. πάντ', οἷδ', ἀκούει τάδε πατήρ· στείχειν δ' ἀκμή·
 καὶ σοι προφωνῶ πρὸς τὰδ' Αἰγισθον θανεῖν, 685
 ὥς, εἰ παλαισθεὶς πτώμα θανάσιμον πεσεῖ,
 τέθνηκα κἀγὼ, μηδὲ με ζῶσαν λέγε·
 παίσω κára γάρ τοῦμόν ἀμφήκει ξίφει.
 δόμων δ' ἔσω βᾶσ' εὐτρεπὲς ποιήσομαι
 ὥς, ἣν μὲν ἔλθῃ πύστις εὐτυχῆς σέθεν, 690
 ὀλολύξεται πᾶν δῶμα, θνήσκοντος δέ σου
 τᾶναντί' ἔσται τῶνδε· ταῦτά σοι λέγω.
 OP. πάντ' οἶδα.
 ΗΛ. πρὸς τὰδ' ἄνδρα γίγνεσθαί σε χρή.
 ὑμεῖς δέ μοι, γυναιῖκες, εὖ πურσεύετε

makes Orestes to invoke Earth, Cho. 480, ὦ Γαῖ', ἄνεις μοι πατέρ' ἐποπτεύσαι μάχην, but in conformity with his peculiar views of Earth being itself a power which could either detain or send up the souls of heroes to assist their relations in life. For the sense of the whole passage compare Aesch. Cho. 486, OP. ἄρ' ἐξεγείρει τοῖσδ' ὀνειδέσιν, πάτερ ; ΗΛ. ἄρ' ὀρθὸν αἰρεῖς φιλτάτοις τὸ σὸν κára ; and vv. seqq.

685. πρὸς τὰδε (sup. 274) is here used for διὰ τοῦτο, or τοῦδε ἔνεκα, and the following ὥς is to be closely connected with it. The phrase πρὸς τὰδε (Theb. 301. Eum. 516), or πρὸς ταῦτα (Prom. 1051), is more common at the beginning of a sentence, 'wherefore,' 'on this account,' &c. The commentators do not seem to have rightly apprehended the meaning, which is as if she had said σοι πρὸς τὰδε βλέποντι, 'on this account too I declare to you that Aegisthus must die, namely, because if you shall fall a death-fall being defeated in the contest, I too am dead.' She urges the certainty of her own suicide, if he should fail, as an additional motive for ensuring success. Bothe thinks the sense is, καὶ προσέτι προφωνῶ σοι τὰδε, et praeterea hoc tibi edico ; but it seems impossible to separate πρὸς

τὰδε. Moreover, the same phrase is repeated by Electra, by way of enforcing it, in v. 693.—Properly, προφωνεῖν is to speak with the forewarning voice of a god, as Aesch. Eum. 411, ἄλγῃ προφωνῶν ἀντικεντρα καρδίᾳ, but it is applied to the prediction of a king to his people, id. Suppl. 610, Ἰκεσίου Διὸς κότον μέγαν προφωνῶν.—με ζῶσαν, see on Bacch. 8.
 689. εὐτρ. ποιήσομαι. See on Bacch. 440. Barnes appears right in supplying ξίφος, for this is implied in v. 692.

691. ὀλολύξεται, 'shall resound with a joyful female cry' (the ὀλολυγή). Compare Iph. T. 367, αὐλεῖται δὲ πᾶν μέλαθρον. Bacch. 593, Βρόμιος δὲ ἀλαλάσεται στέγης ἔσω.—δέ σου Dindorf, with the ed. princeps. Barnes has δὲ σοῦ, which has as good a sense, 'if you die' instead of Aegisthus.—τᾶναντία τῶνδε, a euphemism for θρήνος γενήσεται.—πύστις, 'tidings,' an uncommon word in the singular. Theb. 54, καὶ τῶνδε πύστις οὐκ ὀκνῶ χρονίζεσθαι.

694. εὖ πურσεύετε. 'Send me accurate intelligence of the cry arising from this contest,' viz. whether it is the death-cry of Aegisthus and the triumph of Orestes, or the contrary. The metaphor is taken from communicating news by beacons. Dobree well renders it (or

κραυγὴν ἀγῶνος τοῦδε. φρουρήσω δ' ἐγὼ 695
 πρόχειρον ἔγχος χειρὶ βαστάζουσ' ἐμῇ
 οὐ γάρ ποτ' ἐχθροῖς τοῖς ἐμοῖς νικωμένη
 δίκην ὑφέξω σῶμ' ἐμὸν καθυβρίσαι.

XO. ἀταλᾶς ὑπὸ ματέρος

στρ. α'.

rather, compares with it the modern expression), 'send me intelligence by telegraph.' On *πυρσεύειν* see Hel. 1126. Seidler cites Suidas, *πυρσεύω σοι τὴν σωτηρίαν, ἀντὶ τοῦ ἐκφαίνω*. An easy correction, were correction necessary, would be *πορεύσατε* (which scarcely involves any change but the transposition of the σ), or *πορσύνετε*, 'forward,' i.e. let us know of. And it must be confessed, that *πυρσεύετε* is here both a harsh and a strange expression, as Barnes felt, when he avowed himself unable to explain it. The chief argument in its favour is, that momentary intelligence was required of a conflict at a considerable distance; cf. v. 754.

697. οὐ γάρ ποτ' κ.τ.λ. 'For I will never, by being conquered, allow my enemies to take satisfaction so as to insult my person.' See v. 757.

699—746. Orestes has departed on his mission, escorted by the old servant. Elektra has retired within the cottage. The chorus then sings a stasimon on the legend of the golden ram. This story is not mentioned by Apollodorus; Lucian alludes to it, *περὶ τῆς ἀστρολογίης*, vol. ii. p. 365, and explains it to mean that Thyestes first pointed out to the Argives the constellation Aries, while Atreus taught them that the earth and the sun pursue contrary orbits, so that what seems to be the setting is really the rising. Robinson quotes the Latin version of the tale, as given by Cicero de Nat. Deorum, iii. 27, 'Addo huc, quod mihi portentoso caelestium pater Prodigium mist regnum stabilimen mei; Agnum inter pecudes aurea clarum coma Quondam Thyestem clepere ausum [est] e regia, Qua in re adjutricem conjugem cepit sibi.' The legend is given at length by the Scholiast on Orest. 810:—"Atreus and Thyestes were sons of Pelops. Now Atreus, being jealous of his half-brother Chrysippus, who was greatly beloved by his father, drowned him in a well. Pelops, discovering this, banished Atreus; but he returned after his father's death, and both the brothers laid claim to the throne, Atreus, as the elder, and the legal suc-

cessor, Thyestes, as an usurper in defiance of the laws. Accordingly they made an agreement, that whichever of them should be able to exhibit some portent, he should be put in possession of the kingdom. Now among the flocks of Atreus there was found a golden lamb; and just as Atreus was about to exhibit the prodigy to the judges, and so to assume the sovereignty, his wife Aerope, who was then living in adultery with Thyestes, stole it, and gave it to her paramour. Thyestes then, having got the lamb, and produced it before the umpires, became master of the empire. Atreus however, indignant at being unjustly superseded, not only took summary vengeance on Aerope for her faithlessness and her theft, by throwing her into the sea; but also the three sons of Thyestes, Aglaus, Orchomenus, and Caeleus, he slew and served up at dinner to their own father; after which he killed Thyestes himself. For which impious deeds the Sun, not being able to endure such a violation of all law, for one day turned his course back, from west to east; and with him the Pleiads pursued an opposite path."—The above is as nearly as possible a summary of the ensuing ode, which is highly elegant, and on the whole is less difficult and corrupt than are many others. The metres are rather various; but they partake generally of a glyconic character.

Ibid. ἀταλᾶς, an epic form of ἀπαλᾶς, used also in Pers. 539.—ματὴρ for ματέρος, and in the next verse Ἀργηίων for Ἀργείων are W. Dindorf's metrical corrections, adopted by Nauck. Neither is necessary; the middle syllable of Ἀργείων is perhaps short, as οὐρέα is a cretic in Troad. 532, and elsewhere. The genitive of course depends on the sense of ὑπέκ, as Hecub. 53, *περὰ γὰρ ἡδ' ὑπὸ σκηπτοῦ πόδα*. Andr. 441, *ὑπὸ πτερῶν σπάσας*. With ὁρέων the preposition is omitted, as it often is, e.g. Suppl. 496, *Καπανέως κεραύνιον δέμας καπνοῦται κλιμάκων*. Both genitives directly follow πορεύσαι in v. 705. Translate:—The story yet prevails in ancient legends, that once on a

Ἄργείων ὄρέων ποτὲ κληδὼν 700
 ἐν πολιαῖσι μένει φήμαις
 εὐαρμόστοις ἐν καλάμοις
 Πᾶνα μούσαν ἡδύθροον
 πνέοντ', ἀγρῶν ταμίαν,
 χρυσεῖαν ἄρνα καλλιπλόκαμον πορεύσαι· 705
 πετρίνοις δ' ἐπιστὰς
 κᾶρυξ ἰάχει βάθροις,
 ἀγορὰν ἀγορὰν, Μυκηναῖοι,
 στείχετε μακαρίων ὀψόμενοι τυράννων 710
 φάσματα, δείματα.
 χοροὶ δ' Ἀτρεΐδαν ἐγέραιρον οἴκους·
 θυμέλαι δ' ἐπίναντο χρυσ- ἀντ. α΄.

time Pan, the guardian of the fields, breathing a sweetly-sounding strain on well-compacted reeds (the Pan-pipe), took from under its tender mother and brought from the hills of Argos a lamb beautiful with golden fleece.—πολιαὶ φῆμαι, as πολὺ νόμος, by long-established law, Aesch. Suppl. 657.—ὄρέων, the shepherds' strongholds in the mountains. See on v. 210. Pan is here mentioned merely as the protector of herds and flocks.

705. καλλιπλοκον Nauck, which is plausible, but the antistrophic verse (719) is corrupt. In the next verse δ' for τ' is Kirchhoff's. Translate: 'Then standing on rocky steps the herald cried aloud, *To the Agora, the Agora go, ye people of Mycenae, to see the portents, the causes of alarm, of the fortunate rulers!*' The people were summoned because, as one may infer from the words of the Scholiast already quoted, the trial was to be a public one. In πέτρινα βάθρα there is probably an allusion to the βῆμα or λίθος in the Athenian Pnyx. The portent of the golden lamb is called δείματα, because, as there were two claimants of the throne, what was the hope of the one was the terror of the other. Erfurdt would read κῶμοι for χοροί, and this correction might be defended by Alcest. 343, παῦσω δὲ κῶμους συμποσιῶν θ' ὀμιλίας. As the text stands, v. 711 may be regarded as a dochmiac; but W. Dindorf is probably right in arranging φάσματα—οἴκους as one verse. The antistrophe seems to be quite

free from corruption, so that either χοροί or δείματα is liable to suspicion.

707. The ι in ἰάχει is short, and therefore the augment must be regarded as omitted. Kirchhoff and Nauck read ἰαχεν, with Elmsley.

712—19. 'And then the companies of dancers did honour to the house of the Atridae, and the gold-wrought thymelae were carpet-spread, and there blazed throughout the city fires on the Argive altars; and the pipe sounded its sweetest notes, that servant of the Muses, and delightful songs rose in yet louder strains about the golden lamb, how that the fortune of the day is to Thyestes.' Matthiae seems wrong in supposing that χοροί alludes to supplicatory or expiatory ceremonies, "ad placandam iram deorum, quae agno aureo portendi videbatur." The triumph of Thyestes, in whose cause the decision was given, is manifestly described. He had defeated his brother Atreus by a fraud, and now he shows his joy by a great feast and a public sacrifice.—θυμέλαι, properly the altar steps, or rather the platform (κρηπίς) on which the sacrificer stood, and which perhaps was covered over with embroidered tapestries on great occasions. Cf. Aesch. Suppl. 652, καὶ γεραροῖσι πρεσβυτοδόκοι γερόντων θυμέλαι φλεγόντων (where γεραροῖσι remarkably coincides with ἐγέραιρον in this place).—ἐπίναντο, an imperfect from πετάννμαι, through the bye-form πίνναι. Hes. Scut. 291, ἐπίννον ἀλώην.

ἡλατοι, σελαγείτο δ' ἄν ἄστρῳ
 πῦρ ἐπιβώμιον Ἀργείων 715
 λωτὸς δὲ φθόγγον κελάδει
 κάλλιστον, Μουσᾶν θεράπων
 μολπαὶ δ' ἠϋξοντ' ἐραταὶ
 χρυσέας ἀρνὸς, ὥς †ἐπίλογοι Θυέστου
 κρυφίαις γὰρ εὐναῖς 720
 πείσας ἄλοχον φίλαν
 Ἀτρώς, τέρας ἐκκομίζει πρὸς
 δώματα· νεόμενος δ' εἰς ἀγόρους αὐτεῖ
 τὰν κερόεσσαν ἔ-
 χειν χρυσόμαλλον κατὰ δῶμα ποίμναν. 725
 τότε δὴ τότε φαεννὰς στρ. β'.
 ἄστρων μετέβασ' ὁδοῦς
 Ζεὺς καὶ φέγγος ἀελίου
 λευκὸν τε πρόσωπον αὐτοῦς, 730
 τὰ δ' ἔσπερα νῶτ' ἐλαύνει
 θερμᾷ φλογὶ θεοπύρῳ,

714. σελαγείτο. The passive form occurs (see Hel. 1434) in Ar. Nub. 285, ὄμμα γὰρ αἰθέρος ἀκμάτων σελαγείται μαρμαρέαις ἐν αὐγαῖς. So κτυπείσθαι Plut. 758, and the later Attic τάλαιπωρεῖσθαι, ἀπορεῖσθαι.

719. The word ἐπίλογοι is corrupt. W. Dindorf adopts Seidler's ὥς ἐστὶ λόγος Θυέστου, but the sense rather requires ὥς ἐστὶ λάχοι or πάλος Θυέστου, 'that the luck is to Thyestes.' Compare Pers. 775, καγὼ πάλον τ' ἔκρυσα, τοῦπερ ἦθελον.

720—25. 'For by a secret intercourse he had gained over the dear wife of Atreus (Aerope), and so conveyed away the portent to his own house; and coming before the public he called out, *That he has got the horned lamb with the golden fleece in his house*.'—ἄγορος is perhaps the same as ὕκλος. Hesychius explains it by ἄθροισμα, στρατός. It occurs Herc. F. 412, Andr. 1037, Iph. A. 1096, ποθοῦσ' Ἑλλάνων ἀγόρους.—αὐτεῖ should possibly be given for αὐτεῖ, on account of the preceding ἐκκομίζει.

726—36. 'Then truly, then it was that Zeus changed the bright courses of the stars, the light of the sun, and the grey face of the morning, and drove his

car over the back of the western sky with hot and heaven-kindled flame: and the watery clouds withdrew to the north, and the dry seats of Ammon began to fail, not being accustomed to dew, now that they were deprived of the beautifying showers from Zeus.'—μετέβασ', i. e. μετέβησε, is Musgrave's correction for μεταβάς or μεταβάλλει.—For the miracle here described, compare Ovid, Trist. ii. 391, 'Si non Aeropen frater sceleratus amasset, Aversos solis non legeremus equos.' Martial, iii. 45, 1, 'Fugerit an Phoebus mensas cenamque Thyestae, Ignoro: fugimus nos, Ligurine, tuam.' Plato discusses the legend in Politicus, p. 268 E. Cf. Orest. 1001, ὅθεν ἔρις τό τε πτερωτὴν | ἄλιον μετέβαλεν ἄρμα, | τὰν πρὸς ἔσπεραν κέλευθον | οὐρανοῦ προσαρμόσασα | μονόπῳλον ἐς αἶω, | ἐπταπόρου τε δρόμημα Πελεϊάδος | εἰς ὁδὸν ἑλλαν Ζεὺς μεταβαίνει.

731. νῶτα. The accusative of transition over. See Hel. 598.—θερμᾷ Dobree for θερμά. In the next verse the glyconic metre requires that θεοπύρῳ should be a word of three syllables, as θεομανὲς probably is in Aesch. Theb. 650.

νεφέλαι δ' ἔνυδροι πρὸς ἄρκτον
 ξηραί τ' Ἀμμωνίδες ἔδραι
 φθίνουσ' ἀπειρόδροσοι, 735
 καλλίστων ὄμβρων διόθεν στερεῖσαι.
 λέγεται, τὰν δὲ πίστιν ἀντ. β'.
 σμικρὰν παρ' ἔμοιγ' ἔχει,
 στρέψαι θερμὰν ἀέλιον
 χρυσωπὸν ἔδραν ἀλλάξαν- 740
 τα δυστυχίᾳ βροτείῳ
 θνατᾶς ἔνεκεν δίκας.
 φοβεροὶ δὲ βροτοῖσι μῦθοι
 κέρδος πρὸς θεῶν θεραπείας·
 ὧν οὐ μνασθεῖσα πόσιν 745

733. *ἔνυδροι*. The poet evidently means, that a contrary state of things followed from the contrary course of the sun; the parts of the world hitherto dry were now wet, and those which were wet now became dry; and he regards these effects as permanent, and the phenomenon itself as accounting for the present state of certain parts of the world. As a physical speculation,—of Anaxagoras, perhaps,—the passage is curious. Hence Libya is presumed to have had all its moisture dried up by this sudden change, while the north, hitherto bound in ice and snow, now became supplied with water. The temple of Jupiter Ammon, which is situated in the oasis of Siwah, and surrounded by waterless deserts, was early known to the Greeks, from the celebrity of its oracle. The same phrase, as here, occurs Alcest. 115. It is twice mentioned by Aristophanes, *Av.* 619 and 716, in both places in conjunction with Delphi, and three times by Herodotus, i. 46, ii. 32 and 55. —*ἀπειρόδροσοι* Hermann and Bothe for *ἀπειροὶ δρόσου*. A similar compound is *ἀπειρόδακρυς*, Aesch. *Suppl.* 68. The meaning appears to be, that *because* it had no dew, it was drained of all its moisture when it lost the rain.

737—46. 'Tis said, but the credence which it obtains with me is small, that the Sun turned in the opposite direction his hotly-glowing golden throne, having changed it to the discomfort of mankind on account of a dispute between mortal men. However, legends of fear are salutary to men for promoting the worship of the

gods. Yet of those gods you had no remembrance in slaying your husband, O common mother of illustrious brethren' (*Orestes and Electra*).—For τὰν δὲ Porson would read τὰδε δέ. Neither reading well suits a glyconean verse, which might be restored by λέγεται, τὸ δὲ πίστιν, and in the strophe, v. 726, τότε δὴ τότε φανᾶς, or λαμπρᾶς, κ.τ.λ.—ἀέλιον is Canter's reading for ἀέλιον, which Kirchhoff and Nauck retain. W. Dindorf condemns as both unmetrical and unmeaning the words ἀλλάξαντα—βροτείῳ, and attributes them to the patchwork of a grammarian to fill up a lacuna. There is however little ground for the suspicion. The glyconean verse is not incapable of the spondee following the choriambus, and the dative δυστυχίᾳ, for εἰς δυστυχίαν, is not without precedent. Cf. *Thucyd.* iii. 82, ξυμμαχίας ἑμὰ ἐκατέρωσιν τῇ τῶν ἐναντίων κακώσει.

743. μῦθοι, fables, false tales, as in *Hipp.* 198, μύθοις δ' ἄλλως φερόμεσθα. The sentiment is somewhat Pindaric. It contains a remarkable confession of a doctrine which has been variously received by thinking people, that stories calculated to inspire awe, though not true in themselves, tend to good in their influence over illiterate minds, when presented to them as if really true.—θεραπείας Matthiae for θεραπείαις.

745. ὧν, scil. τῶν θεῶν.—συγγενέτεира, a word perhaps used only here, for γενέτεира συνδυοῖν ἀδελφοῖν. Clytemnestra is meant, who is the common mother of two worthy children. Musgrave takes the

κτείνεις, κλεινῶν συγγενέτειρ' ἀδελφῶν.
ἔα ἔα·

φίλαι, βοῆς ἠκούσατ', ἧ δοκῶ κενῇ
ὑπηλθέ μ', ὥστε νερτέρα βροντὴ Διός ;
ἰδοὺ τάδ' οὐκ ἄσημα πνεύματ' αἶρεται·
δέσποιν', ἄμειψον δώματ', Ἡλέκτρα, τάδε.

750

ΗΛ. φίλαι, τί χρῆμα ; πῶς ἀγῶνος ἦκομεν ;

ΧΟ. οὐκ οἶδα πλὴν ἐν, φόνιον οἰμωγὴν κλύω.

ΗΛ. ἤκουσα καγὼ, τηλόθεν μὲν, ἀλλ' ὁμως.

ΧΟ. μακρὰν γὰρ ἔρπει γῆρυς, ἐμφανὴς γε μήν.

ΗΛ. Ἀργεῖος ὁ στεναγμὸς, ἧ φίλων ἐμῶν ;

755

ΧΟ. οὐκ οἶδα· πᾶν γὰρ μίγνυται μέλος βοῆς.

ΗΛ. σφαγὴν αὐτέϊς τήνδε μοι· τί μέλλομεν ;

ΧΟ. ἔπισχε, τρανῶς ὡς μάθης τύχας σέθεν.

ΗΛ. οὐκ ἔστι· νικώμεσθα· ποῦ γὰρ ἄγγελοι ;

ΧΟ. ἤξουσιν· οὗτοι βασιλέα φαῦλον κτανεῖν.

760

ΑΓΓΕΛΟΣ.

ὦ καλλίνικοι παρθένοι Μυκηνίδες,

σὺν σοι σὺν τῷ πόσει. Nauck proposes
ὦν οὐκ ἐμνάσσης, πόσιν κτείνουσ' ἢ κλει-
νῶν γενέτειρ' ἀδελφῶν.

747. δοκῶ, δόξα or δόκησις. Similar
forms are ἦχῶ and μελλῶ for μέλλεις,
Agam. 1327, λεχῶ sup. 652.—νερτέρα
βροντῇ, the usual phrase for the subter-
ranean rumbling that precedes or accom-
panies an earthquake. As timid ears
were apt to refer every vague and indis-
tinct sound to this cause, the fitness of
the comparison is apparent.—The iambic
lines, from ἔα ἔα, are spoken by the He-
gemon alone, as is clear from ὑπηλθέ με,
and the address to the rest of the chorus
as φίλαι.

749. τάδε. Emphatic: 'Hark! *this*
gale (i. e. a voice rising and dying away at
intervals) rises by no means indistinct.'
By αἶρεται the chorus seems to mean
μείζω γίγνεται.—ἄμειψον, 'leave the
house.' See on Bacch. 65. Aesch. Cho.
562, εἰ δ' οὖν ἀμειψῶ βαλὼν ἔρκειον
πυλῶν.

751. πῶς ἀγῶνος; Compare Hel. 313,
πῶς δ' εὐμενέας τοισὶδ' ἐν δόμοις ἔχεις ;
'How have we fared in the contest?' or,
'How have we come off from,' &c. Ar.
Vesp. 993, πῶς ἔρ' ἠγωνίσμεθα ;

754. μακρὰν γάρ. 'For the voice pro-
ceeds from a distance ; nevertheless it is
plain.' Cf. Agam. 1348, ἐμοὶ δ' ἀγῶν ὅδ'
οὐκ ἀφρόντιστος πάλαϊ νίκης παλαιᾶς
ἦλθε, σὺν χρόνῳ γε μήν.—Ἀργεῖος, that
of Aegisthus. It must be confessed that
there is not much probability in making
the conflict between Orestes and Aegis-
thus, which took place at some distance
(ἀγρῶν πέλας τῶνδ', v. 623 ; cf. v. 777),
audible to those on the stage. The chorus
had before been requested to bring the
earliest intimation conveyed by the sound
(v. 694), but neither they nor Electra had
any certainty that either cries or uproar
would attend the death of the tyrant. The
truth is, neither time nor space is ac-
curately accounted for in tragedy. Hence
in the Helena, v. 1662, the Dioscuri
address Helen and Menelaus from the
stage, though they are far out at sea.

757. σφαγὴν κ.τ.λ. 'In saying this
(viz. that there is yet no distinct note of
victory) you bid me kill myself.' She
had threatened this in case of failure, at
v. 696.—τί μέλλομεν ; viz. παίειν, which
is implied in her gesture.

760. οὗτοι κ.τ.λ. 'Tis no trifling mat-
ter to slay a king,' and besides, there are

νικῶντ' Ὀρέστην πᾶσιν ἀγγέλλω φίλοις,
'Αγαμέμνονος δὲ φονέα κείμενον πέδῳ
Αἰγισθον' ἀλλὰ θεοῖσιν εὐχεσθαι χρεῶν.

ΗΛ. τίς δ' εἰ σύ; πῶς μοι πιστὰ σημαίνεις τάδε; 765

ΑΓ. οὐκ οἶσθ' ἀδελφοῦ μ' εἰσορῶσα πρόσπολον;

ΗΛ. ὦ φίλτατ', ἔκ τοι δείματος δυσγνωσίαν
εἶχον προσώπου· νῦν δὲ γιγνώσκω σε δῆ.
τί φῆς; τέθνηκε πατὴρ ἐμοῦ στυγνὸς φονεύς;

ΑΓ. τέθνηκε· δῖς σοι ταῦθ', ἃ γοῦν βούλει, λέγω. 770

ΧΟ. ὦ θεοί, Δίκη τε πάνθ' ὀρώσ', ἡλθές ποτε.

ΗΛ. ποίῳ τρόπῳ δὲ καὶ τίνι ρυθμῷ φόνον
κτείνει Θυέστου παῖδα βούλομαι μαθεῖν.

ΑΓ. ἐπεὶ μελάθρων τῶνδ' ἀπήραμεν πόδα,
εἰσβάντες ἦμεν δίκροτον εἰς ἀμαξιτὸν 775
ἐνθ' ἦν ὁ κλεινὸς τῶν Μυκηναίων ἀναξ.
κυρεῖ δὲ κήποις ἐν καταρρύτοις βεβῶς,

body-guards, servants, porters, &c., to pass, before clear tidings can be gained.

763. φονέα. For the ᾗ see sup. v. 599.

770. ταῦθ' Portus for ταῦθ'. Seidler and Dindorf are wrong in rejecting this emendation, by which alone γοῦν (γ' οὖν Elmsley) has its proper meaning, 'I say twice over such news at least as you wish to hear,' i. e. because you wish it. The precision and brevity of Greek speech was such, that δῖς ταῦτ' λέγειν was commonly thought a fault requiring some excuse. Compare Ar. Ran. 1154, δῖς ταῦτ' ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος. *Ibid.* 1178, κἄν που δῖς εἶπω ταῦτ'—κατάπτυσον.

772. ρυθμῷ, 'order,' 'succession,' or 'fixed plan.'

774. πόδα. As this word is very often added after words of *going*, even though properly neuter, as ἐλθεῖν, βαίνειν πόδα, sup. v. 941, it seems probable that ἀπαίρειν here retains its usual intransitive sense of ἀπελθεῖν, as in Med. 938. Cf. Iph. T. 967, νικῶν δ' ἀπὴρα φόνια πειρατήρια, 'I came away victorious in the trial for murder.' Herod. vi. 99, οἱ δὲ βάρβαροι ὡς ἀπὴραν ἐκ τῆς Δήλου, προσίσχον πρὸς τὰς νήσους.—ἦμεν, for ἡμῖν. Cf. Androm. 1102. So προσῆτε Xen. Anab. vii. 6, 24. ἦσθ' for ἦεις Agam. 494.—δίκροτος ἀμαξιτὸς appears to be a road with double wheel-tracks, i. e. wide enough for two chariots to run abreast.

We have δίκροτοι κῶπαι, 'a pair of sculls,' in Iph. T. 407. Lobeck proposed δικρόον, 'forked'; as Ar. Pac. 637, τήνδε μὲν δικροῖς ἐώθουν τὴν θεὸν κεκράγμασιν.—ἐνθ' ἦν, i. e. φέρουσαν οὐ ἦν, i. e. οὐ φκει. See sup. 636.

777. κυρεῖ δὲ κ.τ.λ. 'Now he happened at the moment to be in a verdant shrubbery, culling wreaths of tender myrtle for his head,' viz. to be worn during the ceremonies of the sacrifice. The construction of τυγχάνειν or κυρεῖν with a participle implies rather the coincidence of one event with another in respect of time, than mere *chance* in the occurrence. Cf. inf. 785.—κήποις, not 'gardens,' but ornamental grounds, planted with shady trees, and watered by artificial channels from a neighbouring stream. This latter feature was probably essential to a κῆπος, whence Hippol. 78, Αἰδῶς δὲ ποταμίαισι κητεύει δρόσοις. The same idea is expressed in Frag. 452, in the description given of Messenia in the *Cresphontes*, κατάρρυτον μυρίοις νάμασι. Photius, κῆπος καὶ παράδεισος διαφόρως παρ' αὐτοῖς (read παρὰ τοῖς αὐτοῖς) λέγεται. It is rather a rare word, and so is the adjective τέρην. Aesch. Suppl. 975, τέρειν' ὄπαρα. Med. 905, ὄψιν τέρειναν.—βεβῶς, as Oed. Col. 52, τίς δ' ἐσθ' ὁ χάρος δῆτ' ἐν ᾧ βεβήκαμεν; *ibid.* 1358, ὅτ' ἐν πόνῳ ταῦτ' ᾧ βεβήκως τυγχάνεις κακῶν ἐμολ. Cf. Heracl. 62.

δρέπων τερείνης μυρσίνης κάρα πλόκους·
 ἰδὼν τ' αὐτεῖ, χαίρετ', ὦ ξένου· τίνες ;
 πόθεν πορεύεσθ' ἔστε τ' ἐκ ποίας χθονός ; 780
 ὁ δ' εἶπ' Ὀρέστης, Θεσσαλοῦ· πρὸς δ' Ἀλφεὼν
 θύσοντας ἐρχόμεσθ' Ὀλυμπίῳ Διί.
 κλύων δὲ ταῦτ' Αἰγισθος ἐννέπει τάδε·
 νῦν μὲν παρ' ἡμῖν χρῆ συνεστίους ἔμοι
 θοίνῃ γενέσθαι· τυγχάνω δὲ βουθυτῶν 785
 Νύμφαις· ἐφῶι δ' ἐξαναστάντες λέχους
 ἐς ταῦτόν ἦξετ'· ἀλλ' ἴωμεν ἐς δόμους.
 καὶ ταῦθ' ἄμ' ἡγόρευε καὶ χερὸς λαβὼν
 παρῆγεν ἡμᾶς, οὐδ' ἀπαρνεῖσθαι χρεών.
 ἐπεὶ δ' ἐν οἴκοις ἦμεν, ἐννέπει τάδε 790
 λούτρ' ὡς τάχιστα τοῖς ξένοις τις αἰρέτω,

778. μυρσίνη. Herod. i. 132, τῶν δὲ (Περσῶν) ὡς ἕκαστος (ἐκάστῳ MSS.) θύειν θέλει, ἐς χώρον καθαρὸν ἀγαγὼν τὸ κτῆνος καλεῖται τὸν θεόν, ἐστεφανωμένος τὸν τιάραν μυρσίῃ μάλιστα. The expression here is a brief one for δρέπων μυρσίνης φύλλα πλέκειν στέφανον κάρα, 'plucking wreaths of young myrtle for his hair.'

780. The old reading πορεύεσθ' τ' was happily corrected by Musgrave. The error arose from a common confusion between ἔτι and ἔστι, and the ἔστε being absorbed by the previous termination εσθε. Barnes gives πόθεν πορεύεσθόν τε καὶ ποίας χθονός; after Canter. Kirchhoff and Nauck read τίνες πόθεν (without the intervening question), like the Homeric τίς πόθεν εἰς &c. Various corrections have been proposed; but the above must satisfy every reasonable critic. Robinson thinks the passage hopelessly corrupt. The position of the article in the next verse may be compared with Hel. 1025, τὴν μὲν σ' ἑᾶσαι πατρίδα νοστήσαι Κύπριν. Soph. Phil. 371, ὁ δ' εἶπ' Ὀδυσσεύς. The invitation of Aegisthus had happened just as the old man had predicted in v. 637.—The form Ἀλφεὺς, collaterally with Ἀλφεῖς, shows the tendency of the Greeks to pronounce such diphthongs as εἰ and αἰ short; thus we have Ἀκταίων and Ἀκτέων, Bacch. 337; and so παλεὺς for παλαῖς, sup. v. 497, has some analogy in its favour.

782. θύσοντας. The reply was well

framed for eliciting the invitation which was pretty sure to follow, since to invite strangers to a sacrifice was a religious duty.

784. ἡμῖν — ἐμοί. 'You must stay with us and be my guest at the feast.' This kind of invitation seems meant by Plautus, Rud. 150, 'propter viam vocari ad prandium.'

785. θοίνῃ Seidler for θοίνῃν. Barnes not very improbably edits θοίνῃν πένεσθαι, from the Homeric δαῖτ' ἐπένοντο, &c.—τυγχάνω, see sup. 777. Andr. 76, ἐν Δελφοῖσι τυγχάνει μένων, 'is at this moment at Delphi.' Bacch. 728, κυρεῖ δ' Ἀγαθή πλησίον θρώσκουσά μου.

787. ἐς ταῦτόν. To the same place you would have arrived at if you had not been detained by me. With the next verse compare Bacch. 1082, where the same formula occurs.

789. χρεών. This is part of Aegisthus' speech, 'and you must not refuse me;' unless, perhaps, on account of παρῆγεν, he purposely avoided the more natural word παρῆν. The sense is, 'he led us aside, i. e. out of the high road, and would take no refusal,' 'we might not say him nay.' This is further illustrated by the expressed consent inf. 796.

791. λούτρᾳ. For the preliminary purification, before the χέρνιψ or lustral water was sprinkled on the altar and the company present; cf. Herc. F. 928. Ar. Pac. 956, 961. Aesch. Ag. 1004. It may be asked, Why did Orestes formally decline

ὥς ἀμφὶ βωμὸν στῶσι χερνίβων πέλας.
 ἀλλ' εἶπ' Ὀρέστης, ἀρτίως ἡγνίσμεθα
 λουτροῖσι καθαροῖς ποταμίων ρείθρων ἄπο.
 εἰ δὲ ξένους ἀστοῖσι συνθύειν χρεῶν, 795
 Αἴγισθ', ἔτοιμοι, κοῦκ ἀπαρνούμεσθ', ἀναξ.
 τοῦτον μὲν οὖν μεθεῖσαν ἐκ μέσου λόγον
 λόγχας δὲ θέντες, δεσπότην φρουρήματα,
 δμῶες, πρὸς ἔργον πάντες ἴσαν χέρας.
 οἱ μὲν σφαγεῖον ἔφερον, οἱ δ' ἦρον κανᾶ, 800
 ἄλλοι δὲ πῦρ ἀνῆπτον ἀμφί τ' ἐσχάρας
 λέβητας ὥρθουν· πᾶσα δ' ἐκτίπει στέγη.
 λαβὼν δὲ προχύτας μητρὸς εὐνέτης σέθεν
 ἔβαλλε βωμούς, τοιάδ' ἐννέπων ἔπη·
 Νύμφαι πετραῖαι, πολλάκις με βουθυτεῖν 805
 καὶ τὴν κατ' οἶκον Τυνδαρίδα δάμαρτ' ἐμὴν,
 πράσσοντας ὡς νῦν, τοὺς δ' ἐμούς ἐχθροὺς κακῶς·
 λέγων Ὀρέστην καὶ σέ· δεσπότης δ' ἐμὸς
 τάναντί ἤρχετ', οὐ γεγωνίσκων λόγους,
 λαβεῖν πατρῶα δώματ'. ἐκ κανοῦ δ' ἐλὼν 810

the offer of water? Probably because, if he once enlisted himself among the worshippers at the altar, he would have felt the murder he intended to commit to be a sacrilegious act. So conversely, those who had already committed any such crime were not permitted to share in the χερνίβ.

796. ἔτοιμοι, scil. ἐσμέν, a frequent ellipse. Cf. Med. 612.—ἐκ μέσου, apart from the company; in private conference with the king. The contrary is ἐς μέσον, 'in public,' Hel. 1542.

798. θέντες, couching or laying aside, *positis hastis*. As a τύραννος, Aegisthus is surrounded by a body-guard.

800. σφαγεῖον, the vessel to receive the victim's blood; κανοῦν (κανέον) the circular basket or canister containing the sacred meal and the sacrificial knife. The old reading, σφάγι' ἐνέφερον, was corrected by Scaliger. Photius, σφαγεῖον, τὸ ἀγχεῖον εἰς ὃ τὸ αἷμα τῶν σφαζομένων ἱερέων δέχονται. See Cycl. 395, and on 511 sup.—ἦρον, 'raised on the head,' or simply, 'brought.' Cf. Ar. Ach. 214, κατὰθου τὸ κανοῦν, ᾧ θύγατερ, ἴν' ἀπαρξάμεθα.

801. ἐσχάρας, portable braziers, used for cooking the food after the ceremony of the sacrifice.

802. Robinson compares Med. 1179, ἅπαντα δὲ στέγη πυκνοῖσιν ἐκτίπει δρομήμασιν.

803. προχύτας. These were the barley-grains (ὄλαι) out of the κανοῦν. Compare Ar. Pac. 962, καὶ τοῖς θεαταῖς ῥίπτε τῶν κριθῶν. Iph. A. 1112, προχύται τε βάλλειν πῦρ καθάρσιον χερσίν. Hesych. προχύτας· ὄλας, ἀπαρχάς. It is clear from both these passages that the grain was tossed about; but the meaning of the ceremony is lost in remote antiquity. It may indicate some union between the offering of bloody sacrifices and of the fruits of the earth.—μητρὸς εὐνέτης, 'the paramour of your mother,' is a purposely invidious phrase, whereas Aegisthus as studiously calls her δάμαρτ' ἐμὴν, inf. 806.

805. Νύμφαι, cf. 786.—βουθυτεῖν, scil. δότε. Compare Suppl. 3.

809. γεγωνίσκων, 'speaking audibly.' See on Prom. 645, τί δῆτα μέλλεις μὴ οὐ γεγωνίσκειν τὸ πᾶν;

Αἴγισθος ὀρθὴν σφαγίδα, μοσχίαν τρίχα
 τεμών, ἐφ' ἄγνον πῦρ ἔθηκε δεξιᾶ,
 κᾶσφαξ', ἐπ' ὤμων μόσχον ὡς ἦραν χεροῖν
 δμῶες· λέγει δὲ σῶ κασιγνήτῳ τάδε·
 ἐκ τῶν καλῶν κομποῦσι τοῖσι Θεσσαλοῖς 815
 εἶναι τόδ', ὅστις ταῦρον ἀρταμεῖ καλῶς
 ἵππους τ' ὀχμάζει. λάβε σίδηρον, ᾧ ξενε,
 δεῖξόν τε φήμην ἔτυμον ἀμφὶ Θεσσαλῶν.
 ὁ δ' εὐκρότητον Δωρίδ' ἀρπάσας χεροῖν,
 ῥίψας ἀπ' ὤμων εὐπρεπῇ πορπάματα, 820
 Πυλάδην μὲν εἶλετ' ἐν πόνοις ὑπνρέτην,
 δμῶας δ' ἀπωθεῖ· καὶ λαβὼν μόσχου πόδα
 λευκὰς ἐγύμνου σάρκας, ἐκτείνων χέρα·
 θᾶσσον δὲ βύρσαν ἐξέδειρεν ἢ δρομεὺς
 δισσοὺς διαύλους ἱππίους διήνυσσε, 825

811. ὀρθὴν, straight in the blade, not curved like a sabre. The custom of cutting a tuft of hair from the victim is mentioned Alcest. 76.—μοσχίαν Nauck and Kirchhoff, perhaps rightly, on the analogy of βοεῖον, μηλεῖον, &c.

813. κᾶσφαξε, 'and cut the throat.' There is no reason to think this word corrupt, with Nauck. For the raising the animal on the shoulders while the throat is cut, see Hel. 1562.

815. ἐκ τῶν καλῶν, 'one of their clever feats.' All the incidents are made to suit the interests of Orestes in executing his righteous vengeance.

816. ἀρταμεῖ, Alcest. 494, 'dismembers.' ὀχμάζει, 'breaks,' πωλοδαμνεῖ. Photius, ὀχμάζεται, συνέχεται, χειροῦται. Properly, to fasten or constrain in such a position as to prevent struggles, τὸ σφάδαζεν. Or it may refer to catching wild horses with some such contrivance as the lasso; compare ὁ Θεσσαλὸς ἱπποδιώκτας, Theoc. xiv. Hesych. ὀχμάζει—συνέχει, κατέχει, πιέζει. Compare Orest. 265. Prom. 5, 636. Musgrave appositely cites a Doric treatise on καλὸν and αἰσχρὸν, in which it is stated Θεσσαλοῖσι δὲ καλὸν τὼς ἵππους ἐκ τὰς ἀγέλας λαβόντι αὐτὼς σφάζει, καὶ ἐκδεῖραι, καὶ κατακόψαι. So far from imposing any menial service, this was evidently designed as a privilege and a compliment. On the poet's part, it is of course a device for

getting a convenient weapon into the hands of Orestes.

818. ἔτυμον, scil. οὖσαν.

819. εὐκρότητον Δωρίδα, 'a well-hammered Dorian blade.' The grammarians, Seidler remarks, seem to have thought the word was δόρις, from δέρειν 'to flay.' But it is clearly only an adjective. The substantive is omitted from familiar use, just as the chivalrous youth in more recent times called a sword "a Toledo." Compare the use of χαλυβδίκον for ξίφος, in Heracl. 161. Nauck proposes δωρίδ' ἀναρπάσας, but the vulg. is confirmed by Φθιδδ' ἀντὶ Δωρικῆς inf. 836.—Soph. Antig. 430, ἐξ εὐκροτήτου χαλκίας ἄρδην πρόχου.

820. πορπάματα. The 'gracefully-buckled scarf' (Rhes. 442. Herc. F. 959) is the *chlamys*, which was commonly worn hanging down the back, and fastened on the breast by a clasp or brooch. It is well illustrated in the 'Dictionary of Antiquities,' art. *Chlamys*.

823. λευκάς. The foot and shin of the calf appear quite white when freshly skinned.

825. ἱππίους. Dindorf, after Musgrave, gives ἱππιος, but the *runner* is not on a horse (κέλης), but on foot, though the length of the heat, twice up and twice down the course, was that commonly performed on horseback, as appears from both Pollux and Pausanias, quoted by

κἀνείτο λαγόνας. ἱρὰ δ' ἐς χεῖρας λαβὼν
 Αἰγισθος ἤθρει. καὶ λοβὸς μὲν οὐ προσῆν
 σπλάγχνοις, πύλαι δὲ καὶ δοχαὶ χολῆς πέλας
 κακὰς ἔφαινον τῷ σκοποῦντι προσβολάς.
 χῶ μὲν σκυθράζει, δεσπότης δ' ἀνιστορεῖ, 830
 τί χρῆμ' ἀθυμείς, ὦ ξέν'; Ὀρρωδῶ τινα
 δόλον θυραῖον. ἔστι δ' ἔχθιστος βροτῶν
 Ἀγαμέμνονος παῖς πολέμιός τ' ἐμοῖς δόμοις.
 ὁ δ' εἶπε, φυγάδος δῆτα δειμαίνεις δόλον,
 πόλεως ἀνάσσω ; οὐχ, ὅπως παστήρια 835

Musgrave. See, for the *διαυλος*, Aesch. Agam. 335 : on the stadium as a measure of time, Med. 1181. Wordsworth remarks (*Athens and Attica*, p. 158, where he adduces the present passage), that it was in sight of the theatre, from which it lay eastward, across and on the bank of the Ilissus.

826. *ἀνείτο*. Musgrave quotes Hesychius, *ἀνίναί, δέρειν*, and Od. ii. 300, *μνηστῆρας—αἴγας ἀνιέμενους σιάλους θ' εὐοντας ἐν αὐλῇ*. The idea is evidently derived from the notion of relaxing the tightness of the skin, which gapes in the place where an incision is made.—*ἐς χεῖρας*. Aegisthus took hold of the liver, while yet within the carcase, and turned it over to observe the marks. On their seeming unfavourable, he afterwards examines them more carefully when the ribs are partly cut open, 838.

827. *λοβός*. The lobe or seam (*fissum*) on the liver (*σπλάγχνον*, any of the large organs) was wanting, which was a portentous omen. The feature here meant is the *lobus quadratus* (not *lobus Spigelii*), which is adjacent to the gall-bladder, and is said by anatomists to be sometimes so slightly defined as to appear to be altogether wanting. See Hesych. in *ν. λοβοί*, and also in *δοχή* and *πύλαι*. This last is the large vein which conveys the chyle to the liver. Aristot. Hist. An. i. 17, *διὰ γὰρ τοῦ ἥπατος διέχει ἡ ἀπὸ τῆς μεγάλης φλεβὸς φλέψ, ἥ αἱ καλοῦνται Πύλαι εἰς τοῦ ἥπατος*. It is still called the *portal vein*, and is situated nearly in the centre of that organ, in a line with the gall-bladder, *δοχαὶ χολῆς*.—*πέλας ἔφαινον*, scil. *οὐσας*, 'showed that a hostile attack was at hand for him who was inspecting them.' Tac. Hist. i. 27, 'sacrificanti pro aede Apollinis Galbae

haruspex Umbricius tristitia exta et insistentes insidias ac domesticum hostem praedicat, audiente Othone (nam proximus adstiterat) idque ut laetum e contrario et suis cogitationibus prosperum interpretante.' Some may prefer to take *πέλας* to express the contiguity of the gall-bladder to the portal vein. Cf. Choeph. 275, *ἄλλας τε φωνεῖν προσβολὰς Ἑρινύων*, 'assaults of the Furies,' the word being properly used of the grasp of a wrestler.

830. *σκυθράζει*, 'frowns,' *σκυθρωπάζει*, as Hesych. explains it. It was Aegisthus who did this; the *master* is Orestes, whose servant the messenger had been (v. 766). Orestes, therefore, addresses Aegisthus as *ὦ ξένε*, and Aegisthus replies, *Ὀρρωδῶ κ.τ.λ.*

835. The old reading was *πενστηρίαν*, viz. *θόλην* or *θυρίαν*. *Sacrificium exploratorium*, Seidler, who compares *ἱλαστήρια*, *σωτήρια*, and might have added *χαριστήρια*. I had observed in ed. 1 that the occurrence of the neuter plural in these words makes it doubtful whether we should not here read *πενστήρια*. Nauck has since restored the true reading from Hesychius; *παστήρια*, *σπλάγχνα*, *τὰ ἐντοσθίδια*, *κοιλία*. (On *πλαστήρια* *ibid.* Schmidt remarks: "Glossa pluribus locis ap. Hesychium vitiose legitur scripta: cf. *ἐμπαστήρια*, *παστήρια*, *πατήρια*, *περισπατήρια*, et ap. Eur. l. 1. *πενστηρίαν* vel *παστηρίαν*." The parts used for eating (*πάσασθαι*), such as the liver and heart, were taken out of the body; and in pretence of doing this, but really to arm himself with a heavier weapon, Orestes asks for a chopper or cleaver (*κοπίς*) to cut open the fore-part of the animal as it lay extended.—*ἀπορρήξω* is probably the hor-

θοινασόμεσθα, Φθιάδ' ἀντὶ Δωρικῆς
 οἷσαι τις ἡμῖν κοπίδ'; ἀπορρήξω χέλυν.
 λαβὼν δὲ κόπτει. σπλάγχχνα δ' Αἰγισθος λαβὼν
 ἦθρει διαιρῶν. τοῦ δὲ νεύοντος κάτω,
 ὄνυχας ἐπ' ἄκρους στὰς κασίγνητος σέθεν 840
 ἐς σφονδύλους ἔπαισε, νωτιαῖα δὲ
 ἔρρηξεν ἄρθρα. πᾶν δὲ σῶμ' ἄνω κάτω
 ἥσπαιρει, ἡλάλαζε δυσθνήσκων φόνω.
 δμῶες δ' ἰδόντες εὐθὺς ᾗξαν ἐς δόρυ,
 πολλοὶ μάχεσθαι πρὸς δὺ'. ἀνδρείας δ' ὑπο 845
 ἔστησαν ἀντίπρωρα σείοντες βέλη
 Πυλάδης Ὀρέστης τ'. εἶπε δ', οὐχὶ δυσμενὴς
 ἦκω πόλει τῇδ', οὐδ' ἐμοῖς ὀπάοσι,
 φονέα δὲ πατρὸς ἀντετιμωρησάμην
 τλήμων Ὀρέστης. ἀλλὰ μή με κτείνετε, 850

tative subjunctive, ἀπορρήξαι θέλω. But Musgrave with some reason proposes ἀπορρήξαι, which is adopted by Nauck.—*χέλυς*, the arched hollow of the breast, the brisket, *μέρος τῶν ἱερῶν* Hesych., so called from the resemblance to a tortoise-shell. Barnes quotes from Pollux, ii. 77, *νότων τοῖνον ὑπ' ἀχένη κειμένων, τὸ μὲν ἔγκυρτον χελώνιον ὀνομάζεται*. To do this required a strong and very sharp knife. The *κοπίς* seems to have been curved, like a scimitar, and so is contrasted with *ὀρθή σφαγίς*, v. 811. Robinson quotes Q. Curtius, viii. 1-1, 29, '*Copidas* vocant (Thracæ) *gladios leviter curvatos falcibus similes, quibus appetebant belluarum manus*.'—*Φθιάδα*, i. e. Thessalian,—the national knife of the pretended strangers, v. 781.

839. *διαίρων*, unfolding, opening out, ἀναπτύσσων. A technical word, perhaps. Plato, *Sophist*. p. 235 c, applies it to the opening out of a thicket that conceals a hunted animal. Virg. *Aen.* iv. 63, '*pecudumque reclusis Pectoribus inhians spirantia consult exita*.'

841. *σφονδύλους*, the vertebrae, Phoen. 1413. The spinal marrow was cut, and so the body quivered with convulsive twitchings.

843. *δυσθνήσκων*. The old reading was *δυσθνήσκων*, but this does not appear tenable, because the body could not be

said ἀλαλάζειν, but only the man himself. The alteration was made by those who took πᾶν σῶμα for the nominative, whereas the sense is, 'he quivered in his whole frame, and uttered a cry of anguish as he died hard from the slaughter.' This is better than the exceedingly bold alteration of Valckenaer, *ἐσφάδαζε*, which W. Dindorf adopts, or *ἡλύγαζε*, the conjecture of Hermann on Phoen. 1443. Nauck, from Hesychius, whom he supposes to have referred to this passage, would read *ἥσπαιρει ἐσκάριζε*. But what is *σκαρίζειν*? (Hesych. *σκαρίζεται τὰράττεται, βράζει*,—but such a gloss gives us little information.) The explanation of the above words in Hesychius, *ἐστιλάβειν, ἔλαμπεν, ἀπέπνιγεν*, does not suit the context; but Schmidt refers it to *ἥσπραπτεν*, and *ἀπόρσε*. It must be confessed that the word ἀλαλάζειν, meaning a *joyful cry* (inf. 855. Herc. F. 981. Bacch. 593), is open to some suspicion. Compare however the similar use of ἀνολολύειν in Soph. *Electr.* 750.—On the participle *δυσθνήσκων* see Rhes. 791. Nauck reads *δυσθητοῦν*, a change wholly unwarrantable.

844. *ἐς δόρυ*, to resume the spears they had just laid aside, sup. 798.

845. *ἀνδρείας* Elmsley for *ἀνδρίας*, which Kirchhoff and Nauck retain.

849. δὲ for τε is Porson's necessary correction.

πατρὸς παλαιοὶ δμῶες. οἱ δ', ἐπεὶ λόγων
ἤκουσαν, ἔσχον κάμακας· ἐγνώσθη δ' ὑπὸ
γέροντος ἐν δόμοισιν ἀρχαίου τινός.
στέφουσι δ' εὐθὺς σοῦ κασιγνήτου κára
χαίροντες, ἀλαλάζοντες. ἔρχεται δὲ σοὶ 855
κára ἔπιδείξων, οὐχὶ Γοργόνος φέρων,
ἀλλ' ὃν στυγεῖς Αἴγισθον· αἷμα δ' αἵματος
πικρὸς δανεισμὸς ἦλθε τῷ θανόντι νῦν.

ΧΟ. θεὸς ἐς χορὸν, ὦ φίλα, ἵχνος, στρ.
ὡς νεβρὸς, οὐράνιον 860
πήδημα κουφίζουσα σὺν ἀγλαΐα.
νικᾷ στεφαναφορίαν
κρείσσω παρ' Ἀλφειοῦ ρέεθροις τελέσας
κασίγνητος σέθεν· ἀλλ' ἐπάειδε
καλλίνικον ὥδαν ἐμῷ χορῷ. 865

ΗΛ. ὦ φέγγος, ὦ τέθριππον ἡλίου σέλας,
ὦ γαῖα καὶ νύξ, ἣν ἐδερχόμεν πάρος,

851. παλαιοί, you who of old were servants of my father.

852. ἔσχον κάμακας, i. e. κατέσχον λόγχας. Cf. Rhés. 60, οὐκ ἂν ἔσχον εὐ-
τυχοῦν δόρυ. Hesych. κάμακας· κοντά-
ρια ὀρθά, ἢ καλάμους ὀξεῖς. Aesch. Ag.
66, διακναυομένης τ' ἐν προτελείοις κάμα-
κος.

857. αἷμα κ.τ.λ., 'blood has come as a bitter repayment for blood to him who has now been put to death.' A metaphor from the loans of usurers.

859. The chorus, overjoyed at the news of the death of Aegisthus, call upon Electra to join them in the dance and the song. But she, in a more solemn mood, merely expresses her fervent thanks for the victory, and proposes to crown the head of her brother, as that of a conqueror at the games. To this they assent, reserving for themselves the proper province of expressing joy by tone and step.

861. κουφίζουσα. Seidler well compares Suppl. 1017, δούτηνον αἰώρημα κουφίζω, πάτερ. Intransitively, of a light and nimble step, Hel. 1555.—σὺν ἀγλαΐα, 'with festive joy.' A favourite word with Pindar.

862. νικᾷ Canter for νίκας, which the later editors retain, "correctura incerta," Kirchhoff. The Doric στεφαναφορίαν is

adopted by W. Dindorf from two Florence MSS., the *ed. princeps* having στεφαναφορίαν, against the metre. Musgrave proposed στεφανηφορίαν. Theocritus has στεφανηφόροι, Id. xvi. 47.—For κρείσσω W. Dindorf gives ὁλάν, which, so far from improving the sense, only renders the passage more perplexing. The oldest edition, with the MSS., adds τοῖς, which Canter altered to τῆς. This would give a good and simple sense, 'Your brother is victorious in a prize-fight greater than that at Olympia, having accomplished (his purpose);' but it is not easy to supply a corresponding syllable in v. 878, besides that the metre appears to be the same as in v. 861, iambelegus. Hence the article must be considered as an intrusion. Bothe gives τελετᾶς, 'greater than the festival at Olympia,' quoting Pind. Ol. 10. 53, and Nem. 10. 33. This emendation is not without considerable probability; for the omission of the article (τῆς παρ' Ἀ. ρ.) see on Ion 377. The poet evidently alludes to v. 781, where the strangers had pretended to be going to Olympia. If the text be right, the sense appears to be, 'Your brother is victorious in an Olympian contest, greater (than the real one).—τελέσας, supply αὐτήν.

- νῦν ὄμμα τοῦμόν ἀμπτυχαί τ' ἐλεύθεροι,
 ἐπεὶ πατὴρ πέπτωκεν Αἴγισθος φονεύς.
 φέρ', οἷα δὴ ἔχω καὶ δόμοι κεύθουσίν μου 870
 κόμης ἀγάλματ' ἐξενέγκωμαι, φίλοι,
 στέψω τ' ἀδελφοῦ κρᾶτα τοῦ νικηφόρου.
 ΧΟ. σὺ μὲν νῦν ἀγάλματ' αἶρε 875
 κρατί· τὸ δ' ἀμέτερον
 χωρήσεται Μούσαισι χόρευμα φίλον.
 νῦν οἱ πάρος ἀμέτεροι
 γαίας τυραννέουσιν φίλοι βασιλῆς,
 δικαίως τοὺς ἀδίκους καθελόντες.
 ἀλλ' ἴτω ξύνανλος βοὰ χαρᾶ.
 ΗΛ. ὦ καλλίνικε, πατὴρ ἐκ νικηφόρου 880
 γεγώς, Ὀρέστα, τῆς ὑπ' Ἰλῷ μάχης,
 δέξαι κόμης σῆς βοστρύχων ἀνδήματα.
 ἦκεις γὰρ οὐκ ἀχρεῖον ἔκπλεθρον δραμῶν

868. ἀμπτυχαί, the unfolding of the light, i. e. the sun of safety as opposed to the night of grief. Cf. Ion 1445, ἰὼ ἰὼ λαμπρᾶς αἰθέρος ἀμπτυχαί. Οἱ ὄμμα ἀμπτυχαί τε may possibly be an instance of ἐν διὰ δυοῖν, for ὄμματος ἀναπτύχαι, the opening of my eye to behold the light. Reiske ingeniously conjectured ἀμπνοαί, 'now I can both see and breathe freely,' Dobree ἀμψυχαί, in the same sense.

870. δὴ ἔχω for δὴ ἔγωγ is Canter's emendation.—κεύθουσι, 'have in store.' See above, v. 359. Hec. 880.

875. χωρήσεται suits the metre better than Seidler's conjecture χορεύσεται, besides that the latter is decidedly tame. The meaning is, προβήσεται, ὁρμήσει, and Μούσαισι φίλον implies that it shall be a μολπή, dancing accompanied with music. The middle future of χωρεῖν occurs in Suppl. 588.

876. οἱ πάρος κ.τ.λ., for οἱ πρόσθεν ἡμέτεροι ὄντες.—βασιλῆς, the true Attic form, is Seidler's reading for βασιλῆες.—τοὺς τοῦσδ' is Matthiae's correction.—ἀλλ' ἴτω κ.τ.λ., 'proceed then the shout which is attuned to joy,' i. e. the female cry δολυγῇ, properly used on the successful event of a sacrifice.

880. Orestes, whose near approach, with the gory head of Aegisthus, had been announced by the messenger at v.

855, is now present with Pylades on the stage, attended perhaps by servants bearing the body (v. 959). His sister advances to place a crown upon his brows. There is something fine in her wild enthusiasm and ecstatic delight at the execution of a long-cherished vengeance.—νικηφόρου μάχης, i. e. μάχην νικήσαντος.

882. ἀνδήματα Blomfield on Theb. 740, for ἀναδήματα. This simple emendation is amply supported by such forms as ἀνδαίνοντες Agam. 296, ἐπανδιπλοῖζω Eum. 970 (Hermann's certain metrical correction for ἐπιδιπλοῖζω). Probably in the similar passage, Hippol. 82, χρυσέας κόμης ἀνδήμα δέξαι is to be restored for the vulg. ἀνάδημα, for in his earlier plays Euripides rarely adopts the licence of an initial anapaest. Bothe, in a long note, labours to show that the present verse is not a senarius, but an *asynartete* or irregular lyrical one, interposed to express her mental emotions. It is to be observed however that this ῥῆσις of Electra is strictly antithetical to the following one of Orestes, each containing ten verses.

883. ἔκπλεθρον ἀγῶνα, the race in the stadium of six plethra (about 600 feet). See the note on Med. 1181. Supra, v. 825. 'You have returned,' says Electra,

'not having run a race in vain, but victorious over our father's murderer.'

- ἀγῶν' ἐς οἴκους, ἀλλὰ πολέμιον κτανὼν
 Αἰγισθον, ὃς σὸν πατέρα κᾶμόν ὤλεσε. 885
 σύ τ', ὦ παρασπίστ', ἀνδρὸς εὖσεβεστάτου
 παίδευμα, Πυλάδην, στέφανον ἐξ ἐμῆς χερὸς
 δέχου· φέρεי γὰρ καὶ σὺ τῷδ' ἴσον μέρος
 ἀγῶνος· αἰεὶ δ' εὐτυχεῖς φαίνοισθέ μοι.
- OP. θεοὺς μὲν ἡγοῦ πρώτον, Ἥλέκτρα, τύχης 890
 ἀρχηγέτας τῆσδ', εἶτα κᾶμ' ἐπαίνεσον
 τὸν τῶν θεῶν τε τῆς τύχης θ' ὑπηρετην.
 ἦκω γὰρ οὐ λόγοισιν, ἀλλ' ἔργοις κτανὼν
 Αἰγισθον· ὡς δὲ τῷ σάφ' εἰδέναι τάδε 895
 προσθῶμεν, αὐτὸν τὸν θανόντα σοι φέρω,
 ὃν, εἴτε χρήζεις, θηρσὶν ἀρπαγὴν πρόθες,
 ἢ σκυλὸν οἰωνοῖσιν, αἰθέρος τέκνοις,
 πῆξας' ἔρεισον σκόλοπι· σὸς γάρ ἐστι νῦν
 δοῦλος, πάροιθε δεσπότης κεκλημένος.
- ΗΛ. αἰσχύνομαι μὲν, βούλομαι δ' εἰπεῖν ὁμως. 900
- OP. τί χρήμα, λέξον, ὡς φόβου γ' ἔξωθεν εἶ.
- ΗΛ. νεκροὺς ὑβρίζειν, μὴ μέ τις φθόνῳ βάλῃ.

887. *παίδευμα*, not for *παῖς*, but for *παιδευθεὶς ὑπὸ ἀνδρὸς*, viz. by Strophius his father. It was at his house (Agam. 854) that Orestes contracted his enduring friendship with Pylades. Cf. Andr. 1101. Hipp. 11, 'Ἰππόλυτος, ἀγνοῦ Πιτθέως παιδεύματα.—μέρος ἀγῶνος, a share in the prize of the contest.

894. Kirchhoff and Nauck, with Dindorf, Seidler, and Bothe, adopt Barnes' reading, ὡς δὲ τῷ σάφ' εἰδέναι τάδε *προθῶμεν*, ut autem cuius clare haec *proponamus*. This is specious; but a little consideration will show that it is nothing more. In the first place, Euripides would hardly have said, 'that one may know it, I bring you the dead body,' but rather *σοι σάφ' εἰδέναι* and *νῦν φέρω*. Secondly, *πρόθες* is rather awkwardly repeated in a somewhat different sense in the very next verse. Bothe objects, that "incerta confirmanda sunt, non certa;" and he seems to think this fatal to the old reading, which means, 'but, that I may add this ocular proof (τάδε τεκμήρια) to the certain knowledge you already have from my words, I bring you this

head of Aegisthus,' which he now perhaps holds out to her in the cloth in which it had been wrapped. He had said just above, οὐ λόγοισιν ἀλλ' ἔργοις κτανὼν, and so he now intends to say, οὐ λόγῳ ἀλλ' ἔργῳ δηλωμέν. In other words he might have said, οἶσθα μὲν σαφῶς, ὅμως δὲ τόδε τῷ λόγῳ τεκμήριον προσθήσω.

898. *σκόλοπι*. Cf. Rhcs. 514, *πυλῶν ἐπ' ἐξόδοισιν ἀμπίρας ῥάχιν στήσω πεινοῖς γυψὶ θοινατήριον*.

899. *κεκλημένος*, whom you before spoke of by the odious name of *master*. Robinson repeats here the erroneous opinion already alluded to at v. 366.

901. *τί χρήμα*, scil. *αἰσχύνει*, not *εἰπεῖν βούλει*, for these last words allude to her desire to make a speech over her dead enemy, as at v. 907.

902. *φθόνῳ βάλῃ*, 'strike me with an evil eye,' look on me with detestation. *Tanquam telo me petat*, Matthiae. That such is the literal sense is clear from Agam. 1120, *μὴ τις πρόσθεν ὄμματος βάλοι φθόνος*. Ib. v. 454, *βάλλεται γὰρ ὄσσοις Διόθεν κεραννός*, 'an envious (i. e. angry) glance is darted from the eye of

- OP. οὐκ ἔστιν οὐδεὶς ὅστις ἂν μέμψαιτό σε.
 ΗΛ. δυσάρεστος ἡμῶν καὶ φιλόψογος πόλις.
 OP. λέγ', εἴ τι χρήζεις, σύγγον'. ἀσπόνδοισι γὰρ 905
 νόμοισιν ἔχθραν τῷδε συμβεβλήκαμεν.
 ΗΛ. εἰεν· τίν' ἀρχὴν πρῶτά σ' ἐξείπω κακῶν ;
 ποίας τελευτάς ; τίνα μέσον τάξω λόγον ;
 καὶ μὴν δι' ὄρθρων γ' οὐποτ' ἐξελίμπανον
 θρυλοῦσ', ἃ γ' εἰπεῖν ἤθελον κατ' ὄμμα σὸν, 910
 εἰ δὴ γενοίμην δειμάτων ἐλευθέρα

Zeus.' Photius, ὀφθαλμοῖσι, φρονήσαι. Scidler is hardly right in explaining the present phrase by μή μέ τις βάλῃ εἰς φθόνον, though this might apply to Trach. 940, ὡς νυν ματαίως αἰτία βάλοι κακῇ, which is more properly to be rendered, 'that he had groundlessly assailed her with an evil charge.'—The *invidiousness* she fears is not, as Barnes supposes, from the exposing Aegisthus' head to the birds and beasts, but the speaking ill of a dead enemy. It is clearly this last that she calls νεκροῦς ὑβρίζειν.

904. ἡμῶν. Perhaps ἡμῖν, scil. ταῖς γυναιξί, for ψόγος, as remarked on v. 613, is especially used of women's character. If the genitive is right, it must be taken with πόλις. *Morosa est nostra, et ad convicia proclivis civitas*, Barnes.

905. ἀσπόνδοις νόμοις, 'on terms which allow of no truce,' or which demand no consideration on the part of the victor towards his vanquished foe. So Agam. 1206, ἄσπονδον ἀρὰν (or Ἄρην).—συμβαλεῖν ἔχθραν, for συνάπτειν, Med. 44.

907. The speech of Electra over the corpse of Aegisthus (see below on v. 961) is perhaps open to the charge of vindictiveness. Neither Aeschylus nor Sophocles has introduced this scene, though the former makes Orestes address the spectators in defence of his conduct, in presence (as some think) of the corpses of Clytemnestra and Aegisthus, Choeph. 960 seqq. And there indeed he inveighs against his mother in terms of the strongest reprobation. It was natural for Electra, though perhaps it does not tend to exalt her character, to give vent to her long-concealed feelings against her persecutor. To do so was in fact to excuse her participation in the murder; for unless the audience knew what she had suffered from him, neither could they know the justice of her revenge. The Greeks had peculiar

ideas on this subject, which cannot fairly be tested by the views of modern society. Electra had something to *pay*, and she could now only pay it in words. Nor do those words contain any unseemly violence. They are rather reflections of a general nature on the relative characters, as they ought to be developed, in man and woman. On the whole, this *ῥῆσις* is well conceived; Electra shows a high spirit and a sound judgment, without either mere spite or the affectation of pedantry. The occasion is one of those which Euripides delights to avail himself of, both for a display of rhetoric and for remarks on the female character. Consequently it is one of those which are well worthy of study as being especially indicative of the mind and feelings of the poet.

Ibid. Instead of the more usual, τί κακὸν λέγω σε; 'what evil shall I say of you?' the enlarged phrase is used, equivalent to τί πρῶτον εἶπω σε, τί δ' ὕστατον;—μέσον τάξω is to be taken together, ἐν μέσῳ θῶμαι. Barnes compares Od. ix. 14, τί πρῶτον, τί δ' ἔπειτα, τί δ' ὕστατον καταλέξω; See also Theocr. xvii. 3, ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρώτοισι λεγέσθω, καὶ πύματος καὶ μέσσοις. Theophr. 3, ἀλλ' αἰεὶ πρῶτον σε καὶ ὕστατον ἐν τε μέσοισιν αἰέσω.

909. καὶ μὴν, 'yet truly.' There is little need, she says, for hesitation,—she *ought* to know where to begin and where to end,—for she had long practised and considered her speech in the early dawn of the mornings. See v. 86—91. Tro. 182. Suppl. 978. The form ἐκλιμπάνειν occurs also Med. 800.—θρυλοῦσα, μελετῶσα, ὑμνοῦσα. Photius, θρυλεῖ, λαλεῖ, κυκᾷ.—εἰπεῖν ἤθελον, *quae dictura eram*.—κατ' ὄμμα, to your face. See Rhes. 371. Androm. 1064.

τῶν πρόσθε· νῦν οὖν ἐσμέν· ἀποδώσω δέ σοι
ἐκεῖν' ἃ σε ζῶντ' ἤθελον λέξαι κακά.
ἀπώλεσάς με κῶρφανῆν φίλου πατρὸς
καὶ τόνδ' ἔθηκας, οὐδὲν ἡδίκημένος, 915
καῖρημας αἰσχροῦς μητέρ', ἄνδρα τ' ἔκτανες
στρατηλατοῦνθ' Ἑλλησι, οὐκ ἔλθων Φρύγας.
ἐς τοῦτο δ' ἦλθες ἀμαθίας ὥστ' ἡλπισας
ὡς ἐς σέ μὲν δὴ μητέρ' οὐχ ἔξεις κακὴν
γῆμας, ἐμοῦ δὲ πατρὸς ἡδίκεις λέχη. 920
ἴστω δ', ὅταν τις διολέσας δάμαρτά του
κρυπταῖσι εὐναῖς εἴτ' ἀναγκασθῇ λαβεῖν,
δύστηνός ἐστιν, εἰ δοκεῖ τὸ σωφρονεῖν
ἐκεῖ μὲν αὐτὴν οὐκ ἔχειν, παρ' οἱ δ' ἔχειν.
ἄλγιστα δ' ὧκεῖς, οὐ δοκῶν οἰκεῖν κακῶς· 925
ἦδησθα γὰρ δῆτ' ἀνόσιον γῆμας γάμον,
μήτηρ δὲ σ' ἄνδρα δυσσεβῆ κεκτημένη.
ἄμφω πονηρῶ δ' ὄντ' ἀφαιρεῖσθον τύχην,

915. οὐδὲν ἡδίκημένος. The Greek considered τὸ ἄρξαι ἀδικίας the point upon which justice or injustice entirely turned, in estimating injury done to another.

917. στρατηλατοῦντα. Aeschylus makes Orestes dwell particularly on the captaincy of his father, as greatly aggravating the crime of Aegisthus, Eum. 434, 595. Compare Agam. 1605.

918. ἐς τοῦτο δ' κ.τ.λ. 'But at such an excess of folly did you arrive, that you expected that towards yourself indeed you would not find my mother to be base, while you wronged the bed of my father,' i. e. caused her to act basely towards her rightful lord. The context implies, εἰς δὲ τὸν πατέρα κακὴν εὔρε, i. e. καίπερ κακὴν εὔρων. Nauck destroys the intended antithesis, which is obvious enough, by reading ὡς εἰς σ' ἐμὴν δὴ μητέρ' κ.τ.λ. It would be easy to read ἐξοῖς, which would better suit the past tenses ἡλπισας and ἡδίκεις.

921. This is a fine and a just reflection. 'But let a man know, when, after seducing another's wife by a clandestine connexion, he is himself compelled to take her, (that) he is miserably deceived if he supposes her in the former case (alone) not to have chastity, but to have it when she lives with him.'—διολέσας, διαφθείρας. Cf. 1065.

Nauck reads *δελεάσας* after Lobeck. It may be doubted if *δελεάζειν* was a word of the Tragic vocabulary.—*παρ' οἱ*, rather unusual for *παρ' αὐτῶν*.

925. οὐ δοκῶν. 'Though you seemed to others not to be living amiss.' For this use of *οὐ δοκεῖν* = *δοκεῖν μὴ*, see Med. 67, and compare also Prom. 393, *κέρδιστον εὖ φρονούντα μὴ δοκεῖν φρονεῖν*, 'tis best to be really wise, but to seem not to be so.' The reason of this secret distress,—of all seeming fair without while it was unsound within,—was the consciousness, on his part of having unlawfully married her, on her part of possessing an impious man for a husband. Why he is called *δυσσεβής*, as an adulterer, is clear enough. Aeschylus attaches to him some share in the murder of Agamemnon; and the two crimes together certainly made up the character of *δυσσεβεία*, 'unrighteousness.'

928. ἄμφω κ.τ.λ. 'And being together bad, you take from each other, she your fortune (i. e. all that you had worth sharing), and you her criminality.' You have therefore lost all by your marriage, and have gained nothing from her in return, except the being identified with her in her crime; and so you are *πονηρὸς* as much as she. She has deprived you of

κείνη τε τὴν σὴν καὶ σὺ τοῦκείνης κακόν.
 πᾶσιν δ' ἐν Ἀργείοισιν ἦκουες τάδε· 930
 ὁ τῆς γυναικὸς, οὐχὶ τάνδρὸς ἡ γυνή.
 καίτοι τόδ' αἰσχροῦν, προστατεῖν γε δωμάτων
 γυναῖκα, μὴ τὸν ἄνδρα· κακείνους στυγῶ
 τοὺς παῖδας, ὅστις τοῦ μὲν ἄρσενος πατρὸς
 οὐκ ὠνόμασται, τῆς δὲ μητρὸς ἐν πόλει. 935
 ἐπίσημα γὰρ γήμαντι καὶ μείζω λέχη
 τάνδρὸς μὲν οὐδεῖς, τῶν δὲ θηλειῶν λόγος.
 ὁ δ' ἡπάτα σε πλείστον οὐκ ἐγνωκότα,
 ἡὔχεις τις εἶναι, τοῖσι χρήμασι σθένων
 τὰ δ' οὐδὲν εἰ μὴ βραχὺν ὁμιλῆσαι χρόνον. 940
 ἡ γὰρ φύσις βέβαιος, οὐ τὰ χρήματα.

your ἀγαθὴ τύχη, and you have got her κακὴ τύχη. The sense therefore is, κείνη τε πονηρὰ οὕσα ἀφαιρεῖται τὴν σὴν τύχην, καὶ σὺ πονηρὸς ὢν ἀφαιρεῖ τὸ ἐκείνης κακόν. If the poet did not mean this, it is hard to say what he did mean; for Scudler's explanation, "*infelices eratis ambo, alter ex alterius scelere*," and Bothe's "*auferebatis* (he should at least have said *aufertis*) *tantum praeium vobis dignum*," give to ἀφαιρέσθαι the sense of φέρεσθαι, which it will not bear. Nauck pronounces ἀφαιρέσθαι corrupt, and suggests ἐπηυρέσθην. The notion may be, that each robs the other of something, and makes a bad bargain by the transaction.

930—7. Another reason why Aegisthus must have been secretly unhappy. The Argive people did not speak of *Aegisthus* and *Clytemnestra*, but of *Clytemnestra* and *Aegisthus*. He was regarded as the inferior, as taking the second part in the management of domestic and political affairs. So Aeschylus attributes to him θήλεια φῆν, Cho. 297, and calls him λέων ἄνακτις, Agam. 1195. Sophocles, El. 301, describes him as πάντ' ἄνακτις, and as fighting only by the aid of women (σὺν γυναιξί. Cf. Agam. 1622).

933. μὴ τὸν ἄνδρα. By a similar idiom we should say, 'a woman and not the man,' or 'a wife and not the husband,' the definite article attaching to the superior κατ' ἐξοχήν. See however on v. 390.

934. τοῦ μὲν ἄρσενος. See the note on v. 650. Translate, 'who is called in

the city not the son of his father, who is the male, but of his mother,' who, according to the idea expressed in Orest. 552, is merely the nurse or recipient of the male's offspring.

936—7. These verses contain a shrewd remark, and one that is verified by almost daily experience in the upper classes of life. A man is eclipsed by the superior wealth and rank of his wife. The saying τὸ κηδεῦσαι καθ' ἑαυτὸν is had in view.

938—44. A third reason of his unhappiness. He had flattered himself that he was somebody, because his wealth gave him a certain influence; that is, he said, in the words of Aeschylus, Agam. 1616, ἐκ τῶν δὲ τοῦδε χρημάτων πειράσσομαι ἄρχειν πολιτῶν. But he had found that something beyond mere wealth was wanted by him who would gain secure power over true-hearted citizens.

941. ἡ γὰρ φύσις. 'For 'tis what nature gives a man that is lasting, not his wealth; for the one, staying ever by him, keeps his head erect, while wealth, if unjustly acquired and keeping company with fools, flits out of the house, having been in its prime but for a short time.' —κάρα is the emendation of Tyrwhitt for κακά. Bothe, in a long note, endeavours to show that the true reading is αἰρεῖ κακά, *vincit miserias*; but this gives a poor sense, little suited to the context. What the poet may be fairly supposed to have meant was, that ἀρετὴ (for this is conveyed under the general term φύσις) can always face the slanders of the envious, and is not liable to the

ἡ μὲν γὰρ αἰὲ παρμένονσ' αἶρει κάρα·
 ὁ δ' ὀλβος ἄδικος καὶ μετὰ σκαιῶν ξυνὸν
 ἐξέπτατ' οἰκων, σμικρὸν ἀνθήσας χρόνον.
 ἃ δ' ἐς γυναικάς, παρθένω γὰρ οὐ καλὸν 945
 λέγειν, σιωπῶ, γνωρίμως δ' αἰνίζομαι.
 ὕβριζες, ὡς δὴ βασιλικοὺς ἔχων δόμους
 † κάλλει τ' ἀραρώς. ἀλλ' ἔμοιγ' εἴη πόσις
 μὴ παρθενωπὸς, ἀλλὰ τάνδρείου τρόπου.
 τὰ γὰρ τέκν' αὐτῶν Ἄρεος ἐκκρεμάννυνται, 950
 τὰ δ' εὐπρεπῇ δὴ κόσμος ἐν χοροῖς μόνον.
 ἔρρ', οὐδὲν εἰδὼς ὦν ἐφευρεθεὶς χρόνον
 δίκην δέδωκας ὧδέ τις κακοῦργος ὦν.

sudden fall which mere wealth may any day suffer, and irretrievably. Seidler proposed ἀρκεί, i. e. *arcel*, Kirchhoff αινεί.

943. ἀδικῶς Kirchhoff and Nauck, from Stobaeus Fl. xciv. 5, who cites this and the next verse, with βραχὺν ἀμυλήσας for ἀνθήσας.

945. ἃ δ' ἐς γυναικάς, scil. ἐποίεις. Bothe would have it that the construction is, ἃ δ' ἐς γυναικάς ὕβριζες, σιωπῶ &c. What Electra means, and indeed scarcely disguises under the form of an αἰνιγμα, may be read in Suppl. 452—5. Aegisthus trusted not only to his influence as a τύραννος, but to his effeminate comeliness, for the purpose of seducing women,—which is often the meaning of ὕβριζειν. Whether Aegisthus is elsewhere spoken of as *handsome*, does not appear, though it is probable that this is the real force of the Homeric epithet ἀμύμονος Αἰγίσθοιο.

948. ἀραρώς. This is a difficult expression. Perhaps it means *παρεσκευασμένος*: see on Bacch. 457. Valckenaer proposed κάλλει τε χαίρων. Possibly however ἀρέσκων is the true reading; for this is exactly suited to what follows. Moreover, the MSS. give ἀραρών. One might have expected ἄκωμος, ἀμύμων, or πεποιστός.

950. ἐκκρεμάννυνται, depend on war as a pursuit; make war their stay; hang on it or cling to it as the delight and object of their existence. Though Euripides was no lover of war, yet he insists on the necessity of manly youths being trained to arms, and he often ridicules the fops of his day. See on this subject

the Preface to Vol. i. p. xlix. Supra, v. 388. Frag. 875.

953. It seems best to remove the comma usually placed (Kirchhoff and Nauck mark a full stop) after δέδωκας, for the construction is χρόνον ἐφευρεθεὶς ὧδε κακοῦργός τις ὦν. 'Perish, ignorant as you have been (i. e. pretend to be) of what you have at last been punished for, having been proved to be thus base by the test of time.' Kirchhoff suggests οὐδὲν οὐδεὶς ὦν &c., which seems to have little probability. Matthiae considers the sense to be virtually this, οὐδὲν εἰδὼς ὅτι δίκην δώσειν ἐμελλες &c. Possibly therefore we should read ὦν ἐφηυρέθης χρόνον δίκην δεδωκώς. This idea Electra appears to enforce by the following metaphor; 'Let not a man fancy, if he shall have made a good start in the race of life, that he is getting the better of justice, till he shall have got near the goal, and have passed the turning-point in the close of life.' The sentiment is only a modification of the very favourite Greek saying, 'Call no man lucky till after he is dead.' See Androm.

100. The terms are borrowed from the stadium. Cf. Hipp. 87, τέλος δὲ κάμψαιμ', ὥσπερ ἡρξάμεθα, βίον. Hel. 1666, ὅταν δὲ κάμψῃς καὶ τελευτήσῃς βίον. Properly, γραμμή was the line drawn across the stadium, serving at once for a starting-point. βαλβίς, and also for a goal, because the runners returned to it after passing the stone pillar at the further end of the stadium. Whether βήμα means 'a step' (cf. Choeph. 785), or, as Bothe and Musgrave suppose, a certain division of the course stepped off and marked with a

- μή μοι, τὸ πρῶτον βῆμ' ἐὰν δράμη καλῶς,
νικᾶν δοκείτω τὴν δίκην, πρὶν ἂν πέλας 955
γραμμῆς ἴκηται, καὶ τέλος κάμψη βίου.
- ΧΟ. ἔπραξε δεινὰ· δεινὰ δ' ἀντέδωκε σοὶ
καὶ τῷδ'. ἔχει γὰρ ἡ Δίκη μέγα σθένος.
- ΟΡ. εἶεν κομίζειν τοῦδε σῶμ' ἔσω χρεὼν 960
σκότῳ τε δοῦναι, δμῶες, ὥς ὅταν μόλη
μήτηρ, σφαγῆς πάροιθε μὴ εἰσίδῃ νεκρόν.
- ΗΛ. ἐπίσχεσ' ἐμβάλωμεν εἰς ἄλλον λόγον.
- ΟΡ. τί δ'; ἐκ Μυκηνῶν μὲν βοηδρόμους ὀράς ;
- ΗΛ. οὐκ, ἀλλὰ τὴν τεκοῦσαν, ἣ μ' ἐγείνατο.
- ΟΡ. καλῶς ἄρ' ἄρκυν ἐς μέσσην πορεύεται. 965
- ΗΛ. καὶ μὴν ὄχοις γε καὶ στολῇ λαμπρύνεται.
- ΟΡ. τί δῆτα δρῶμεν μητέρ'; ἣ φονεύσομεν ;
- ΗΛ. μὲν σ' οἶκτος εἶλε, μητρὸς ὡς εἶδες δέμας ;
- ΟΡ. φεῦ.
πῶς γὰρ κτάνω νιν, ἣ μ' ἔθρεψε κᾶτεκεν ;
- ΗΛ. ὥσπερ πατέρα σὸν ἦδε κᾶμὸν ὤλεσεν. 970
- ΟΡ. ᾧ Φοῖβε, πολλήν γ' ἀμαθίαν ἐθέσπισας,
- ΗΛ. ὅπου δ' Ἀπόλλων σκαῖος ἦ, τίνες σοφοί ;
- ΟΡ. ὅστις μ' ἔχρησας μητέρ', ἣν οὐ χρῆν, κτανεῖν.

stone or some other indication, is uncertain.—Stobaeus, Ecl. i. 3, cites 953—956, from whom Kirchhoff and Nauck adopt *πρὶν ἂν τέλος* in 955, and the variant *καὶ πέρας* in the next line from Orion, Anthol. 15, p. 57.

961. *μὴ εἰσίδῃ* (so Schaefer and others for *μὴ εἰσίδῃ*) is a crasis sufficiently defended by the common occurrence of *μὴ εἰδέναι*. Bothe, after Barnes, less correctly gives *μὴ σίδῃ*. The *εἰ* is not absorbed, but coalesces with *μὴ*, like the *δ* in *μὴ ἀδικεῖν* &c. Seidler's reading *μὴ σφ' ἰδῃ* is ingenious and probable.—The body of Aegi thus, as is clear from this verse, had been brought on the stage by the attendants, when Orestes brought the head, v. 855.

963. *βοηδρόμους*, persons coming to the rescue. See Heracl. 339.

965—6. Kirchhoff transposes these verses, and also the persons, reading thus: ΟΡ. *καὶ μὴν*—. ΗΛ. *καλῶς ἄρ'*—. Nauck proposes to give 959—61 to

Electra, and also 963 and 965, and 962, 4, 6, to Orestes. If, however, we accept Schaefer's γε for τε in 966, and take the sense to convey an objection or difficulty resulting from the queen's royal state and the attendants with her, the common order seems defensible; for Orestes naturally asks (967), 'what then' (i. e. such being her escort) 'shall we do to her? Shall we kill her' at once, or merely upbraid, or take her prisoner, &c.? Nauck supposes a verse to have dropped out after 966. The common punctuation, retained by the more recent editors, in 967, is *μητέρ' ἣ φονεύσομεν* ;

970. On the occurrence of a tribrach, composed of a single word, in the second foot of a senarius, see Racch. 18. Med. 375.

972. *ὅπου* — ἦ. This passage well shows the difference caused by omitting the *ἐν*. For no one would here think of saying *ὅπου ἐν ἡ σκαῖος*, 'wherever he is foolish.' See on Ion 856. The meaning, as usual, is *ἐάν ποτε* or *ὅταν*.

- ΗΛ. βλάπτει δὲ δὴ τί πατρὶ τιμωρῶν σέθεν ;
 ΟΡ. μητροκτόνος νῦν φεύξομαι, τόθ' ἀγνός ὢν. 975
 ΗΛ. καὶ μή γ' ἀμύνων πατρὶ δυσσεβῆς ἔσει.
 ΟΡ. ἐγὼ δὲ μητρὶ τοῦ φόνου δώσω δίκας.
 ΗΛ. τῷ δ' αὖ πατρώαν διαμεθεὶς τιμωρίαν ;
 ΟΡ. ἄρ' αὖτ' ἀλάστωρ εἶπ' ἀπεικασθεὶς θεῷ ;
 ΗΛ. ἱρὸν καθίζων τρίποδ' ; ἐγὼ μὲν οὐ δοκῶ. 980
 ΟΡ. οὐδ' ἂν πιθοίμην εἰ μεμαντεῦσθαι τάδε.
 ΗΛ. οὐ μὴ κακισθεὶς εἰς ἀνανδρίαν πεσεῖ ;
 ΟΡ. ἀλλ' ἢ τὸν αὐτὸν τῇδ' ὑποστήσω δόλον ;
 ΗΛ. ᾧ καὶ πόσιν καθεῖλες Αἰγισθον κτανών.
 ΟΡ. εἴσοιμι· δεινοῦ δ' ἄρχομαι προβλήματος, 985
 καὶ δεινὰ δράσω γ'· εἰ θεοὺς δοκεῖ τάδε,
 ἔστω· πικρὸν δὲ χηδὺν τὰ γώνισμά μοι.
 ΧΟ. ἰὼ,
 βασιλεία γύναι χθονὸς Ἀργείας,
 παῖ Τυνδάρεω,

975. *φεύξομαι*, in the judicial sense, 'I shall be accused.' Orestes is alleging the various arguments against the slaughter of his mother, even though it was ordered by the god;—(1) he will be tried as a matricide, having been up to this time (*τότε*) guiltless. (2) He will have to make satisfaction to his mother for murdering her, i. e. he will be pursued by her avenging Furies. Electra meets these objections by two counter-arguments, first, that it is equal impiety not to avenge his father, secondly, that if he does not, he will have to give satisfaction to Phoebus for disobeying him. For this is the meaning of τῷ δ' αὖ, Reiske's emendation for τῷ δαί, v. 973, scil. τῷ δ' αὖ δώσεις δίκην, ἐὰν διαμεθῆς κ.τ.λ. To the same critic is due διαμεθεὶς for διαμεθῆς. Nauck reads τῷ δ' ἦν—διαμεθῆς, without a question, but suggests also τί δ' ἦν κ.τ.λ. Kirchhoff retains τῷ δαί π.

979. ἄρ' αὖτ' κ.τ.λ. 'Was it not an evil daemon who declared it,' viz. that I must do this deed. This verse is an allusion to 973. The reply is equivalent to εὐφημα φώνει. She is shocked at the notion that Apollo, the ἀφευδῆς θεός, could be any other than Apollo on his own oracular seat. Seidler well compares Orest. 1668, καίτοι μ' ἔσχη δέμα μή τινος κλύων

Ἀλαστόρων δόξαιμι σὴν κλύειν ὕπα.

982. οὐ μὴ, see Bacch. 852. 'Don't turn coward and fall into unmanly fears.' —πεσεῖ for πέσῃς Elmsley on Med. 1120. —κακισθεὶς, Ion 984.

983. ἀλλ' ἦ, see Alcest. 816.—ὑποστήσω, 'shall I set the same trap for her (as I did for him)?' This seems the sense implied by Electra's answer. Otherwise, Orestes might mean, 'shall I set the same trap for her as she set for her husband?' Cf. Aesch. Cho. 547, ὡς ἂν δόλω κτείναντες ἄνδρα τίμιον, δόλω τε καὶ ληφθῶσιν ἐν ταύτῳ βρόχῳ. The MS. however has ἀλλ' εἰς, ἀλλ' ἦ being the conjecture in ed. princ. Kirchhoff would read ἀλλ' ὡς, and καθεῖλον in the next verse, giving both to Orestes. Nauck proposes θέλεις τὸν αὐτὸν κ.τ.λ. Perhaps we should read ὑποστήσεις, 'do you mean to suggest?' 'will you recommend?'—ὑποστήσω, Aesch. Suppl. 455, εἰ μή τι πιστὸν τῷδ' ὑποστήσεις στόλῳ.

985. *προβλήματος*, 'a risk.' Some explain it, 'a proposed plan.' Cf. Rhes. 183, ψυχὴν προβάλλοντ' ἐν κύβοισι δαίμονος. The two following verses are perhaps spurious. Kirchhoff and Nauck read οὐχ ἡδὺν, with Musgrave. At best, they are weak lines, and the crasis of καὶ ἡδὺς is like the work of a later hand.

καὶ τοῖν ἀγαθοῖν ξύγγονε κούρου 990
 Διὸς, οἳ φλογερὰν αἰθέρ' ἐν ἄστροις
 ναίουσι, βροτῶν ἐν ἁλὸς ῥοθίοις
 τιμὰς σωτῆρας ἔχοντες·
 χαῖρε, σεβίζω σ' ἴσα καὶ μάκαρας
 πλούτου μεγάλης τ' εὐδαιμονίας. 995
 τὰς σὰς δὲ τύχας θεραπεύεσθαι
 καιρὸς*, ὦ βασιλεια.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ἔκβητ' ἀπήνης, Τρωάδες, χειρὸς δ' ἐμῆς
 λάβεσθ', ἵν' ἔξω τοῦδ' ὅχου στήσω πόδα.
 σκύλοισι μὲν γὰρ θεῶν κεκόσμηται δόμοι 1000
 Φρυγίοις, ἐγὼ δὲ τάσδε, Τρωάδος χθονὸς
 ἐξαίρει', ἀντὶ παιδὸς ἣν ἀπώλεσα,
 σμικρὸν γέρας, καλὸν δὲ κέκτημαι δόμοις.
 ΗΔ. οὐκουν ἐγὼ, δούλη γὰρ ἐκβεβλημένη
 δόμων πατρώων δυστυχεῖς οἰκῶ δόμους, 1005
 μῆτερ, λάβωμαι μακαρίας τῆς σῆς χερὸς;

991. αἰθέρα—ναίουσι. Compare Hel. 1498, λαμπρῶν ἀέλλαις ἀστέρων οἳ ναίει· ὑπράνιοι (as we should probably there read).—τιμὰς σωτῆρας, i. e. τοῦ σωτῆρας εἶναι, the office or prerogative of saving mariners from shipwreck. Perhaps σωτῆρες, i. e. ὡς βρ. σωτ. ἐν ῥ. ἁλός.

997. After καιρὸς some word seems to have dropped out, perhaps γέγον'. Nauck gives χαῖρ', ὦ βασιλεια. The chorus, with intentional irony, tell the queen that now is the time for her great fortunes to have proper court paid to them; by which she is to understand, the duty of humble and faithful slaves; but *they* mean, now is the crisis, when no amount of care will enable her to preserve her regal splendours long. The sense cannot be certainly determined in default of the lost word. It may have been οὐ νῦν καιρὸς, βασιλεια, 'this is not the fitting time for your titles to be spoken of in court-language.'

998. χειρὸς λάβεσθε. Compare Phoen. 846, λαβοῦ δ' αὐτοῦ, τέκνον· ὡς πᾶς ἀπήνη πούς τε πρεσβυτῶν φιλεῖ χειρὸς θυραίας ἀναμένειν κονφίσματα. Iph. Aul. 617, καὶ μοι χερὸς τις ἐνδότη σπηρίγματα,

θάκουσ ἀπήνης ὡς ἂν ἐκλίπω καλῶς.

1001. τάσδε. The Trojan captives, doubtless of great beauty and in gorgeous attire, whom she has already addressed in v. 998, and these are described in v. 315. There is no doubt that ἐγὼ is emphatic; the sense is, that the gods have got the captured arms in their temples, but *she* has obtained for her attendants the daughters of the noblest Trojan families; and this as a sort of requital for her lost Iphigenia. Probably the heartlessness of the remark was intentionally pointed by the poet.

1006. μακαρίας τῆς σῆς χερὸς; See on Androm. 98. This passage defends Aesch. Cho. 487, ἀρ' ὀρθὸν αἶρεις φίλτατον τὸ σὸν κάρα; It has been objected to by Dr. Donaldson as a solecism on account of the position of the article; and he would read φιλάτοις. That reading is in itself probable on other grounds; but the old one is perhaps capable of defence in a grammatical point of view. Cf. Orest. 86, σὺ δ' ἡ μακαρία μακάριός θ' ὁ σὸς πόσις. It would however be easy here to read τῆσδε μακαρίας χερὸς.—The proud and cold reply of the queen is well conceived.

- ΚΑ. δούλαι πάρειςιν αἶδε, μὴ σύ μοι πόνει.
 ΗΛ. τί δ' ; αἰχμάλωτόν τοί μ' ἀπώκισας δόμων,
 ῥημένων δὲ δωμάτων ῥήμεθα
 ὡς αἶδε, πατρός ὄρφαναι λελειμμένοι. 1010
- ΚΑ. τοιαῦτα μέντοι σὸς πατήρ βουλευματα
 εἰς οὓς ἐχρῆν ἦκιστ' ἐβούλευσεν φίλων.
 λέξω δὲ, καίτοι δόξ' ὅταν λάβῃ κακὴ
 γυναικα, γλώσση πικρότης ἐνεστί τις,
 ὡς μὲν παρ' ἡμῖν, οὐ καλῶς, τὸ πρᾶγμα δὲ 1015
 μαθόντας, ἦν μὲν ἀξίως μισεῖν ἔχῃ,
 στυγεῖν δίκαιον· εἰ δὲ μὴ, τί δεῖ στυγεῖν ;
 ἡμᾶς δ' ἔδωκε Τυνδάρεως τῷ σῷ πατρὶ,
 οὐχ ὥστε θνήσκεν, οὐδ' ἂ γειναίμην ἐγώ.

1009. *ῥήμεθα ὡς αἶδε*. We are as much *captives* as they are, who have been left orphans by their father. Thus she replies to her mother's rejection of her services on the ground that she is not a slave. A comma is wrongly placed in the ordinary editions after *ῥήμεθα*. Her father has been slain as well as theirs, and therefore the comparison is regarded as complete.

1011. The speech of Clytemnestra, in defence of her conduct towards her husband, contains exactly the same number of verses (40) as the reply of Electra. See on Hel. 923, and Hec. 1132, compared with 1187. These coincidences are important, as supplying at least a presumptive proof whether verses have either been interpolated or dropped out in the address of either of two speakers. It is a subject to which the attention of editors has not hitherto, it is believed, been sufficiently directed. — *τοιαῦτα κ.τ.λ.* '(That is true;) and yet such plans did your father devise against those of his relations (viz. his own daughter Iphigenia) whom he least ought to have so treated.'

1013. *λέξω δὲ κ.τ.λ.* 'And on this subject I will proceed to speak; albeit, when a bad reputation has fallen on a woman, there is a certain dislike in (attaching to) her words; in my case indeed, not rightly; but people ought first to know the facts, and then, if she is deserving of hatred, to detest her, but if not, why *should* they detest her?' Clytemnestra admits the forlorn and orphan

condition of Electra, but excuses it on the plea that Agamemnon brought his own fate upon him; and she takes the occasion of the remark to endeavour to justify herself. And, lest she should seem to speak bitterly of her slain husband, she puts in the plea, that people never give a fair hearing to those whom they dislike. Seidler seems rightly to explain *πικρότης* 'disagreeableness,' as *πικρός* means 'disliked' in Hel. 296, i. e. the effect produced in the mind of the hearers towards the speaker. If however the poet meant this, he might much more easily have said *ἀκούσαι πικρότης ἐνεστί τις*. Indeed, this very reading is not far from the vulgate, in which the *α* made short before *γλ* is said to be unique in Euripides at least. Aeschylus however (frag. 176, ed. Herm.) has *κέντημα γλώσσης, σκορπίου βέλος λέγω*, and Ὀρφεὶ δὲ *γλώσσαν* begins a senarius, Ag. 1629.

1015. *ὡς παρ' ἡμῖν* is more commonly to be rendered, 'in our judgment.' Cf. Heracl. 881, *παρ' ἡμῖν μὲν γὰρ οὐ σοφὸν τῷδε*. Here to explain it 'as with me,' or 'in my case,' suits the context rather better.

1016. *μαθόντα σ'* and *ἔχεις* or *ἔχῃς* are parts of the same corruption, corrected respectively by Reiske and Seidler.

1019. & *γειναίμην*. An elegant use of the indefinite optative in past narration. In Latin *neque quos ego peperissem*. Aesch. Eum. 588, *οὐπάποτ' εἶπον μαντι-κοῖσιν ἐν θρόνοισι,—δὲ μὴ κελεύσαι Ζεὺς Ὀλυμπίων πατὴρ, quod non jussisset*. 'I was married to your father' she says,

κείνος δὲ παῖδα τὴν ἐμήν, Ἀχιλλέως 1020
 λέκτροισι πείσας, ὥχετ' ἐκ δόμων ἄγων
 πρυμνοῦχον Αὔλιν· ἔνθ' ὑπερτείνας πυρᾶς
 λευκὴν διήμησ' Ἰφιγόνης παρηίδα.
 κεῖ μὲν πόλεως ἄλωσιν ἐξιώμενος,
 ἧ δῶμ' ὀνήσων τᾶλλα τ' ἐκσώζων τέκνα 1025
 ἔκτεινε πολλῶν μίαν ὑπερ, συγγνώστ' ἂν ἦν·
 νῦν δ', οὐνεχ' Ἑλένη μάργος ἦν, ὃ τ' αὖ λαβὼν
 ἄλοχον κολάζειν προδοτὴν οὐκ ἠπίστατο,
 τούτων ἕκατι παῖδ' ἐμήν διώλεσεν.
 ἐπὶ τοῖσδε τοίνυν, καίπερ ἡδίκημένη, 1030
 οὐκ ἡγγριούμην, οὐδ' ἂν ἔκτανον πόσιν·
 ἀλλ' ἦλθ' ἔχων μοι μαινάδ' ἔνθεον κόρην
 λέκτροις τ' ἐπεισέφρησε, καὶ νύμφα δύο
 ἐν τοῖσιν αὐτοῖς δώμασιν κατείχομεν.

'not to be put to death by him, nor any children that I might have.' The reading in the text is due to Dawes. The old copies give ἀ' γεινᾶμην.

1021. πείσας. The pretence of bringing Iphigenia to Aulis, when the fleet were detained there, was, that she was to be betrothed to Achilles. See Iph. Aul. 835, &c.

1022. πρυμνοῦχον, *naves detinentem*.—πυρᾶς for πύλας Tyrwhitt. See on Hel. 1563, and compare Iph. A. 26, Aesch. Ag. 226.

1023. διαμᾶν (II. iii. 359, διάμησε χιτῶνα ἔγχος) is primarily to get through the surface of a thing by scraping it and flattening it down. See Bacch. 709. The father 'gashed her pale (or fair white) cheek,' i. e. ἀπέφαξε, *jugulavit*.

1024. πόλεως ἄλωσιν. The allusion is to Praxithea, the wife of Erechtheus, who sacrificed one of her daughters in obedience to the oracle when the city was in danger from a hostile invasion. See Ion 278. Frag. Erechth. 353.

1025. ἐκσώσων Naeck, which cannot be called necessary, as the present ἐξιώμενος had preceded. The future participle (as remarked on Aesch. Ag. 66) is rarely used like the Latin participle in *-urus*. It rather represents the supine, and implies motion in either the subject or the object, e. g. ἐπεμύομην ἄγγελῶν, or ἐπεμψα σε ἀγγελοῦντα. Translate; 'and

had it been as a remedy against his city being taken, or to benefit his house, or by way of saving the lives of his other children, that he put to death one girl in behalf of many persons, it might have been pardonable.'

1027. μάργος has the same sense as μῶρος (inf. 1035), viz. weakly indulgent to the natural passions. So ἐξεμαργώθη φρένας, Troad. 992. See on Hippol. 161.

1030. ἐπὶ τοῖσδε, 'at this,' the same as ἐκ τῶνδε, 'on account of these things.' Generally, 'on these terms,' as Hel. 838, but here the idiom is the same as in μέγα φρονεῖν ἐπὶ τιμῇ &c.

1033. ἐπεισέφρησε. On the force of ἐπὶ, peculiarly used of a second wife, see Alcest. 304. *ibid.* 1056, καὶ πῶς ἐπεισφρῶτήνδε τῷ κείνης λέχει;—μαινάδα, 'a crazy inspired girl,' viz. Cassandra, Tro. 307, 415.

1034. ἐν τοῖσιν αὐτοῖς δώμασιν, viz. θαλάμοις. See Med. 378. It was not the having a παλάκη over and above the lawful wife that alone constituted the offence. That was not unusual, and, as is clear from Androm. 223, gave but little concern even to a devoted wife. But it was, of course, unbearable that the wife and the mistress should live together under the same roof. Hence Deianira, though she speaks very gently of Hercules' frailties in Trach. 415, still is indignant at Iole being brought to the

μῶρον μὲν οὖν γυναιῖκες, οὐκ ἄλλως λέγω· 1035
 ὅταν δ', ὑπόντος τοῦδ', ἁμαρτάνῃ πόσις
 τᾶνδον παρώσας λέκτρα, μιμείσθαι θέλει
 γυνή τὸν ἄνδρα χᾶτερον κτᾶσθαι φίλον.
 κᾶπειτ' ἐν ἡμῖν ὁ ψόγος λαμπρύνεται,
 οἱ δ' αἵτιοι τῶνδ' οὐ κλύουσ' ἄνδρες κακῶς. 1040
 εἰ δ' ἐκ δόμων ἥρπαστο Μενέλεως λάθρα,
 κτανεῖν μ' Ὀρέστην χρῆν, κασιγνήτης πόσιν
 Μενέλαον ὥς σώσαιμι ; σὸς δὲ πῶς πατὴρ
 ἡνέσχετ' ἂν ταῦτ' ; εἶτα τὸν μὲν οὐ θανεῖν
 κτείνοντα χρῆν τᾶμ', ἐμὲ δὲ πρὸς κείνου παθεῖν ;
 ἔκτειν', ἐτρέφθην ἥνπερ ἦν πορεύσιμον 1046

house, v. 539, καὶ νῦν δὲ οὐδαι μίμνομεν
 μιᾶς ὑποχλαίνης ὑπαγκάλισμα. — The
 conjecture of Dawes, κατεῖχ' ὁμοῦ, is en-
 titled to all praise for its elegance and
 high probability. Thus, of course, νύμφα
 ὁμοῦ becomes the object instead of the
 subject. But there can be no doubt
 about κατέχειν being used intransitively
 for καταλύειν, 'to lodge;' cf. Ion 551,
 προξένων δ' ἐν τῷ κατέσχε; So Plaut.
 Trin. 390, 'hæc sunt aedes, hic habet.'
 Thus it is impossible to assert that κατέ-
 χομεν is wrong; and the later editors
 appear justified in retaining it, against
 Seidler and W. Dindorf, who adopted the
 emendation.

1035. μῶρον, 'frail,' see above, v. 1027.
 The remark here made is one which, from
 its profound truth, is applicable alike to all
 states of society. Women, he says, have
 less power to resist temptation in the first
 instance than men have, whom τὸ ἄρσεν
 ὠφελεῖ προσκείμενον, Hipp. 970. And
 with this disadvantage to begin with
 (ὑπόντος τοῦδε), a bad example set by the
 husband is likely to be imitated by the
 wife. But how fine, we might almost
 say, how morally grand, is the verse,
 κᾶπειτ' ἐν ἡμῖν ὁ ψόγος λαμπρύνεται, —
 'and then (when we do this) in our case
 the misconduct is held up to the eyes of
 all; but the man's frailties are lightly
 dealt with.' — For the peculiar sense of
 ψόγος see on Troad. 643, supra 643.
 For ἁμαρτάνειν, Suppl. 900. — λαμπρύνε-
 ται, 'is made plain and clear to the sight
 of all.' Words of sight and hearing are
 often interchanged. So κτύπον δέδορκα,
 Aesch. Theb. 100.

1037. παρώσας, setting aside, spurn-

ing the lawful wife in his house, and
 making his stealthy visits elsewhere.

1041—5. 'Supposing now that Mene-
 laus had been stealthily taken away from
 his home (as Helen was from hers),
 ought I to have put Orestes to death that
 I might get my sister's (Helen's) husband
 safe home again? How, I should like to
 know, would your father have borne that?
 And then shall I be told, that *he* ought
 not to have been killed for slaying my
 child, but that *I* should die at his hands
 (for slaying his)?' The right under-
 standing of this passage depends in great
 measure on the doctrine, that the son was
 regarded as physically the father's, the
 daughter the mother's child. Her argu-
 ment then amounts to this:—Agamemnon
 would certainly have killed me, if I had
 sacrificed his son Orestes to save my
 sister's husband; why then should *I* not
 have killed *him*, for sacrificing *my* child to
 save his brother's wife? And the case
 is very ingeniously and rhetorically laid
 down, a hypothetical case being put,
 which exactly and in every particular
 answers to the real case on which her
 defence is founded.

1045. κτείνοντα. Matthiæ gives κτεί-
 ναντα, and so W. Dindorf. See on Ion
 1286. Soph. Aj. 1227.

1046. ἥνπερ, scil. ὁδόν. Compare Med.
 384, κράτιστα τὴν εὐθείαν, where ὁδὸν
 πορεύεσθαι must be supplied. 'I took
 the only road,' she says, 'by which I
 could go, and turned to his enemies for
 assistance,' viz. to Aegisthus; 'for none
 of his friends would have been likely to
 assist me in slaying your father.' Com-
 pare Aesch. Ag. 1374, Diud.

πρὸς τοὺς ἐκείνῳ πολεμίους. φίλων γὰρ ἂν
 τίς ἂν πατρὸς σοῦ φόνον ἐκοινώνησέ μοι ;
 λέγ', εἴ τι χρήζεις, κἀντίθετε παρρησίᾳ,
 ὅπως τέθνηκε σὸς πατήρ οὐκ ἐνδίκως. 1050

ΗΛ. δίκαι' ἔλεξας· ἡ δίκη δ' αἰσχροῦς ἔχει
 γυναιῖκα γὰρ χρὴ πάντα συγχωρεῖν πόσει,
 ἥτις φρενήρης. ἧ δὲ μὴ δοκεῖ τάδε,
 οὐδ' εἰς ἀριθμὸν τῶν ἐμῶν ἦκει λόγων.
 μέμνησο, μῆτερ, οὗς ἔλεξας ὑστάτους 1055
 λόγους, διδοῦσα πρὸς σέ μοι παρρησίαν.

ΚΑ. καὶ νῦν γέ φημι, κοῦκ ἀπαρνοῦμαι, τέκνον.

ΗΛ. ἀρ' *οὖν κλύουσα, μῆτερ, εἴτ' ἔρξεις κακῶς ;

ΚΑ. οὐκ ἔστι, τῇ σῇ δ' ἡδὺ προσθήσω φρενί.

1047. The ἂν, as observed on Hel. 291, is not often doubled with the past tense of the indicative mood.

1051. δίκην ἔλεξας· σὴ δίκη δ' Nauck ; but the old reading seems at least as good: ἡ δίκη means 'your justification.'—αἰσχροῦς ἔχει. You have alleged what you fairly could in your defence; but still it does not exonerate you from disgrace. And the reason why, is given in what follows: a wife who is discreet ought to yield in all things to her lord's behests. Cf. Med. 222, χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει. Hipp. 299, τοῖσιν εὖ λεχθεῖσι συγχωρεῖν λόγοις.—χρὴ for χρῆν is due to Matthiae.

1053. Reiske's correction, ἧ for εἰ, seems necessary to the context. The sense indeed is, εἴ τι μοι μὴ δοκεῖ τάδε, ἐκείνη οὐδὲ ἦκει κ.τ.λ. But then a nominative is not very easily supplied to ἦκει, unless it be implied from the dative of the relative. It is true that, the above sentiment being general, αὐτῇ might be supplied after δοκεῖ from γυναιῖκα above, v. 1052, and so αὐτῇ ἡ γυνὴ would be the subject to ἦκει. The construction however is much more elegant according to Reiske's emendation, which W. Dindorf has adopted, and so Kirchhoff and Nauck. Bothe, retaining εἰ, puts a comma at τάδε, and explains thus:—"si vero haec (tibi) displicent, neque in numerum meorum sermonum veniunt, i. e. si non sunt ea, quae tibi me dicere decet, matri filiam." But he must have forgotten, that εἰ μὴ would have been followed by μηδὲ, not οὐδὲ. Hence a full

stop must be placed at λόγων, the sense being, 'she who does not think so, does not even come into the account of my words,' i. e. I have nothing to say to her, no desire to argue with her. The next lines depend on a clause left to be supplied;—"With you however I am willing to discuss this point at length, if you will not be offended; and remember' &c. Cf. 1049.

1058. ἀρ' οὖν Dobree for ἀρα. There is a verse in the Alcestis, 512, αἰσχροὺν παρὰ κλαίονσι θοινᾶσθαι φίλοις, and another in Aesch. Cho. 839, οὐτοὶ φρένα κλέψειαν ὀμματωμένην, which appear to defend the α before κλ. In the last verse however φρέν' ἂν seems to be the true reading. Here the οὖν certainly improves the sense, though it is not very easy to account for its omission, if genuine. 'Will you then, on hearing what I have to say, do me harm?' Elmsley's reading, adopted by Robinson, ἀρ' εὐλέγουσα, which gives a good antithesis between ἔργον and λόγος, is equally far from the MSS.

1059. οὐκ ἔστι, scil. ὅπως κακῶς ἔρξω σε.—ἡδὺ κ.τ.λ., "immo quod animo tuo gratum erit, insuper tibi retribuam," Heath. (I will not only hear your reproach, but thank you for it.) "Sed tuae sententiae libenter assentiar," Bothe; who takes ἡδὺ for ἡδέως, and supplies τὴν ψῆφον with προσθήσω. Neither of these appears to be the true interpretation of this obscure verse. It should rather mean, to judge by the context, 'I will indulge your humour, let you follow

- ΗΛ. λέγοιμ' ἄν· ἀρχὴ δ' ἦδε μοι προοιμίου. 1060
 εἴθ' εἶχες, ὦ τεκοῦσα, βελτίους φρένας.
 τὸ μὲν γὰρ εἶδος αἶνον ἄξιον φέρει
 'Ελένης τε καὶ σοῦ, δύο δ' ἔφυτε συγγόνω,
 ἄμφω ματαίῳ Κάστορός τ' οὐκ ἀξίω.
 ἢ μὲν γὰρ ἄρπασθείς' ἐκοῦς' ἀπώλετο, 1065
 σὺ δ' ἄνδρ' ἄριστον Ἑλλάδος διώλεσας,
 σκῆψιν προτείνουσ' ὡς ὑπὲρ τέκνου πόσιν
 ἔκτεινας· οὐ γὰρ, ὡς ἔγωγ', ἴσασιν εἶ,
 ἦτις, θυγατρὸς πρὶν κεκυρῶσθαι σφαγὰς,
 νέον τ' ἀπ' οἴκων ἀνδρὸς ἐξωρμημένου, 1070
 ξανθὸν κατόπτρῳ πλόκαμον ἐξήσκεις κόμης.
 γυνὴ δ' ἀπόντος ἀνδρὸς ἦτις ἐκ δόμων

your own whim, in patiently hearing your sentiments, whatever they may be. Bothe well observes, "Minus impudens fingitur Clytaemnestra, pronaque ad poenitentiam, quo magis ejus caede commoveamur."

1062. αἶνον ἄξιον φέρει, 'brings you the credit it deserves.' Dindorf reads φέρειν with Porson, and so Kirchhoff and Nauck. It is hard to see wherein the supposed improvement consists. Electra uses the word ἄξιον ironically, contrasting εἶδος with φρήν. To the latter word ἔφυτε συγγόνω ματαίῳ refers. 'You were both of you fair enough, but because you were not also chaste enough, you got the evil reputation you both now possess.'

1065. ἐκοῦς' ἀπώλετο. Seidler, W. Dindorf, Kirchhoff, and Nauck adopt Pierson's conjecture ἀπώχετο. It may however be questioned if the poet did not purposely place in apposition ἀπώλετο and διώλεσας. Compare διολέσας δάμαρτα, in the sense of 'seducing,' sup. 921. We speak of a woman being 'ruined' in precisely the same sense. Electra, of course, speaks with bitter irony when she says that Helen was purposely lost; i. e. that what she, Helen, was pleased to call τὸ ἀπολέσθαι, the being undone by a perfidious seducer, was a voluntary and deliberate act on her part. If any change was required, the imperfect ἀπώλλυτο might be worth consideration. Compare μεσονύκτιος ὠλλύμαν, Hec. 914, which however refers to being made a captive and a slave.

1067. σκῆψιν. Cf. v. 29, εἰς μὲν γὰρ ἄνδρα σκῆψιν εἶχ' ὀλωλότα.

1068. Though σε may be supplied from the preceding σὺ, either οὐ γὰρ σ', ὡς &c., or ἴσασί σ' εἶδ' is perhaps the true reading. The former, proposed by Dobree, is approved by W. Dindorf; the latter, which is Porson's, is adopted by Robinson. In the next verse ἦτις is a good emendation of L. Dindorf's for ἡ τῆς. The article is not only not required, but is irregular, unless it were added also to σφαγὰς. But ἦτις has an implied sense very well suited to the context: 'they do not know you (to be a giddy woman) as I do, when, long before your daughter's death had been determined, and your husband had but just left his home, you used to trim and deck your auburn hair in the mirror.' A similar vanity of dress is objected by Hecuba to Helen, Troad. 1022. Compare Med. 1161.

1069. κεκυρῶσθαι, 'before it had been decided on,' or determined. See on Androm. 496.

1072. γυνὴ δ' κ.τ.λ. 'But when a wife, in the absence of her lord from home, dresses herself up to look beautiful, blot out her name as a bad one.' A fine sentiment, though happily not applicable to the habits of modern society, where the seclusion of wives is no part of the national virtue, such as it is. Propertius, in the very beautiful first elegy of his first book, says much on this subject; and he sums all up in one golden verse, *Uni si qua placet, culta puella sat est* (v. 26). —ἐς κάλλος is not so much *ad pulchri-*

ἐς κάλλος ἀσκεῖ, διάγραφ' ὥς οὔσαν κακὴν.
 οὐδὲν γὰρ αὐτὴν δεῖ θύρασιν εὐπρεπὲς
 φαίνειν πρόσωπον, ἣν τι μὴ ζητῇ κακόν. 1075
 μόνην δὲ πασῶν οἶδ' ἐγὼ σ' Ἑλληνίδων,
 εἰ μὲν τὰ Τρώων εὐτυχοῦ, κεχαρμένην,
 εἰ δ' ἦσσον' εἷη, συννεφούσαν ὄμματα,
 Ἀγαμέμνον' οὐ χρήζουσιν ἐκ Τροίας μολεῖν.
 καίτοι καλῶς γε σωφρονεῖν παρεῖχέ σοι· 1080
 ἄνδρ' εἶχες οὐ κακίον' Αἰγίσθου πόσιν,
 ὃν Ἑλλὰς αὐτῆς εἵλετο στρατηλάτην
 Ἑλένης δ' ἀδελφῆς τοιάδ' ἐξεργασμένης,
 ἐξῆν κλέος σοι μέγα λαβεῖν τὰ γὰρ κακὰ
 παράδειγμα τοῖς ἐσθλοῖσιν εἰσοψὶν τ' ἔχει. 1085
 εἰ δ', ὥς λέγεις, σὴν θυγατέρ' ἔκτεινεν πατῆρ,

tudinem sibi conciliandam (Matthiae), as, 'to the extent of making herself look handsome,' *usque ad delicias*. See on Bacch. 457, *λευκὴν δὲ χροῖαν ἐς παρασκευὴν ἔχεις*. Troad. 1201, οὐ γὰρ ἐς κάλλος τύχας δαίμων δίδωσιν. *Ibid.* 1211, οὐκ ἐς πλησμονὴν θηράμενοι. Demosth. p. 1263, τοῖτοισι ἀποκείσθαι προσήκει τὰς τοιαύτας καταφυγὰς, κακείνοις οὐκ εἰς τὸ μὴ δοῦναι δίκην, ἀλλ' εἰς τὸ τῆς προσήκουσας ἐλάττω.—For διαγράφειν, to draw the pen across a writing in order to cancel it, see Nub. 773, οἴμ' ὥς ἦδομαι, ὅτι πεντετάλαντος διαέγραπταί μοι δίκη. Plat. Resp. iii. p. 387, ταῦτα καὶ τὰ τοιαῦτα πάντα παραιτησόμεθα "Ομηρόν τε καὶ τοὺς ἄλλους ποιητὰς, μὴ χαλεπαίνειν ἂν διαγράφωμεν. Robinson incorrectly renders it, 'Set her down as a bad woman.' This is ἐγγράφειν, Aesch. Cho. 686.

1076. *μόνην δὲ κ.τ.λ.* 'You were the only one of the Greek women whom I remember to have rejoiced when you heard of successes against the Argive army on the part of the Trojans; and the reason was, that you wished your husband to be detained there longer by the war.'—*κεχαρμένης* probably follows the analogy of *δεδακρμένος, κεκλαυμένος, gaudio suffusus*. It is well rendered by our participle 'overjoyed.'—τὰ Τρώων εὐτυχῶν is Musgrave's elegant emendation for πατρώ' ἦν εὐτυχῇ. Cf. Troad. 1004, εἰ μὲν τὰ τοῦδε κρείσσον' ἀγγέλλοιτό σοι, Μενέλαον ἦνεις, παῖς ὅπως λυσιτέ' ἐμός,

—εἰ δ' εὐτυχοῖεν Τρῶες, οὐδὲν ἦν ὀδε.

1080. καίτοι—γε. 'Yet surely you had the best opportunity for proving yourself a discreet wife;' i. e. you had no reason to leave your husband from any inferiority of his position.—*παρεῖχε* for ἐξῆν, for it is rather harsh to make Agamemnon the subject, 'he gave you every opportunity of being virtuous.'—καλῶς, construe with *παρεῖχε*.—οὐ κακίονα, i. e. πολλῶ ἀμείνονα.

1085. παράδειγμα εἰσοψὶν τε, 'induce comparison with and attention to the good.' She means that what is bad in one exhibits by the contrast more strongly what is good in the other.—*ἔχει* for *παρεῖχε*. It will be observed that παράδειγμα is a rhetorical rather than a poetical word; and perhaps the substantive *εἰσοψις* does not elsewhere occur. It is Scaliger's correction for *εἰς ὄψιν*.

1086 seqq. The argument is this:—If your husband wronged you in killing your daughter, *we*, myself and my brother, have done you no wrong. You ought therefore to have shown that your resentment was confined to *him*, by giving over to us, his lawful heirs, the property of his house. But, instead of this, you sold them to Aegisthus, thus paying him the price of adultery. Besides, Aegisthus, your present lord, may be said, in a moral sense, to have slain me in a far worse manner than Agamemnon slew Iphigenia. Why have you not killed him to avenge me, as you killed Agamemnon to avenge, as you pretend, Iphigenia? Why at least

- ἐγὼ τί σ' ἡδίκησ' ἐμός τε σύγγονος ;
 πῶς οὐ πόσιν κτείνασα πατρώους δόμους
 ἡμῖν προσήψας, ἀλλ' ἀπηνέγκω λέχη
 τἀλλότρια, μισθοῦ τοὺς γάμους ὠνούμενη ; 1090
 κοῦτ' ἀντιφεύγει παιδὸς ἀντὶ σοῦ πόσις
 οὔτ' ἀντ' ἐμοῦ τέθνηκε, δις τόσως ἐμέ
 κτείνας ἀδελφῆς ζῶσαν· εἰ δ' ἀμείψεται
 φόνον δικάζων φόνος, ἀποκτενῶ σ' ἐγὼ
 καὶ παῖς Ὀρέστης πατρὶ τιμωρούμενον· 1095
 εἰ γὰρ δίκαι' ἐκείνα, καὶ τάδ' ἔνδικα.
 ὅστις δὲ πλοῦτον ἢ εὐγένειαν εἰσιδὼν
 γαμῆι πονηράν, μῶρός ἐστι· μικρὰ γὰρ
 μεγάλων ἀμείνω σῶφρον' ἐν δόμοις λέχη.
 XO. τύχη γυναικῶν ἐς γάμους· τὰ μὲν γὰρ εὖ, 1100
 τὰ δ' οὐ καλῶς πίπτοντα δέρκομαι βροτῶν.
 KA. ὦ παῖ, πέφυκας πατέρα σὸν στέργειν αἰεί.

is he not ordered to quit the kingdom? But instead of that, it is your own son Orestes whom you have banished!—The old reading, *πῶς οἶν—οὐ πατρώους*, was corrected by Canter.

1090. *μισθοῦ*. Compare Aesch. Cho. 902, where to the charge of Orestes, *διχῶς ἐπράθην, ὦν ἐλευθέρου πατρὸς*, Clytemnestra replies, *ποῦ δὴθ' ὁ τίμος ὄντιν' ἀντεδείξαμην*;—*δις τόσως*, cf. Rhes. 160. Med. 1194. The genitive depends on the implied meaning *πολλῶ μάλλον*.

1091. *πόσις*. Why is not this husband of yours, Aegisthus, banished for banishing Orestes?

1093. *εἰ δὲ κ.τ.λ.* 'But, if slaughter is to requite slaughter as the avenger of it, then I and your son Orestes shall kill you to avenge our father: for, if that conduct was right on your part, so also is this on ours.' She says this as a sort of justification in reference to the fixed intention she now has of committing the act. Thus Clytemnestra has unconsciously been put on her trial during the speech of her daughter. She has been formally impeached, and is found guilty both by the laws of logic and the laws of vengeance. This is quite after the fashion of Euripides, whom Aristophanes wittily called *ποιητὴς ῥηματιῶν δικανικῶν*.

1097—1101. Nauck includes these verses in brackets as "hoc loco incom-

modi." The first three are quoted by Stobaeus, Fl. 72. 4, who has *σῶφρον' εἰ δόμοις ἔχει*, whence Nauck reads *σῶφροσιν δόμοις ἔχει*.

1099. *μεγάλων*, scil. *μὴ σωφρόνων*.

1100. *τύχη γυναικῶν*. It is a chance what sort of wife one gets in marriage. The metaphor, as *πίπτοντα* shows, is from dice. Cf. Orest. 603, *οἷς δὲ μὴ πίπτουσιν εὖ (γάμοι)*.

1102. *πέφυκας*, scil. *φύσιν ἔχεις*. 'It is your nature to take the side of your father in all things; and there is this peculiarity likewise (on the part of males); some are devoted to the parent of the manly sex, while others love their mothers more than the father.' The meaning of this will appear from the note on v. 1041. As a daughter was considered physically as the mother's child, a greater degree of affection for the mother was regarded as a natural instinct. Clytemnestra means therefore, that Electra's devotion to her father is a peculiarity of temperament, an idiosyncrasy to which some sons afford a parallel in their greater attachment to the mother. On this principle Pallas, who was born from a father without a mother, or to whom, in other words, the father was the mother, says *κάρτα δ' εἰμὶ τοῦ πατρὸς*, Aesch. Eum. 708.

- ἔστιν δὲ καὶ τόδ'· οἱ μὲν εἰσιν ἄρσένων,
οἱ δ' αὖ φιλοῦσι μητέρας μᾶλλον πατρός.
συγγνώσομαί σοι· καὶ γὰρ οὐχ οὕτως ἄγαν 1105
χαίρω τι, τέκνον, τοῖς δεδραμένοις ἐμοί.
σὺ δ' ὧδ' ἄλυντος καὶ δυσείματος χροά
λεχῶ νεογνῶν ἐκ τόκων πεπαυμένη ;
οἷμοι τάλαινα τῶν ἐμῶν βουλευμάτων
ὥς μᾶλλον ἢ χρῆν ἥλασ' εἰς ὀργὴν πόσιν. 1110
- ΗΛ. ὀψὲ στεναζέεις, ἡνίκ' οὐκ ἔχεις ἄκη
πατὴρ μὲν οὖν τέθνηκε· τὸν δ' ἔξω χθονὸς
πῶς οὐ κομίζει παιδ' ἀλητεύοντα σόν ;
- ΚΛ. δέδοικα· τοῦμὸν δ', οὐχὶ τοῦκείνου, σκοπῶ.
πατὴρ γὰρ, ὥς λέγουσι, θυμοῦται φόνῳ. 1115
- ΗΛ. τί δαὶ πόσιν σὸν ἄγριον εἰς ἡμᾶς ἔχεις ;
- ΚΛ. τρόποι τοιοῦτοι· καὶ σὺ δ' αὐθάδης ἔφυσ.
- ΗΛ. ἀλγῶ γάρ· ἀλλὰ παύσομαι θυμουμένη.
- ΚΛ. καὶ μὴν ἐκείνους οὐκέτ' ἔσται σοι βαρύν.
- ΗΛ. φρονεῖ μέγ'· ἐν γὰρ τοῖς ἐμοῖς ναίει δόμοις. 1120
- ΚΛ. ὄρᾳς ; ἀν' αὖ σὺ ζωπυρεῖς νείκη νέα.
- ΗΛ. σιγῶ· δέδοικα γάρ νιν, ὥς δέδοικ', ἐγώ.

1105. οὐχ οὕτως κ.τ.λ., 'I am not so well satisfied with the deeds that I have done (as to wish to blame you).' Clytemnestra's penitence, and returning kindness for her daughter, is well conceived. It heightens the commiseration for her death, it sets off by the contrast the stern resolution of Electra, and it thus makes the tragedy more tragic than it would have been by the simple account of just retribution overtaking an odious and implacable character.

1108. λεχῶ. See v. 652. Nauck regards this verse as spurious.

1111. ὀψὲ—ἄκη. Aesch. Cho. 507, μεθύστερον τιμῶσ' ἀνέκστον πάθος.

1112. The sense is this ;—'Remedy indeed, for your greater offence, you have none, for your husband is dead. But for the other offence, the banishment of Orestes, there is yet a remedy. Why then do you not have recourse to it?'—ἀλητεύοντα, 'homeless.' See Hel. 934. Ion 576.—κομίζει, ἀνακομίζει, ἀναλαμβάνει, ἀποκαθίστη.

1115. Nauck, perhaps rightly, thinks

this verse interpolated. In the next he proposes τί δ' αὖ κ.τ.λ.

1116. ἄγριον ἔχεις ; i. e. τί οὐκ ἐπράννας εἰς ἡμᾶς ; 'Why do you keep him thus embittered against us?'

1119. καὶ μὴν, 'well then, he on his part shall no longer be harsh towards you.' On βαρύν, often used to express a moody and brooding resentment, see Med. 38.

1120. φρονεῖ μέγ'. He is haughty, and the reverse of courteous towards me, because he knows that he is the usurper of my home.

1121. ὄρᾳς ; κ.τ.λ. 'There now! You are rekindling (old) strifes so as to make them new again.' The wrongful possession of the house is always made a substantial part of the grievance done to Agamemnon's children.—ἀνα—ζωπυρεῖς is an instance of *tnesis* which has been rightly restored by Bothe and others, the old reading being ἂν αὖ. The σὺ, as usual, is emphatic: 'it is you, not I, who are stirring up old strifes.'

1122. ὥς δέδοικα. She means, of

- ΚΑ. παῦσαι λόγων τῶνδ'· ἀλλὰ τί μ' ἐκάλεις, τέκνον ;
 ΗΛ. ἤκουσας, οἶμαι, τῶν ἐμῶν λοχευμάτων
 τούτων ὑπερ μοι θύσον, οὐ γὰρ οἶδ' ἐγώ, 1125
 δεκάτῃ σελήνῃ παιδὸς ὡς νομίζεται
 τρίβων γὰρ οὐκ εἴμ', ἄτοκος οὖσ' ἐν τῷ πάρος.
 ΚΑ. ἄλλης τόδ' ἔργον, ἧ σ' ἔλυσεν ἐκ τόκων.
 ΗΛ. αὐτὴ ῥόχευον κατέκον μόνῃ βρέφος.
 ΚΑ. οὕτως ἀγείτου' οἶκον ἵδρυσαι φίλων ; 1130
 ΗΛ. πένητας οὐδεὶς βούλεται κτᾶσθαι φίλους.
 ΚΑ. ἀλλ' εἰμι, παιδὸς ἀριθμὸν ὡς τελεσφόρον
 θύσω θεοῖσι· σοὶ δ' ὅταν πράξω χάριν
 τήνδ', εἴμ' ἐπ' ἀγρόν, οὐ πόσις θυηπολεῖ
 Νύμφαισιν. ἀλλὰ τοῦσδ' ὄχους, ὁπάονες, 1135
 φάτναις ἄγοντες πρόσθεθ'. ἡνίκ' ἂν δέ με
 δοκῇτε θυσίας τῇσδ' ἀπηλλάχθαι θεοῖς,
 πάρεστε· δεῖ γὰρ καὶ πόσει δοῦναι χάριν.
 ΗΛ. χώρει πένητας ἐς δόμους· φρούρει δέ μοι
 μὴ σ' αἰθαλώσῃ πολύκαπνον στέγος πέπλους· 1140
 θύσεις γὰρ οἶα χρή σε daίμοσιν θύειν.

course, that she does not fear him at all, because in fact he is now dead.

1125. τούτων ὑπερ. 'For this (viz. for my safe delivery) offer a sacrifice for me, for I do not myself know how, on the tenth night after the birth of the child, as is the custom.' She might have said 'to-night,' for Clytemnestra had been told (v. 654) that her daughter had been delivered ten days ago. Bothe gives δεκάτῃ σελήνῃ—νομίζεται, Musgrave δεκάτην σελήνην, as inf. 1132, and Ar. Av. 922, οὐκ ἔρτι θύω τὴν δεκάτην ταύτης ἐγώ; Musgrave, with his usual learning, explains the mention of σελήνη in place of νύκτι, by a Greek custom, mentioned in Plut. Symposiac. 3, 10, § 3, διὰ τὰ μὲν νήπια παντάπασιν αἱ τίτθαι δεικνύναι πρὸς τὴν σελήνην φυλάττονται· πλήρῃ γὰρ ὑγρότητος ὂντα, καθάπερ τὰ χλωρὰ τῶν ξύλων, σπᾶται καὶ διαστρέφεται. According to some, it was on the tenth day that the child was named, though also occasionally on the seventh. See on Ion 1127.

1127. τρίβων, well versed, conversant. See Rhes. 625. Bacch. 717.

1130. ἵδρυσαι Musgrave for ἵδρυνται.

1132. ἀλλ' εἰμι. She consents to stay for a while to take part in the sacrifice; and by the success of this stratagem of Electra's her mother's fate is sealed.—ἀριθμὸν. For the accusative see on 1125. We must supply ἀριθμὸν ἡμερῶν παιδὸς, 'the full number of days which the child has lived.' Probably the mystic number nine is meant. When that was safely past, a thank-offering for it was made on the tenth. Some peculiar risk was perhaps thought to attach to the child on this day. By a very similar superstition, the ninth day is now believed by many to be replete with danger to the mother after her confinement.—For πράσσειν χάριν, 'to do a favour,' see Ion 36, 895.—εἰμι κ.τ.λ., see v. 611.

1138. καὶ πόσει, viz. by my presence at his sacrifice, as now at yours.

1140. πολύκαπνον στέγος. Compare δυσκάπνοις δώμασιν Ag. 747.

1141. θύειν. The υ in θύω is commonly long; yet the root is short, as seen in τέθυκα, τεθυμένος, τυθείς, θυσία. And thus, as Aeschylus has ὥρας φουούσης

κανοῦν δ' ἐνήρκται, καὶ τεθηγμένη σφαγίς,
ἥπερ καθεῖλε ταῦρον, οὗ πέλας πεσεῖ
πληγέισα· νυμφεύσει δὲ κὰν Ἄιδου δόμους
ᾧπερ ξυνηῦδες ἐν φάει· τοσήνδ' ἐγὼ 1145

δώσω χάριν σοι, σὺ δέ γ' ἐμοὶ δίκην πατρός. [στρ.
ΧΟ. ἀμοιβαὶ κακῶν· μετὰτροποι πνέουσιν αἶραι δόμων.
τότε μὲν ἐν λουτροῖς ἔπεσεν ἕμους ἕμους ἀρχέτας,
ἰάκχησε δὲ στέγα, λαῖνοί τε θριγκοὶ δόμων, 1150
τάδ' ἐνέποντος· ὦ

σχέτλια, τί με, γύναι, φονεύεις, φίλαν
πατρίδα δεκέτεσιν σποραῖσιν ἐλθόντ' ἐμάν·
παλῖρρους δὲ τάνδ' ὑπάγεται δίκαια διαδρόμου λέ-
χους, 1155

μέλεον ἃ πόσιν χρόνιον ἰκόμενον εἰς οἴκους
Κυκλώπειά τ' οὐράνια τείχε' ὀξυθήκτω βέλει

in Theb. 530 (the *υ* being short in *φῦσις*, though long in *πεφύκα*), the exceptional use of *θύω* may be here defended, though it would be easy to read *οἶα δαίμοσιν θύνει σε χρή*. So Ar. Ach. 792, *κάλιστος ἐστὶ χόϊρος Ἀφροδίτῃ θύνει*. Hom. Od. xv. 260, *ὦ φίλ', ἐπεὶ σε θύοντα κίχάνω τῷδ' ἐνὶ χώρῳ*. Theognis 1142, *ἐλπίδι τε πρώτῃ καὶ πυμάτῃ θνέτω*. So *Ἰππους* λῦε in Il. xi. 620. Kirchhoff here proposes *θύσεις δὲ θύμαθ' οἶα χρή σε δαίμοσιν*. Nauck reads on his own conjecture *θύη* for *θύνει*.—The rest of Electra's remarks, which are no longer ambiguous, are not heard by Clytemnestra, who has now entered the cottage.

1142. Hesych. *ἐνήρκται ἀρχὴν ἐποιήσατο, ἐνήρξατο*.—σφαγίς, sup. 811. Hesych. seems to have misunderstood the word in explaining it by *τὸ προκάριον, καὶ ἡ τομή*.

1143. *ταῦρον*. She means Aegisthus, as Barnes observes. Cf. Aesch. Agam. 1194, *ἰδὼν ἰδού· ἄπεχε τῆς βοῦς τὸν ταῦρον*, i. e. keep Agamemnon away from his wife, who will murder him.

1145. *ᾧπερ ξυνηῦδες*. Aesch. Cho. 892, *τούτῳ θανοῦσα ξυγκάθευδ', ἐπεὶ φιλεῖς τὸν ἄνδρα τούτον*.

1146. *σὺ δέ γ'* Barnes for *σὺ δέ*. Nauck reads *σὺ δὲ δίκην ἐμολ πατρός*.

1147. While the queen-mother is within the humble habitation of her despised daughter, now, by a righteous

retribution, about to become her murderer, the chorus, in a system of vigorous dochmiacs, announce that the time has arrived when their murdered king's cry shall bring the avenging fury upon her who slew her lord with her own hands on his return to Argos.

1148. *ἐν* was added by Seidler before *λουτροῖς*.—*ἀρχέτας*, Heracl. 753.

1152. *σχέτλια* Seidler for *σχετλία*, chiefly for the metre's sake.—*δεκέτεσιν σποραῖσιν*, on the tenth sowing-season, the tenth year, the siege of Troy having lasted so long. Cf. Troad. 20, *ὥς δεκάσπορφ χρόνῳ ἀλόχους τε καὶ τέκν' εἰσ-ἰδῶσιν ἄσμενοι*.

1155. *παλῖρρους*, with a turned tide; redounding upon the aggressors.—*δίκαια λέχους* is an obscure phrase. Musgrave explains it *υπερβασαὶ ἴνερις*, 'the retributive justice for a faithless bed is now bringing this woman to judgment.' Probably *διατρέχειν* was used of those who run from one to another, and so show the fickleness of their character. So *οἱ διατρέχοντες ἀστέρες*, 'falling stars,' Ar. Pac. 838. Theocr. xxix. 14, *τῷδε μὲν ἁματός ἄλλον ἔχεις κλάδον, | ἄλλον δ' αὖριον, ἐξ ἐτέρῳ δ' ἕτερον ματῆς*.

1158. *Κυκλώπεια*, the walls of Mycenae or Argos: see Troad. 1087, *ἰπτόβοτον Ἄργος, ἵνα τε τείχη λαῖνα Κυκλώπ' οὐράνια νέμονται*. Where *οὐράνια*, as in this place, is probably a trisyllable.

- ἔκαθεν αὐτόχειρ,
πέλεκυν ἐν χεροῖν λαβοῦσα. τλάμων 1160
πόσις, ὃ τι ποτὲ τὰν τάλαιναν ἔσχεν κακὸν,
ὀρέϊα τις ὡς λείαν' ὀργάδων
δρύοχα νεμομένα, τάδε κατήνυσεν.
- ΚΑ. ὦ τέκνα, πρὸς θεῶν μὴ κτάνητε μητέρα. 1165
ΧΟ. κλύεις ὑπάροφον βοάν ;
ΚΑ. ἰὼ μοί μοι.
ΧΟ. ὦμωξα καὶ γὼ πρὸς τέκνων χειρουμένης.
νέμει τοι δίκαν θεὸς, ὅταν τύχη'
σχέτλια μὲν ἔπαθες, ἀνόσια δ' εἰργάσω, 1170
τάλαιν', εὐνέταν.
ἀλλ' οὔδε μητρὸς νεοφόνους ἐν αἵμασι
πεφυρμένοι βαίνουσιν ἐξ οἴκων πόδα,
τροπαῖα δείγματ' ἀθλίων † προσφθεγμάτων.
οὐκ ἔστιν οὐδεὶς οἶκος ἀθλιώτερος 1175
τῶν Ταυταλείων οὐδ' ἔφν ποτ' ἐκγόνων.
- ΟΡ. ἰὼ Γᾶ καὶ Ζεῦ, πανδερκέτα στρ. α'.

1159. *ἔκαθεν*, the reading of the *editio princeps*, satisfies the metre. The MSS. give 'καὶ' or *κάν*, for which Seidler, followed by Matthiae, Dindorf, Kirchhoff, and Nauck, reads *κατέκα*.

1160. For *τλάμων* we should read *δ* *τλάμων* for the sake of the metre, or perhaps *λαβοῦσ'* ἂ *τλάμων πόσιν κ.τ.λ.*, where *τάδε κατήνυσεν πόσιν* would stand for *τάδε ἔδρασε πόσιν*. As the text stands, we may translate, 'Hapless husband, whatever madness it was which possessed his wretched wife.' Such bad wives were called by many names, as *λείαινα*, *ἐχιδνα*, *Σκύλλα* &c., the first of which is selected as the subject of the following clause. Cf. Phoen. 1300, *τάλανες ὅτι ποτὲ μόνόμαχον ἐπὶ φρέν' ἤλαθέτην*.

1162. *ὀργάδων δρύοχα*, the thickets of the mountain glades. Cf. Bacch. 340, 445.

1168. *ὦμωξα καὶ γὼ*. I also cry οἶμοι, to think that a mother should be slain by her own children.—*νέμει δίκαν*, awards justice. Cf. Aesch. Suppl. 397, *Ζεὺς—νέμων εἰκότως ἄδικα μὲν κακοῖς, ὅσια δ' ἐννόμοις*. Theb. 480, *Ζεὺς νεμέτωρ*.

1170. Perhaps we should read *ἀνόσι'* *εἰργάσω*. This is better suited to the metre. The *δε* in a similar manner should

perhaps be omitted in Suppl. 466, *σοὶ μὲν δοκείτω ταῦτ', ἐμοὶ [δὲ] τάναντία*.

1172. *ἐν αἵμασι*, as Bacch. 1164, *ἐν αἵματι στάζουσιν χέρα*. For *βαίνειν πόδα* see above, v. 94.

1174. *τροπαῖα* is the accusative in apposition to the sentence preceding, as in Heracl. 401, *θυηπολεῖται δ' ἔστυ μαντέων ἵπο, τροπαῖά τ' ἐχθρῶν καὶ πόλει σωτήρια*. For *προσφθεγμάτων* Musgrave not inellegantly conjectures *προσφαγμάτων*. The common reading can only allude to the mother's cry *ὦ τέκνα* &c. in v. 1165,—' trophies which are proofs of her appeal to them in distress,' viz. that she spoke the truth when she cried that they were slaying her. This however is not nearly so satisfactory as *προσφαγμάτων*, which is adopted by both Kirchhoff and Nauck. Cf. Aesch. Ag. 1249, *θερμῷ κοπέλης φοινίφ προσφάγματι*. Perhaps a verse has been lost, in which some participle like *φέροντες* occurred.

1177. *Orestes* is now seen (probably by the *eccyclema*) standing over the bodies of his enemies. Of Aegisthus the body had before been brought in; see v. 959, so that the victor is now able to speak of them as *δύγονα σώματα*. Seidler

βροτῶν, ἴδετε τάδ' ἔργα φόνι-
 α μυσαρὰ, δίγωνα σώματα
 ἐν χθοὶ κείμενα πλαγᾶ
 χερὸς ὑπ' ἐμᾶς, ἄποιν' ἐμῶν πημάτων. 1180

* * *
 * * *

ΗΛ. δακρύτ' ἄγαν, ὦ σύγγον', αἰτία δ' ἐγώ.
 διὰ πυρὸς ἔμολον ἅ τάλαινα ματρὶ τᾶδ',
 ἃ μ' ἔτικτε κούραν.

ΧΟ. ἰὼ τύχας, τὰς σᾶς τύχας, μᾶτερ τεκοῦσ',
 ἄλαστα, μέλεα καὶ πέρα 1185
 παθοῦσα σὼν τέκνων ὑπαί.
 πατρὸς δ' ἔτισας φόνον δικαίως.

ΟΡ. ἰὼ Φοῖβ' ἀνύμνησας δίκαν, ἀντ. α'. 1190
 ἄφαντα φανερά δ' ἐξέπρα-
 ξας ἄχρα, φόνια δ' ὥπασας
 λέχε' ἀπὸ γᾶς Ἑλλανίδος.
 τίνα δ' ἐτέραν μόλω πόλιν; τίς ξένος,
 τίς εὐσεβῆς ἐμὸν κᾶρα 1195
 προσόψεται ματέρα κτανόντος;

ΗΛ. ἰὼ ἰὼ μοι. ποῖ δ' ἐγὼ, τίν' ἐς χορὸν,

perceived that these following verses (τὰ ἀπὸ σκηνῆς, as they are technically called) were antistrophic, and consequently that two verses have been lost after 1180. In 1179, the α is made long before πλ, as in v. 1160 before τλ, the verse being choriambic.—For ἄπαντα in apposition to the sentence, see *Alcest.* v. 7.

1182. Like δι' ὁργῆς ἐλθεῖν τινί, so διὰ πυρὸς μολεῖν μητρὶ is 'to enter upon a violent proceeding against a mother.' Compare *Androm.* 487, διὰ γὰρ πυρὸς ἦλθ' ἐτέρῳ λέκτρῳ.

1184—7. These verses are given to Electra in the old copies, and so also in Bothe's edition. Seidler assigned them to Orestes, Kirchhoff more correctly to the chorus. Bothe denies that these verses (from 1177) are antistrophic.

1189. τίνιν φόνον, ἀδικίαν, &c., is sometimes used of those who pay the penalty in their own persons for a former crime. So in *Agam.* v. 1506, ξιφοδηλήτω θανάτῳ τίνας ἄπερ ἤρξεν.

1190. ἀνύμνησας δίκαν. You repeatedly told me of justice; you gave oracles advising it over and over again. See on *Ion* v. 6.—ἄφαντα Elmsley for ἄφατα, i. e. ἠφάνισας ἄχρα τὰ πρὶν φανερά ὄντα.

1192. That ὀπάζειν here and elsewhere (*Il.* viii. 341. xvii. 462, *Hes. Opp.* 322) means διώκειν, is evident from the context, which here also shows the meaning to be κατέπανσας, ἐξέβαλες. And Photius has ὀπάζει θεωρεῖ ἢ παρέχει ἢ διώκει. So also Hesychius and other lexicographers referred to by Seidler. The primary idea is, attendance at a person's back. The meaning is, that a terrible lesson has been taught, sufficient to deter the matrons of Hellas from murdering their lords for the future.

1194. This verse is dochmiac; but the δὲ should perhaps be omitted here, and ὑπ' in v. 1180. Cf. 1170.

1197. τίν' ἐς χορόν. Compare *sup.* v. 310.—γάμον, i. e. as a guest at the marriage of another.

- τίνα γάμον εἶμι ; τίς πόσις με δέξεται
 νυμφικὰς ἐς εὐνὰς ; 1200
- ΧΟ. πάλιν πάλιν φρόνημα σὸν μετεστάθῃ [πρὸς αὖραν],
 φρονεῖς γὰρ ὅσια νῦν, τότε οὐ
 φρονοῦσα, δεινὰ δ' εἰργάσω,
 φίλα, κασίγνητον οὐ θέλοντα. 1205
- ΟΡ. κατεῖδες, οἶον ἅ τάλαιν' ἐὼν πέπλων στρ. β'.
 ἔβαλεν, ἔδειξε μαστὸν ἐν φοναῖσιν,
 ἰὼ μοι, πρὸς πέδῳ
 τιθεῖσα γόνιμα μέλεα ; τακόμαν δ' ἐγώ.
- ΧΟ. σάφ' οἶδα, δι' ὀδύνας ἔβας, ἰήιον 1210
 κλύων γόνυ ματρὸς, ἃ σ' ἔτικτεν.
- ΟΡ. βοᾶν δ' ἔλασκε τάνδε, πρὸς γένυν ἐμὰν ἀντ. β'.
 τιθεῖσα χεῖρα· τέκος ἐμὸν, λιταίνω· 1215
 παρήδων τ' ἐξ ἐμᾶν
 ἐκρήμναθ', ὥστε χέρας ἐμὰς λιπεῖν βέλος.
- ΧΟ. τάλαινα. πῶς ἔτλας φόνον δι' ὀμμάτων
 ἰδεῖν σέθεν ματρὸς ἐκπνεούσας ; 1220
- ΟΡ. ἐγὼ μὲν ἐπιβαλὼν φάρη κόραις ἐμαῖ- στρ. γ'.
 σι φασγάνῳ κατηρξάμαν

1201—4. These verses also, in accordance with the strophic arrangement, Kirchhoff assigns to the chorus. He also gives 1210—1 to the chorus instead of to Electra.

1201. The words πρὸς αὖραν appear to be the gloss of some interpreter who wished to point out that the metaphor was from a changing wind, as above v. 1147. They are omitted by W. Dindorf, and the strophic verse shows that they are spurious. The chorus regard the words of Electra as the expression of penitence. They seem to defend the brother at the expense of the sister, alleging that he was unwilling to do the deed, but that she urged him to it, which she confesses inf. 1224—6.

1206. ἐὼν πέπλων. There would be scarcely a doubt but that we should read ἐξωπέπλων (for the genitive requires some preposition), had not the antistrophic verse been composed of pure iambic feet; and yet we may compare v. 1184 with v. 1201. Porson proposed ἄνω, Elmsley ἐμῶν πέπλων ἐλάβετ'. Both absurdly

construes ἅ τάλαιν' ἐὼν, *misera per suos* (liberos). The Greeks considered the showing of the breast as the most pathetic appeal. See Androm. 621. Orest. 839, ὦ μέλεος ὅτε χρυσεοπηνήτων φαρῶν μαστὸν ὑπερτέλλοντ' ἐσιδὼν σφάγιον ἔθετο ματέρα. So Clytemnestra in the *Choephori*, v. 882,

ἐπίσχεες, ὦ παῖ, τόνδε δ' αἰδεσθαι, τέκνον, μαστὸν, πρὸς ᾧ σὺ πολλὰ δὴ βρίζων ἔμα οὐλοῖσιν ἐξήμελξας εὐτραφέες γάλα.

—φοναῖσιν Seidler for φοναῖς.

1209. γόνιμα μέλεα, 'the limbs that bore me.' Cf. 1227.

1210. ἰήιον γόνυ, the cry of ἰὴ ἰή. Similarly ἰήϊων καμάτων οὐκ ἀνέχουσι γυναῖκες, Oed. R. 174.

1212. Ἠσυχ. ἔλασκεν· ἤλασεν, ἐκάλεσεν. (The former gloss belonged to ἐλάσασκεν.)

1222. κατηρξάμαν, as if by cutting a lock of hair from the head, as in a sacrifice. See Alcest. 74—6. He muffled his sight, he says in reply, in doing the dreadful deed.—ἔσω δέρας, see on Hel. 354—6.

- ματέρος ἔσω δέρας μεθείς.
 ΗΛ. ἐγὼ δέ γ' ἐπεκέλευσά σοι,
 ξίφους τ' ἐφηψάμην ἄμα. 1225
 δεινότατον παθέων ἔρεξα.
 ΟΡ. λαβοῦ *λαβοῦ, κάλυπτε μέλεα ματέρος ἀντ. γ'.
 πέπλοις, καθάρμοσον σφαγᾶς·
 φονέας ἔτικτες ἄρά σοι.
 ΗΛ. ἰδοῦ, φίλα τε κοῦ φίλα· 1230
 φάρεα δέ γ' ἀμφιβάλλομεν,
 τέρμα κακῶν μεγάλων δόμοισιν.
 ΧΟ. ἀλλ' οἷδε δόμων ὑπὲρ ἀκροτάτων
 φαίνουσι τινὲς δαίμονες, ἧ θεῶν
 τῶν οὐρανίων οὐ γὰρ θνητῶν γ' 1235

1225. *ἐφηψάμην* Seidler. Cf. 1209, 1222. Orest. 1235 (quoted by Barnes), ΟΡ. *ἐκτεῖνα μητέρ'*. ΠΤ. *ἡψάμην δ' ἐγὼ ξίφους*. He also reads *ἔρεξα* for *ἔρεξας*, and this suits both the sense and the metre better. It is clear that Electra is here laying the blame on herself. Others give the verse to the chorus or to Orestes. The absence of a copula seems an objection; perhaps we should read *δεινότατον παθέων τ' ἔρεξα*. The MSS. have *ὃ δεινότατον*, whence Nauck reads *ἄμ' ὃ*, at the end of the preceding.

1227. *λαβοῦ* was repeated by W. Dindorf, who however approves Seidler's proposal to read *κόραϊς ἐμαῖς* in 1221, and here *κάλυπτε μέλεα ματέρος πέπλοις*, | *καθάρμοσον σφαγᾶς*, i. e. 'and close the gaping wound in her throat.' And so Nauck has edited.

1230. Bothe retains the common reading, *ἰδοῦ, φίλαι τε, κοῦ φίλαι· φάρεα δέ γ' ἀμφιβάλλομεν*. But, if Electra is speaking of herself alone, she should have said *φίλοι τε*. The objection to Seidler's reading, *φίλαν—σέ γ'*, is not only that the *γε* is useless, but that the epithet does not very well precede the personal pronoun. Probably we should read *φίλα τε* (scil. *εἷ*), addressed to the corpse of the mother. Thus the *γε* has its proper sense, 'but still we throw this garment upon you, to close the scene of these fearful calamities to the house.' Kirchhoff proposes *φάρεα δὲ τὰδ'*. On the favourite formula, *φίλα κοῦ φίλα*, of Euripides, see Preface to Vol. i. p. xxx.

1234. *φαίνουσι*. For *φαίνονται*, or

rather, *ἕαντοῖς* is left to be supplied. The *θεοὶ οὐράνιοι* (Agam. 90) are here opposed to *δαίμονες*, heroes or demigods, and Bothe seems wrong in saying they are used without a difference. The words *ὑπὲρ ἀκροτάτων δόμων* seem to show that, whatever contrivance it was that was adopted for introducing these *θεοὶ ἀπὸ μηχανῆς*, they at least were seen above the roof of the palace or house which was always represented on the proscenium. See the note on Med. 1317. The same two gods appear at the end of the Helena. In both places they are appropriately introduced; first, as the brothers of both Helen and Clytemnestra, secondly, as gods of the sea, who had a mission to perform in safely conveying ships: see inf. 1347. Their object here is to give especial instructions respecting the surviving family of the Atridae. Electra is to marry Pylades, and to live at Phocis, with his father Strophius (v. 1287). Orestes is to fly to Athens to secure the protection of Pallas against the persecuting Erinyes; and there he is to be tried and acquitted by the court of Areopagus. After that, he will retire into Arcadia and found a city to be called after his name. Aegisthus will be buried by the Argives, Clytemnestra by Menelaus and Helen, who have just returned safe from the court of the Egyptian Proteus. Nauck expresses a doubt whether the end of this play (from 1233) is genuine. There is nothing in the versification that seems peculiar; and the *σοφὸς* and *ἄσοφος* of 1246, 1302, are very Euripidean.

ἦδε κέλευθος· τί ποτ' εἰς φανεράν
ὄψιν βαίνουσι βροτοῖσιν ;

ΔΙΟΣΚΟΡΟΙ.

Ἄγαμέμνωνος παῖ, κλύθι· δίπτυχοι δέ σε
καλοῦσι μητρὸς σύγγονοι Δίοςκοροι,
Κάστωρ κασίγνητός τε Πολυδεύκης ὄδε. 1240
δεινὸν δὲ ναὸς ἀρτίως πόντου σάλον
παύσαντ' ἀφίγμεθ' Ἄργος, ὡς εἰσείδομεν
σφαγὰς ἀδελφῆς τῆσδε, μητέρος δὲ σῆς.
δίκαια μὲν νῦν ἦδ' ἔχει· σὺ δ' οὐχὶ δρᾷς,
Φοῖβός τε Φοῖβος, ἀλλ' ἄναξ γάρ ἐστ' ἐμὸς, 1245
σιγῶ· σοφὸς δ' ὦν οὐκ ἔχρησέ σοι σοφά.
αἰνεῖν δ' ἀνάγκη ταῦτα. τάντεῦθεν δὲ χρή
πράσσειν ἃ μοῖρα Ζεὺς τ' ἔκρανε σοῦ πέρι.
Πυλάδῃ μὲν Ἠλέκτραν δὸς ἄλοχον ἐς δόμους,
σὺ δ' Ἄργος ἔκλιπ'· οὐ γὰρ ἔστι σοι πόλιν 1250
τῇνδ' ἐμβατεύειν μητέρα κτείναντα σῆν.
δειναὶ δὲ Κῆρές σ' αἰ κυνώπιδες θεαὶ
τροχηλατήσουσ' ἐμμανῆ πλανώμενον.
ἐλθὼν δ' Ἀθήνας Παλλάδος σεμνὸν βρέτας

1240. An interpolated verse, perhaps.

1241. ναός. Barnes edits *ναυσιν*, on conjecture; and the dative is conveniently governed by *δεινόν*. If *ναός* be right, we must suppose some particular ship to be meant (that of Menelaus, perhaps, 1278,) and *πόντου σάλον* may be regarded as one word, as if he had said *ναὸς κίνδυνον*.

1245. This is a curious aposiopesis: *Φοῖβος ἔστι μὲν Φοῖβος, ἀλλ' ὅμως οὐκ ἔχρησε σοφά, σοφὸς ὦν*. Euripides himself is ready enough at all times to make his characters impeach both the wisdom and the morality of Apollo; see *Ion* 436 seqq. *Orest.* 28. But it was a point in Attic theology, that one god never interfered with the counsels of another; see on *Hippol.* 1329. Robinson admits a conjecture of Porson's, *Φοῖβός σε, Φοῖβος*, where *ἡνάγκασε* is presumed to be understood. The fact is, the poet intended to say, *σὺ δὲ οὐ δρᾷς δίκαια, Φοῖβός τε οὐκ ἔχρησέ σοι σοφά, ὦ Ὅρεστα*.—*αἰνεῖν*, to bear with, acquiesce in, *Alcest.* 2.—

τάντεῦθεν κ.τ.λ., 'there is nothing to be done after this but to carry out what Destiny and Zeus have determined as your lot in life.'

1251. *ἐμβατεύειν* with an accusative occurs *Aesch. Pers.* 451. *Sup.* 432, 595.

1252. *Κῆρες*. See *Herc. F.* 481. In the *Eumenides*, the goddesses called themselves the sisters of the *Μοῖραι*, v. 920. In v. 395 of the same play, they state that they are called Ἀραὶ in the regions below. The *πολυωνυμία* of these dread goddesses is remarkable: Ἐρινύες, Ξεμναί, Εὐμένιδες, Ἀραὶ, Κῆρες or Μοῖραι, Κῆρες Ἐρινύες (*Aesch. Theb.* 1057), and very frequently Κύνες with some distinctive epithet.

1254. *σεμνὸν βρέτας*. The ancient wooden statue of Athena Polias in the Erechtheum. This word was peculiarly applied to that, the most sacred of her images. Cf. *Eum.* 79, *μολῶν δὲ Παλλάδος ποτὶ πτόλιν, ἵζου παλαιὸν ἄγκασεν λαβὼν βρέτας*.

πρόσπτυζον· εἵρξει γάρ νιν ἐπτοημένας 1255
 δεινοῖς δράκουσιν, ὥστε μὴ ψαύειν σέθεν,
 γοργῶφ' ὑπερτείνουσά σου κάρα κύκλον.
 ἔστιν δ' Ἀρεῶς τις ὄχθος, οὗ πρῶτον θεοὶ
 ἔζοντ' ἐπὶ ψήφοισιν αἵματος πέρι,
 Ἀλινρόθιον δ' ἔκταν' ὠμόφρων Ἄρης, 1260
 μῆνιν θυγατρὸς Ἀνοσίων νυμφευμάτων,
 πόντου κρέοντος παῖδ', ἣν εὖσεβεστάτη
 ψῆφος βεβαία τ' ἐστὶν ἔκ γε τοῦ θεοῖς.
 ἐνταῦθα καὶ σέ δεῖ δραμεῖν φόνου πέρι.
 ἴσαι δέ σ' ἐκώσουσι μὴ θανεῖν δίκη 1265
 ψῆφοι τεθείσαι· Λοξίας γὰρ αἰτίαν
 εἰς αὐτὸν οἶσει, μητέρος χρήσας φόνου.
 καὶ τοῖσι λοιποῖς ὅδε νόμος τεθήσεται,

1255. προσπύσσειν, here and inf. 1325, is used where we should expect the passive. The correct use occurs in Alc. 350, περιπύσσω χέρας, viz. τῷ σῶ εἰδώλῳ.—εἵρξει, she will keep them in check.—ἐπτοημένας, scared, driven on by the snakes in their hair. Cf. Bacch. 214. In Choeph. 1038, they are πεπλεκταν- ημένοι πυκνοῖς δρακοῦσιν. Kirchhoff would read ἐστομαωμένας. Cf. Iph. T. 287, δειναῖς ἐχιδναῖς εἰς ἑμ' ἐστομαωμένη.

1257. κύκλον, her aegis, which the goddess was technically said ὑπερέχειν and ὑπερτείνειν τινός.

1259. ἐπὶ ψήφοισιν, for the purpose of giving their votes. The details of this well-known story, the trial of Orestes at the Areopagus, so called from the first trial held there of Ares for slaying Halirrhothius, the son of Poseidon, are given in Iph. Taur. 945 seqq., which play follows next after the Electra and the Orestes in the tragic history.

1260. Ἀλινρόθιον. Pronounced as if Ἀλινρόθιον. See on Ion 285.

1261. μῆνιν. The accusative in apposition to the sentence, as ἄποινα is so often used. He might have said χολωθεῖς: cf. Alcest. 5. Apollodor. iii. 14, 2, Ἀγρᾶν- λου μὲν οὖν καὶ Ἀρεος Ἀλκίππη γίνεσθαι. Ταύτην βιαζόμενος Ἀλινρόθιος, ὁ Ποσει- δῶνος καὶ νύμφης Εὐρύτης, ὑπὸ Ἀρεος φωραθεὶς κτείνεται. Ποσειδῶν δὲ ἐν Ἀρείῳ πάγῳ κρίνεται, δικάζοντων τῶν δώδεκα θεῶν, Ἀρεὶ καὶ ἀπολύεται.

1262. εὖσεβεστάτη, 'most righteous.'

See Hel. 901. Orest. 1651, πάγοισιν ἐν Ἀρείοισιν εὖσεβεστάτην ψῆφον διοίσουσ'. —ἐκ γε τοῦ Schaefer for ἐκ τε τοῦ. One cannot say that γε here improves the sense, if it has any force at all. Perhaps he wrote ἐκ τούτου, which the transcribers changed to the more ordinary form ἐκ τοῦ, and so inserted τε or γε. Or perhaps a verse has dropped out, e.g. τιμὴν μεγίστην καὶν βροτοῖς καρπώσεται.—ἐστὶν, 'has been established ever since.'—θεοῖς, in the eyes of the gods, or perhaps, 'for the gods, should any similar case occur again.' Euripides (like a good citizen as he was, whatever his detractors may say) thought it his duty to uphold the authority of the Areopagus by hinting at its divine sanction. Aeschylus, it is hardly necessary to add, does the same. But he derives the name from the fact of the Amazons sacrificing to Ares when they stormed the Acropolis of Athens, his object being to represent the trial of Orestes as the first that had ever been held there, and as the direct cause of the institution of that court.

1264. δραμεῖν, scil. ἀγῶνα περὶ φόνου. On ἴσαι ψῆφιν see the note on Eum. 704.—ἐκώσουσι Forson for ἐκώζουσι.—δίκη, by the verdict, by the result of the trial.

1267. οἶσει, ἀνοίσει, will take upon himself. Compare Eum. 193, ΧΟ. ἐχρη- σασ ὥστε τὸν ξένον μητροκτονεῖν. ΑΠ. ἐχρησα ποινὰς τοῦ πατρὸς πέμψαι· τί μῆν; Where perhaps we should read πράξει for πέμψαι.

νικᾶν ἴσαις ψήφοισι τὸν φείγοντ' ἀεί.
 δευνᾶι μὲν οὖν θεαὶ τῷδ' ἄχει πεπληγμένοι 1270
 πάγον παρ' αὐτὸν χάσμα δύσονται χθονὸς,
 σεμνὸν βροτοῖσιν εὐσεβὲς χρηστήριον.
 σέ δ' Ἀρκάδων χρὴ πόλιν ἐπ' Ἀλφειοῦ ῥοαῖς
 οἰκεῖν Λυκαίου πλησίον σηκώματος·
 ἐπώνυμος δὲ σοῦ πόλις κεκλήσεται. 1275
 σοὶ μὲν τάδ' εἶπον· τόνδε δ' Αἰγίσθου νέκυν
 Ἄργους πολῖται γῆς καλύψουσιν τάφῳ.
 μητέρα δὲ τὴν σὴν ἄρτι Ναυπλίαν παρῶν
 Μενέλαος, ἐξ οὗ Τρωικὴν εἶλε χθόνα,
 Ἑλένη τε θάψει· Πρωτέως γὰρ ἐκ δόμων 1280
 ἦκει λιποῦσ' Αἴγυπτον, οὐδ' ἦλθεν Φρύγας.
 Ζεὺς δ', ὥς ἔρις γένοιτο καὶ φόνος βροτῶν,
 εἶδωλον Ἑλένης ἐξέπεμψ' εἰς Ἴλιον.
 Πυλάδης μὲν οὖν κόρην τε καὶ δάμαρτ' ἔχων
 Ἀχαιΐδος γῆς οἶκαδ' εἰσπορευέτω, 1285

1270. τῷδ' ἄχει. Smitten with grief on account of this acquittal. Compare Eum. 750 seqq.—χάσμα, “a long wide chasm at the N.E. angle of the Areopagus, formed by split rocks, where there is a fountain of dark water in a gloomy recess.” Wordsworth, *Athens and Attica*, p. 79. Cf. Eum. 986, βᾶτε—γᾶς ὑπὸ κεύθεσιν ὀνυγίοισιν. Kirchhoff thinks something is wanting after this verse. But the cavern itself was regarded as a temple (Iph. T. 969), and oracles were generally associated with subterranean influences.

1272. βροτοῖσιν εὐσεβὲς, held in awe by mortals; δ' σέβονται βροτοί. Compare the passive use of ἀμαθής, Ion 916. Matthiae approves Reiske's conjecture ἀστίβές.

1273. Ἀρκάδων πόλιν. The discovery of the relics of Orestes in Tegea of Arcadia is well known from Herod. i. 68. On the origin of the town called Ὀρέστειον, Dr. Blakesley has given a good note on Herod. ix. 11, where he quotes the present passage, and Orest. 1646, κεκλήσεται δὲ σῆς φυγῆς ἐπώνυμον Ἀζᾶσιν Ἀρκάσιν ἢ Ὀρέστειον καλεῖν. By Λυκαίου σήκῳ the temple of Zeus Lycaeus in Tegea is meant, for which Bothe cites Strabo viii. cap. 8, Τεγᾶ δ'

ἔτι μετρίως συμμένει, καὶ τὸ ἱερὸν τῆς Ἀλαίας Ἀθηνᾶς τιμᾶται δ' ἔτι μικρὸν καὶ τὸ τοῦ Λυκαίου Διὸς ἱερὸν κατὰ τὸ Λύκαιον ὄρος.

1278. Ναυπλίαν παρῶν. For the construction see Bacch. 5, πάρεμι Δίρκης νάματα. For the narrative, Hel. 1586, σώσατέ μ' ἐπ' ἅκτας Ναυπλίας δάμαρτά τε. In point of time, therefore, this immediately follows the *Helena*, where the detention at the court of Proteus is the subject of the play.—ἄρτι—ἐξ οὗ, only lately, though so long a time (eight years) since he captured Troy has elapsed.

1283. εἶδωλον Ἑλένης. See Hel. 34 seqq. and 582.

1285. Ἀχαιΐδος. See Ion 64.—εἰσπορευέτω, let him introduce her from Achaea into Phocis, where Strophius his father lived. The genitive depends on the idea of motion from, unless, with Reiske, ἐκπορευέτω be read, or either οἶκον for οἶκαδε, or Ἀχαιΐδ' ἐς γῆν should be restored. Thus the meaning would be, ‘let him take her into Achaea in his route homewards,’ οἶκαδε νοστήων. The student will avoid an error into which Robinson has fallen, of confusing εἰσπορευέτω with εἰσπορευέσθω.—κόρην τε καὶ δάμαρτα, her who is at once a virgin and a wife. So the αὐτοῦργος is below called

καὶ τὸν λόγῳ σὸν πενθερὸν κομιζέτω
 Φωκέων ἐς αἶαν, καὶ δότῳ πλούτου βάρος.
 σὺ δ' Ἴσθμίας γῆς αὐχέν' ἐμβαίνων ποδὶ
 χώρει πρὸς οἶκον Κεκροπίας εὐδαίμονα.
 πεπρωμένην γὰρ μοῖραν ἐκπλήσας φόνου 1290
 εὐδαιμονήσεις τῶνδ' ἀπαλλαχθεὶς πόνων.

ΧΟ. ὦ παῖδε Διὸς, θέμις εἰς φθογγὰς

τὰς ὑμετέρας ἡμῶν πελάθειν ;

ΔΙ. θέμις, οὐ μυσταροῖς τοῖσδε σφαγίοις.

ΟΡ. κάμοι μύθου μέτα, Τυνδαρίδαι ; 1295

ΔΙ. καὶ σοί· Φοίβῳ τήνδ' ἀναθήσω
 πρᾶξω φονίαν.

ΧΟ. πῶς ὄντε θεὸς τῆσδέ τ' ἀδελφῷ
 τῆς καπφθιμένης

λόγῳ πενθερός, the nominal brother-in-law of Orestes, on account of his *σωφροσύνη*, which had spared a young bride. The words *γαμβρός* and *πενθερός* are occasionally used as synonyms ; indeed, both words take the rather vague sense of any relation by marriage. See Hippol. 635—6. According to Photius in v. *πενθερά*, both Euripides and Sophocles employed the one word to signify what is properly meant by the other.

1288. σὺ δὲ κ.τ.λ. Do you, Orestes, proceed by land to Athens through the Isthmus of Corinth. By οἶκον Κεκροπίας the metropolis of Attica appears to be meant, whither he had already been directed to go, v. 1255, and now the route which he is to take is specified.

1290. ἐκπλήσαι is to fill up the full term, to perform anything to the uttermost, as *περὶν ἐκπλήσαι βίον*, Alcest. 169. Compare the Homeric *πῶτμον ἀναπλήσας*.—*μοῖραν φόνου*, the destiny or consequences resulting from the murder you have committed.

1293. *πελάθειν*. An Aeschylean word, as quoted by Aristoph. *Ran.* 1265 seqq., formed on the analogy of *διωκάθω*, *ἀμυνάθω*, &c., from the root *πλε* or *πελ*, whence *πλησίον*, *ἐπλητο*, and Homer's *προσπλάζον* for *προσπελάζον*.

1294. *μυσταροῖς*, does not agree with *σφαγίοις*, but with *ὑμῖν*. It is probable that to an Attic audience, the pronunciation was enough to show the real mean-

ing in many passages which, to a modern reader, appear to have an ambiguous construction. The meaning is, 'it is lawful for you, the chorus, who are not defiled with these murders.' Compare *Ion* 220, ΧΟ. *Θέμις γυάλων ὑπερβῆναι* ; *ION.* οὐ θέμις, ὦ ξένοι.

1296. *ἀναθήσω, ἀνοίσω*. Scidler well compares *Orest.* 75, *προσφθέγμασιν γὰρ οὐ μαινομαι σέθεν, εἰς Φοῖβον ἀναφέρουσα τὴν ἁμαρτίαν*. Elsewhere, *σφάγιον* is 'a victim.' Barnes here raises an objection, that it was inconsistent in the *Dioscouri* to consent to converse with the chorus, on the ground that *they* were innocent of the murder, while, both before and after, they in fact did speak to Orestes and Electra. Now, as to the first address, v. 1238 seqq., that may be regarded as a message conveyed to Orestes directly from Zeus (v. 1248). For the dialogue which follows, it is to be observed that Orestes distinctly asks and obtains the permission to converse, v. 1295,—a permission which is granted on the ground, that Phoebe himself was really the author of the murder. It was an Attic law, of which the poet here is by no means forgetful, that no one should hold converse with a murderer till after his expiation, *ἔφθογγον εἶναι τὸν παλαμναῖον νόμος*, Aesch. *Eum.* 426.

1299. *καπφθιμένης* Elmsley for *καταφθιμένης*. For this Aeolic form see *Suppl.* 981. *Supra*, v. 200.

- οὐκ ἠρκέσατον κῆρας μελάθροισι ; 1300
- ΔΙ. μοῖραν ἀνάγκης ἦγεν τὸ χρεῶν,
Φοῖβον τ' ἄσοφοι γλώσσης ἐνοπαί.
- ΗΛ. τίς δ' ἔμ' Ἀπόλλων, ποῖοι χρησμοὶ
φονίαν ἔδοσαν μητρὶ γενέσθαι ;
- ΔΙ. κοινὰ πράξεις, κοινὸ δὲ πότμοι, 1305
μία δ' ἀμφοτέρους
ἄτη πατέρων διέκναισεν.
- ΟΡ. ὦ σύγγονέ μοι, χρονίαν σ' ἐσιδὼν
τῶν σὼν εὐθὺς φίλτρων στέρομαι,
καὶ σ' ἀπολείψω σοῦ λειπόμενος. 1310
- ΔΙ. πόσις ἔστ' αὐτῇ καὶ δόμος· οὐχ ἥδ'
οἰκτρὰ πέπονθεν, πλὴν ὅτι λείπει
πόλιν Ἀργείων.
- ΟΡ. καὶ τίνες ἄλλαι στοναχαὶ μείζους
ἢ γῆς πατρώας ὄρον ἐκλείπειν ; 1315
ἀλλ' ἐγὼ οἴκων ἔξειμι πατρὸς,
καὶ ἐπ' ἀλλοτρίαις ψήφοισι φόνον
μητρὸς ὑφέξω.
- ΔΙ. θάρσει Παλλάδος
ὄσιν ἤξεις πόλιν· ἀλλ' ἀνέχου. 1320
- ΗΛ. περί μοι στέρνοισι στέρνα πρόσαιψον,
σύγγονε φίλτατε·

1301. This verse was elegantly emended by Seidler, for μοίρας ἀνάγκης ἡγεῖτο χρεῶν. He compares Hec. 43, ἡ πεπρωμένη δ' ἄγει θανεῖν ἀδελφὴν. In Aesch. Prom. V. 524, the Μοῖραι are called the comptrollers of Destiny, οἰακοστροφοὶ Ἀνάγκης. Here it is a mere periphrasis: 'that which was destined brought with it an inevitable obligation.'—ἄσοφοι, cf. v. 1246.

1303. So Seidler for τί δαί μ' Ἀπ.—ἐμὲ is emphatic: 'how was it that Apollo made me also, a woman, to become the murderess of (murderous to) my mother?'—ἔδοσαν, perhaps ἔφασαν, i. e. ἔχρησαν.

1307. ἄτη πατέρων, the consequences of an ancestral crime; what Aeschylus calls the πρῶταρχος ἄτη of the family, Agam. 1163, viz. the Thyestean banquet. 'As your actions were in common,' replies Castor, 'so is your fate; one and the

same infatuated act of your forefathers has ruined both.'

1309. τῶν σὼν φίλτρων, your love for me.—ἀπολείψω κ.τ.λ., I shall have to leave you and to be left by you,—σοῦ μονωθεῖς, ἀμαρτῶν, ἀποτυχῶν.

1311. αὐτῇ Barnes for αὐτός.

1315. πατρώας. See on v. 209. W. Dindorf and Bothe give πατρίας after Schaefer, who also reads πατρίων in v. 1323. But we have ἐν γῇ πατρώας, Alcest. 169. For the sentiment compare Med. 35, οἶον πατρώας μὴ ἀπολείπεσθαι χθονός, and for the next verse *ibid.* 1024, ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγὰς.

1317. ἐπ' ἀλλοτρίαις ψήφοις, in another people's court, viz. the Areopagus.—φόνον, for φόνου δίκην.

1320. ὄσιν ἤξεις. Seidler would transpose ἤξεις ὄσιν, on account of the dactyl preceding. See however on Tro. 177.

- διὰ γὰρ ζευγνῦσ' ἡμᾶς πατρώων
μελάβρων μητρὸς φόνιοι κατάραι.
- OP. λάβε, πρόσπνυξον σῶμα· θανόντος δ' 1325
ὥς ἐπὶ τύμβῳ καταθρήνησον.
- ΔΙ. φεῦ φεῦ· δεινὸν τόδ' ἐγερῶ
καὶ θεοῖσι κλύειν.
ἔνι γὰρ κᾶμοι τοῖς τ' οὐρανίδαις
οἴκτοι θνητῶν πολυμόχθων. 1330
- OP. οὐκέτι σ' ὄψομαι.
- ΗΛ. οὐδ' ἐγὼ εἰς σὸν βλέφαρον πελάσω.
- OP. τάδε λοίσθια μοι προσφθέγματά σου.
- ΗΛ. ὦ χαῖρε, πόλις,
χαίρετε δ' ὑμεῖς πολλὰ, πολίτιδες. 1335
- OP. ὦ πιστοτάτη, στείχεις ἤδη ;
- ΗΛ. στείχω, βλέφαρον τέγγουσ' ἀπαλόν.
- OP. Πυλάδην, χαίρων ἴθι, νυμφεύου 1340
δέμας Ἥλέκτρας.
- ΔΙ. τοῖσδε μελήσει γάμος· ἀλλὰ κύνας
τάσδ' ὑποφεύγων στείχ' ἐπ' Ἀθηνῶν
δεινὸν γὰρ ἵχνος βάλλουσ' ἐπὶ σοὶ
χειροδράκοντες, χρώτα κελαιναῖ,
δεινῶν ὀδυνῶν καρπὸν ἔχουσαι· 1345

1323. The form ζευγνῦσι for ζευγνύασι (ζεύγνυντι) is deserving of attention, as belonging to the new rather than the old Attic.—κατάραι, the ban or curse which is upon me for my mother's murder.

1325. The correction proposed in the former edition, λάβε for βάλε, has been adopted, as these words and their compounds are perpetually confused in MSS.—πρόσπνυξον, see on 1255.

1336. πιστοτάτη. So Electra says to her brother in Choeph. 235, πιστὸς δ' ἀδελφὸς ἦσθ', ἐμοὶ σέβας φέρων,—i. e. an object of reliance to me in all my troubles.

1341. δέμας. So Iph. A. 417, μήτηρ δ' ὀμαρτεῖ, σῆς Κλυταιμνήστρας δέμας. Or. 107, τί δ' οὐχὶ θυγατρὸς Ἑρμιόνης πέμπεις δέμας ;

1343. ὑποφεύγων. The present participle means 'by way of eluding their pur-

suit;' for at Athens their power over Orestes was to cease, sup. 1255.

1344. Jacobs' conjecture, πάλλουσ', is ingenious. Seidler defends the old reading as "verbum fortius," but neither tells us what is the exact idea, nor quotes any instance of βάλλειν πόδα or ἵχνος.—The black garb of the Furies was also adopted by Aeschylus, who calls them φαιοχίτωνες Cho. 1038, μελανέμονες Eum. 353. They are here "snake-handed" rather than snake-haired, as they are commonly represented; i. e. they hold forth snakes in each extended hand. It is evident, from the word τάσδε, that a glimpse of these dread pursuers was afforded here to the spectators.

1346. καρπὸν ὀδυνῶν. This is rather obscure. If the poet meant παρέχουσαι ἀνθρώποις καρποῦσθαι ὀδύνας, he certainly did not express himself very clearly.

νῶ δ' ἐπὶ πόντον Σικελὸν σπουδῇ
 σώσοντε νεῶν πῶρας ἐνάλους.
 διὰ δ' αἰθερίας στείχοντε πλακὸς
 τοῖς μὲν μυσαροῖς οὐκ ἐπαρήγομεν, 1350
 οἷσιν δ' ὅσιον καὶ τὸ δίκαιον
 φίλον ἐν βιότῳ, τούτους χαλεπῶν
 ἐκλύοντες μόχθων σώζομεν.
 οὕτως ἀδικεῖν μηδεὶς θελέτω,
 μηδ' ἐπιόρκων μέτα συμπλείτω· 1355
 θεὸς ὦν θνητοῖς ἀγορεύω.

XO. χαίρετε· χαίρειν δ' ὅστις δύναται
 καὶ ξυντυχία μή τιιν κάμνει
 θνητῶν, εὐδαίμονα πρᾶσσει.

If he meant *τίσιν νέμονται*, it is left uncertain whether *ὀδυνῶν* means pains that have been inflicted or pains that are to be endured. The repetition of *δεινὸν* —*δεινῶν* rather points to the latter. It is possible that he wrote *ἔχουσιν*, viz. to those who have to endure pains as a reward for their sins.

1347. *πόντον Σικελόν*. It is a fancy of Müller's (*Hist. of Greek Lit.* p. 374) that this passage "clearly refers to the fleet which sailed from Athens to Sicily; and the following lines possibly refer to the charge of impiety under which Alcibiades then laboured." It has been shown on *Hel.* 1151, that Euripides was no advocate of this expedition; and it is pretty certain that he was no admirer of the political views or conduct of Alcibiades, though he may have had reasons for personally sparing him. Of course, if the supposed allusion could be established as certain, it would fix the date of

the play at B.C. 415, for the words could only apply to the sailing out of the expedition; and however much Euripides himself might (and we believe did) disapprove of it, he could hardly withhold the expression of a hope for its safety and success. Müller says, "the Electra must obviously be referred to the period of the Sicilian expedition;" and he regards the allusion in v. 1281 as "an alteration in the story of Helen which he worked out shortly after (B.C. 412) in a separate play, the *Helena*."

1348. *ἐνάλους* for *ἐναύλους* is attributed to Hugo Grotius.

1355. For the sentiment compare Aesch. *Theb.* 598, *ξυνεισβάς πλοῖον εὐσεβὴς ἀνὴρ ναῦταισι θερμοῖς—ἔλωλεν κ.τ.λ.*

1359. *εὐδαίμονα*. For *εὐδαιμόνως*. So *κεδνὰ πρᾶσσειν* Alc. 605, *γέλωτος ἔξια* *ibid.* 803, *ὀνομαστὰ* Herc. F. 509, *ἄτιμα* Aesch. *Ag.* 1418.

ΕΥΡΥΠΙΔΟΥ ΒΑΚΧΑΙ.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΤΠΟΘΕΣΙΣ.

Διόνυσος ἀποθεωθείς, μὴ βουλομένου Πενθέως τὰ ὄργια αὐτοῦ ἀναλαμβάνειν, εἰς μανίαν ἀγαγὼν τὰς τῆς μητρὸς ἀδελφὰς ἡνάγκασε Πενθέα διασπᾶσαι. ἡ μυθοποιία κείται παρ' Αἰσχύλῳ ἐν Πενθεί.

ΑΛΛΩΣ.

Διόνυσον οἱ προσήκοντες οὐκ ἔφασαν εἶναι θεόν. ὁ δὲ αὐτοῖς τιμωρίαν ἐπέστησε τὴν πρέπουσαν. ἔμμανεῖς γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναῖκας, ὧν αἱ τοῦ Κάδμου θυγατέρες ἀφηγούμεναι τοὺς θιάσους εἰσήγον ἐπὶ τὸν Κιθαιρῶνα. Πενθεὺς δὲ ὁ τῆς Ἀγαυῆς παῖς παραλαβὼν τὴν βασιλείαν ἐδυσφόρει τοῖς γινόμενοις, καὶ τινὰς μὲν τῶν Βακχῶν συλλαβὼν ἔδῃσεν, ἐπ' αὐτὸν δὲ τὸν θεὸν ἀγγέλους ἀπέστειλεν. οἱ δὲ ἐκόντος αὐτοῦ κυριεύσαντες ἦγον πρὸς τὸν Πενθέα, καὶ κείνος ἐκέλευσε δῆσαντας αὐτὸν ἔνδον φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἔστι Διόνυσος, ἀλλὰ καὶ πράττειν πάντα ὡς κατ' ἀνθρώπου τολμῶν. ὁ δὲ σεισμὸν ποιήσας κατέστρεψε τὰ βασίλεια. ἀγαγὼν δὲ εἰς Κιθαιρῶνα ἔπεισε τὸν Πενθέα κατόπτην γενέσθαι τῶν γυναικῶν, λαμβάνοντα γυναικὸς ἐσθῆτα. αἱ δ' αὐτὸν διέσπασαν, τῆς μητρὸς Ἀγαυῆς καταρξυμένης. Κάδμος δὲ τὸ γεγονός καταισθόμενος τὰ διασπασθέντα μέλη συναγαγὼν τελευταῖον τὸ πρόσωπον ἐν ταῖς τῆς τεκούσης ἐφώρασε χερσίν. Διόνυσος δὲ ἐπιφανεὶς μὲν πᾶσι παρήγγειλεν, ἐκάστῳ δὲ ἃ συμβήσεται διεσάφησεν [ἔργοις], ἵνα μὴ λόγοις¹ ὑπὸ τινοσὶν τῶν ἐκτὸς ὡς ἄνθρωπος καταφρονηθῇ.

¹ W. Dindorf adopts Elmsley's conjecture, τὰ μὲν πᾶσι παρήγγειλεν, ἐκάστῳ δὲ ἃ συμβήσεται διεσάφησεν, ἵνα μὴ ἔργοις ἢ λόγοις κ.τ.λ. More probably, τοῖς μὲν πᾶσι, opposed to ἐκάστῳ. Whatever is the meaning of these obscure and perhaps corrupt words, they evidently refer to the purport of the lost speech of Dionysus at the end of the play. The word ἔργοις seems to be an interpolation, from a mistaken notion that it was required in contrast with λόγοις. Translate, "But Dionysus having manifested himself gave injunctions to all collectively, and explained to each individually what was to befall them, that he might not be despised as a mere mortal man by any of the barbaric nations in their stories respecting him."

BACCHAE.

IN many respects this is the most remarkable, as on the whole it is unquestionably one of the most beautiful, of the plays of Euripides. It was brought out after the death of the author, by his namesake (either son or nephew), together with the *Alcmaeon at Corinth* and the *Iphigenia at Aulis*¹. Written at the court of Archelaus in Macedonia, and probably designed primarily for exhibition there (for the allusions to *Pieria* are evidently of a complimentary character, as in v. 565), it treats with a fine and free enthusiasm of the wild scenery and still wilder Bacchic worship which prevailed especially in that district. There is little doubt that the play, as we now have it, is a finished work of the poet's own composition; while the *Iphigenia at Aulis*, left perhaps in an imperfect state, has been rather extensively interpolated by another hand. The *Bacchae* is especially remarkable for exhibiting clearly and prominently the theological opinions of the poet in his latter days, or, at least, such modifications of his earlier views as a change of scene and the associations of a new country and people had produced in his mind. All his life he had been deeply perplexed on the subject of the Divine Nature. Human reason and philosophy had entirely failed him. Disbelieving, as he had long done, the popular theology, he had found no satisfaction in his unbelief. Something was yet wanting to his thoughtful and naturally devout mind; and he was, probably, struck with the joyous buoyancy of a worship, which in form at least was new to him. As Socrates replied in the *Phaedrus*, when asked if he did not disbelieve the common mythology, we must apparently conclude of his friend Euripides that he now *ἔχαρει ἑάσας τὰτα, πειθόμενος δὲ τῷ νομιζομένῳ περὶ αὐτῶν*. "In this play," O. Müller remarks², "he appears, as it were, converted into a positive believer, or, in other words, convinced that religion should not be exposed to the subtleties of reasoning; that the understanding of man cannot subvert ancestral traditions which are as old as time; that the philosophy which attacks religion is but a poor philosophy, and so forth; doctrines which are sometimes set forth with peculiar impressiveness in the speeches of the old men, Cadmus and Teiresias, or, on the other

¹ Schol. on Ar. Ran. 67.

² Hist. Gr. Lit. p. 379.

hand, form the foundation of the whole piece: although it must be owned that Euripides, with the vacillation which he always displays in such matters, ventures, on the other hand, to explain the offensive story about the second birth of Bacchus from the thigh of Zeus, by a pun on the word which he assumes to have been misunderstood in the first instance."

For these reasons the present editor³ has described this remarkable play as one which, although rationalistic in its tendency, is yet curiously interspersed with passages in praise of the old traditional belief. Mr. Tyrrell, who thinks the whole of the *rationalistic* passage, 286—305, is interpolated, regards the moral of the play as teaching "that we should not neglect the sources of joy, enthusiasm, and passion;" in which respect he compares the plot of the *Hippolytus* (Introduction, p. xvii). Euripides, he contends, unlike the Sophists, desired rather to elevate the character and dignity of the gods than to deny or explain away their existence. Lobeck's view is given in the following words⁴:—"Dithyrambi quam tragoediae similior, totaque ita comparata, ut contra illius temporis Rationalistas scripta videatur, qua et Bacchicarum religionum sanctimonia commendatur, et verum divinarum disceptatio ab eruditorum iudiciis ad populi transfertur suffragia, aliaque multa in eandem sententiam, quae sive poeta pro se ipse probavit sive alienis largitus est auriculis, certe magnam vim, magnam auctoritatem apud homines illius aetatis habuerunt, quae ab impia Sophistarum levitate modo ad fanaticas defluerat superstitiones."

"Next to the *Hippolytus*," says Schlegel, "I would assign to this play the first rank among the extant works of Euripides;" and he justly adds, "when modern critics rank this piece very low, I cannot help thinking they do not rightly know what they are about." Unquestionably they do not; they are fettered by certain arbitrary laws as to what is and what is not good tragedy; and such men have neither the taste nor the genius requisite for the just appreciation of this play. The truth is, the *Bacchae* stands quite alone in the extant Attic dramas. No other play has any analogy to it, either in the singular licence of the metres, or the tumultuous and almost satyric enthusiasm of the chorus. It is possible therefore that its merits will be differently estimated; though all must agree that a romantic interest attaches to the plot, which can hardly be surpassed. In respect of metre and diction, no play displays a greater departure from established usage. The great prevalence of dactyls and tribrachs in the senarii, and of resolved feet in the choral parts, is indeed a feature common to some of the poet's latest productions;

³ Preface to vol. i. p. xxvi.

⁴ *Aglaopham.* p. 623.

but perhaps no other of his plays exhibits so many words which he has not elsewhere employed, at least in the extant tragedies⁵

The outline of the *Bacchantes* is as follows. Pentheus, the grandson of the aged Cadmus, and his successor on the throne of Thebes, is highly offended at the progress which the new worship of Dionysus has made among the female part of his subjects. His own mother Agave, and her sisters, Ino and Autonoe, having presumptuously denied that Dionysus was born from Zeus and Semele, who was also a daughter of Cadmus, had been convinced of the god's divinity by being struck with the Bacchic enthusiasm; and had gone off to the mountains, taking with them all the adult female population. Pentheus is determined to suppress the new worship with a strong hand. Cadmus however, under the advice of the aged seer Teiresias, is wiser than to oppose the manifestly miraculous claims of the god; and they both become votaries of his orgies, while Pentheus remains obstinately bent on resistance. Dionysus himself, in human form, and always concealing his divine nature under the guise of a leader of the Bacchantes (except in the prologue, where he speaks as and for himself, and at the end, v. 1341, where he avows his true character), appears before Pentheus as a prisoner, to answer for his alleged misdeeds in corrupting the women and beguiling them from their homes. He answers fearlessly; will concede nothing, and is committed to prison. But gods laugh at bolts and bars; forthwith he shakes off his fetters, throws down his prison-house, and stands free among his faithful but anxious followers. A messenger next arrives,—a herdsman from the mountains,—who gives an account of the vain attempt to capture the parties of Bacchantes, who, immediately on being seen engaged in their revelries, had taken up arms, and not only completely routed their pursuers, but ravaged all the villages and herds they came near in their course. Exasperated at all this, Pentheus resolves to go himself as a spy on their actions. He is persuaded by Dionysus to assume a female garb; and fully attired as a Baccante, with thyrsus and fawn-skin, he is led to the mountains, and seated in the topmost branches of a lofty silver-fir. A word from Dionysus brings the hordes of Bacchantes upon their devoted prey. He is torn limb from limb; and Agave, unconscious of what she has done, in the frenzy of excitement, and made by the god to believe she has slain a lion, brings her son's gory head in her hands, to affix it, as spoils of the chase, to the wall of the temple. Cadmus however, who has been to the mountains to collect the mangled limbs of his grandson, now returns, and soon convinces

⁵ A long list of these is given by Vater in his *Prolegomena* to the *Rhesus*, p. cix.

Agave of her dreadful mistake. Dionysus finally appears, and informs Cadmus of his destiny. In this part of the play there is, unfortunately, the loss of many verses ; the legend, however, is well enough known from other sources.

To the psychologist the most curious feature of the play (supposing, which there is no reason to doubt, the description to be true in the main) is the strange effect of orgiastic or religious enthusiasm on woman's excitable nature. The outbreak of the animal propensities in the suckling of young cubs and the morbid appetite for blood (737 seqq.) are closely allied to that cannibalism which seems one of the most persistent natural impulses of uncivilized man. The horrible scene (1125 seqq.) of the women tearing piecemeal a living human victim of their wrath is not at all too extravagant to be possible⁶. Some such facts had probably reached the ear of Euripides; and his philosophic mind would naturally make it a theme of thought and inquiry.

The worship of Bacchus, if one may hazard a conjecture, was of two kinds; an old Hellenic cultus, early established in Macedonia, and, like the primitive religion of the Dorian Apollo, not unconnected with the elemental and symbolic worship of Nature; and a Pelasgic or Asiatic form, partaking of the rites of Cybele, and derived in later times, through Thrace and Phrygia, from the confines of India. There was a rustic Dionysus, a god of the country, he of the phallus and the vineyard, and a Dionysus who was intimately associated with Apollo in his prophetic attributes. Hardly any one of the Hellenic deities indeed assumes such varied forms and attributes as Dionysus. In the *Iliad*,—an Asiatic poem as we have it,—he is more a man than a god: and perhaps this fact suggested to our poet the human form he assumes in this play. But, in the primary idea, he was simply the representative of excitement or enthusiasm, whether physical, mental, or religious, and only incidentally through the effects of wine. Of the progress of this latter religion through Asia into Greece, Dionysus himself gives what appears to be a generally correct historical sketch in the prologue. The legend of the conquest of India by Bacchus, his car drawn by tigers, and the generally eastern character of his orgies, point in the same direction. Both Homer and Hesiod were acquainted with the Theban seat of the Hellenic worship. *Il.* xiv. 323,

οὐδ' ὅτε περ Σεμέλης οὐδ' Ἀλκμήνης ἐνὶ Θήβῃ,

(scil. ἔρως εἶχε Ζῆνα,)

⁶ Compare the bloody worship of the Scythians, Herod. iv. 62, and the tragic story in Juvenal xv. 77 seqq.

ἦ ῥ' Ἡρακλῆα κρατερόφρονα γείνατο παῖδα,
ἦ δὲ Διώνυσον Σεμέλη τέκε, χάρμα βροτοῖσιν.

See also II. vi. 132. Od. xi. 325. xxiv. 74, in all which passages Διώνυσος, not Βάκχος, is the name given. So also in Hesiod, Theog. 940,

Καδμείῃ δ' ἄρα οἱ Σεμέλη τέκε φαίδιμον υἱὸν
μιχθεῖσ' ἐν φιλότῃτι Διώνυσον πολυγηθέα,
ἄθάνατον θνητή.

Perhaps the earliest occurrence of the name *Bacchus* is in Herod. iv. 79, where, in a very similar narrative, the god is called Διώνυσος Βακχεῖος, the latter word, however, being in fact only an epithet, of uncertain meaning, but probably a digammated form of Ἰακχος (*ιαχή*). Aeschylus, who treated of the same subject in several plays, and especially in the tetralogy of the *Λυκουργεῖα*⁷, uses the word Βάκχαι in Eum. 25,

ἐξ οὗ τε Βάκχαις ἐστρατήγησεν θεὸς,
λαγὼ δίκην Πενθεὶ καταρράψας μῶρον.

The *Bacchae* of Euripides appears also to have been known by the name of the *Pentheus*, under which title Stobaeus twice quotes it; but Elmsley thinks the latter was never the genuine name. It was probably confounded with the play of Aeschylus entitled Πενθεὺς, and hence perhaps it bears that title in the Florence MS. (*C*). The date of its exhibition at Athens is unknown, nor is it a matter of much importance. It is enough to be sure (in the words of Elmsley), “Euripidem sub extremum vitae tempus Bacchas scripsisse, idque in Macedonia, cujus regionis bis eam mentionem facit, ut ostendat se populo Macedonico placere voluisse.” It was probably represented at Athens about B.C. 406, the year of the poet’s death. It is to be regretted that, from the many corruptions and paucity of MSS.⁸, the present play is by no means one of the easiest. Still, it may safely be said, that it is eminently adapted for school reading, not only from its exciting interest, but from the circumstance that Elmsley published a most complete and elaborate edition of it, to which Hermann’s forms a kind of supplement of scarcely less value. Mr. Tyrrell’s edition (1871), though partaking more of a critical than an explanatory commentary, has some new and ingenious suggestions, and an excellent Introduction.

⁷ Ἡδωνοί, Βασσαρίδες, Νεανίσκοι, Λυκουργός. Also in the Πενθεὺς and the Ξαντρίαι.

⁸ It is found only in the Palatine and (in part) the Florentine MSS. (*B* and *C*), and the Paris and Florentine transcripts of the latter. (See Kirchhoff, Praefat. p. x.)

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΟΝΥΣΟΣ.

ΧΟΡΟΣ ΒΑΚΧΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΚΑΔΜΟΣ.

ΠΕΝΘΕΥΣ.

ΘΕΡΑΠΩΝ.

ΑΓΓΕΛΟΣ.

ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.

ΑΓΑΥΗ.

ΕΥΡΙΠΙΔΟΥ ΒΑΚΧΑΙ.

ΔΙΟΝΥΣΟΣ.

Ἦκω Διὸς παῖς τήνδε Θηβαίων χθόνα
Διώνυσος, ὃν τίκτει ποθ' ἡ Κάδμου κόρη
Σεμέλη λοχευθεῖς' ἀστραπηφόρῳ πυρὶ
μορφὴν δ' ἀμείψας ἐκ θεοῦ βροτησίαν

In the prologue Dionysus himself, who has purposely assumed the human form in order that he may introduce his own rites from Asia into Greece, states the cause of his resentment against the people of Thebes and their king Pentheus. To that city he had first come from the opposite continent, because Semele his mother was the daughter of Cadmus its founder. And Cadmus indeed did well in paying due honour to the tomb of Semele. But Pentheus, his grandson and successor, together with the daughters of Cadmus, sisters of Semele, contumaciously reject the miraculous evidences that Dionysus is the son of Zeus. They insist that Semele was seduced by some mortal, and tried to hide her shame by attributing her pregnancy to Zeus; that Zeus was indignant at the falsehood, and slew Semele in revenge. Therefore the recusants are the first who have been made to feel the power which Dionysus can exercise. They were struck with a sudden frenzy, and have gone off to the mountains together with all the adult female population. The punishment of Pentheus must still be his care. When he has given an example of his power in Thebes, he will leave it, and resuming his divine form, will seek some other land where he may not thus proudly be rejected. He calls on his chorus of Bac-

chantes to approach the house of Pentheus and beat the timbrel to a wild strain. He will meanwhile rejoin his followers on Mount Cithaeron.

16. *Θηβαίων*. Elmsley approves, and Hermann adopts, a variant preserved by the Schol. on Hephaestion and by Priscian, *Θηβαίαν*. Matthiae, in a long note, shows that one phrase is as common as the other; the general rule however being, that the mere *place* is mostly *Ἀργεῖα*, *Θηβαία* *χθών*, *πόλις*, &c., while a more direct reference to the *people* is expressed by *Ἀργείων* &c. Of course, it is simply a question whether the writer contemplates the geographical position, or the ethnological relations of a settlement.

2. For *ποτέ* with a present tense compare Electra 416, *ζῶντ' εἰσακούσας παῖδ'*, *ὃν ἐκσώζει ποτέ*.

3. *πυρὶ*. The dative of the mode, or rather of the means or instrument of the delivery. Elmsley compares Ion 455. See also inf. 119. The legend arose from the fact that grapes grow best on volcanic soil, whence they came to be regarded as the offspring of eruptions. (See the editor's note on Propertius, lib. iv. 17, 21.)

4. *ἀμείψας* (more usually in this sense *ἀμειψάμενος*), 'having taken a human in exchange for a divine form.' So inf. 53, *εἶδος θνητὸν ἀλλάξας ἔχω*. v. 1332, *ὁφείος*

πάρειμι Δίρκης νάματ' Ἴσμηνοῦ θ' ὕδωρ. 5
 ὀρῶ δὲ μητρὸς μνήμα τῆς κεραυνίας
 τόδ' ἐγγὺς οἰκῶν, καὶ δόμων ἐρείπια
 τυφόμενα, δίου πυρὸς ἔτι ζῶσαν φλόγα,
 ἀθάνατον Ἥρας μητέρ' εἰς ἐμὴν ὕβριν.
 αἰνῶ δὲ Κάδμον, ἄβατον ὃς πέδον τόδε 10
 τίθησι, θυγατρὸς σηκόν' ἀμπέλου δέ νιν
 πέριξ ἐγὼ κάλυψα βοτρυνώδει χλόη.
 λιπῶν δὲ Λυδῶν τοὺς πολυχρύσους γύας
 Φρυγῶν τε, Περσῶν θ' ἡλιοβλήτους πλάκας
 Βάκτριά τε τείχη τήν τε δύσχιμον χθόνα 15
 Μήδων ἐπελθὼν Ἀραβίαν τ' εὐδαίμονα

ἀλλάξει φύσιν. Ar. Av. 117, ὀρνίθων μεταλλάξας φύσιν. See on Hel. 1187. — *βροτησίαν* for *βροτείαν*, cf. Androm. 1255. — *πάρειμι*, 'I am come to,' the idea of motion attaching to the preposition. Compare Eum. 233, πρόσκειμι δῶμα καὶ βρέτας τὸ δὸν, θεά. Cycl. 95, πόθεν πάρεισι Σικελὸν Αἰτναῖον πάγον, and *ib.* 106. Electr. 1278.

8. *δίου πυρὸς*, the lightning of Zeus. Cf. *τέκτονας δίου πυρὸς* Alcest. 5. The omission of *τε* before *πυρὸς*, first tacitly made by Barnes, is approved by Hermann, who however construes *τυφόμενα φλόγα πυρὸς*, *fumantia ignis flammam*. Porsou transposed thus, *δίου τ' ἔτι πυρὸς ζ. φ.*, but W. Dindorf seems rightly to judge that the *τε* is unnecessary, and that the clause is simply the accusative of apposition. There is a variant *ἀδρού τε πυρὸς* quoted by Plutarch, p. 79 A, on which see Suppl. 857. The verse, perhaps, after all, is not genuine, since *δόμων ἐρείπια*, 'a ruined house,' completes the required sense.—*ἔτι ζῶσαν*, the *ι* is made long as in Antig. 750. Aesch. Ag. 819, *ἔτις θνηταὶ ζῶσι*.—The smoke and flame are represented as supernaturally permanent, because the jealousy of Hera had willed that the proofs of Semele's condign punishment should be lasting. The visible exhalations of some ancient *solfataræ* possibly gave rise to the legend. But the exact meaning of *ἀθάνατον* is not very clear. It may mean (1) *ἀέιμνηστον*, never to be forgotten (as Barnes explains it), or (2) destined to remain visibly to all time, or (3) *ὕβριν ἀθανάτου θεᾶς εἰς θνητὴν μητέρα*. And the last appears the most probable. As the bolt itself was

δίου πύρ, so the punishment inflicted by Hera on her rival Semele was supernatural, such as a goddess alone could inflict. Nor does this interpretation altogether exclude the second.

10. *αἰνῶ Κάδμον*, 'all praise to Cadmus.' Suppl. 201, *αἰνῶ δ' ὃς ἡμῖν βίοντον ἐκ πεφυρμένον καὶ θηριώδους θεῶν διεσταθμίστατο*. The *τὸ θεοσεβὲς* of Cadmus meets with the approbation of Dionysus the more readily, because his children had rejected the claims of the god.—*ἄβατον*, railed round, like the tomb of those who had died by lightning, cf. Suppl. 938. It was the Roman *bidental*. Photius in v. *ἡλύσιον*: *τὸ κεκεραυνωμένον χωρίον ἢ πεδίον*. *τὰ δὲ τοιαῦτα ἔστιν ἄβατα* καλεῖται δὲ καὶ ἐνηλύσια. The *ἐγὼ* in v. 12 is of course emphatic: Cadmus enclosed the tomb, but it was I who planted the grape-vine there.

13—16. These verses are twice quoted by Strabo, p. 27, and p. 687, in both places with *τὰς*, which Elmsley rightly changed to *τοὺς*. See Heracl. 839, *ὧ τὸν Ἀργεῖων γύην στείροντες*. The epithet, Hermann observes, refers to the auriferous sands of the Pactolus. Hence Elmsley's proposed correction, *τῶν πολυχρύσων*, is needless.—The countries here enumerated, though nearly in inverse order, point to the ancient Pelasgic settlements west of the Indus as the ultimate source of the Bacchic rites. Dionysus in fact is commonly represented as an Indian god, and hence his car is drawn by tigers. His conquest of India (viz. the use of strong drink first introduced into that country) was a favourite theme for poetry. Cf. Propertius, iv. 17, 21, 'Dicam ego ma-

Ἄσίαν τε πᾶσαν, ἣ παρ' ἄλμυρὰν ἄλα
 κείται, μιγάσιν Ἑλλησι βαρβάροις θ' ὁμοῦ
 πλήρεις ἔχουσα καλλιπυργώτους πόλεις,
 ἐς τήνδε πρῶτον ἦλθον Ἑλλήνων πόλιν·
 καὶ κεῖ χορεύσας καὶ καταστήσας ἐμὰς
 τελετὰς, ἦν εἶην ἐμφανῆς δαίμων βροτοῖς,
 * * * *

πρώτας δὲ Θήβας τῆσδε γῆς Ἑλληνίδος
 ἀνωλόλυξα, νεβρίδ' ἐξάψας χροὸς,
 θύρσον τε δοὺς ἐς χεῖρα, κίσσινον βέλος, 25

ternos Aetnaeo fulmine partus, Indica Nysaeis arma fugata choris.' *Arabia* is added merely as one of the lands of the vaguely-known east; for the poet could hardly have meant to specify the Semitic, i. e. the Phoenician or the Egyptian elements which entered into the varied worship of Dionysus. And yet, the wish of the chorus in v. 400—5, to fly to Cyprus and Egypt, as one of the resorts of Bacchus, looks like a confirmation of this view. By the word ἐπελθὼν a *hostile* attack upon, i. e. a conquest over, the easterns is expressed. It would be better, with Bothe, to omit the τε after Περσῶν, i. e. it would make the sense plainer to readers of Greek who are not Greeks; for the order is, λιπὼν Λυδοὺς καὶ Φρύγας, ἐπελθὼν Πέρσας, &c., Ἀραβίαν Ἀσίαν τε, 'having left Lydia and Phrygia (whither he had come) after conquering the sun-dried steppes or deserts of Persia, &c., and the whole of the Asiatic coast.' Hermann, who seems to explain ἐπελθὼν 'having visited,' says "ad Medos tantum et Arabiam atque Asiam referendum est." Matthiae has no decided opinion. "Non dici potest ad quos accusativos λιπὼν referri debeat, et ad quos ἐπελθὼν: utrumque enim ad omnes pertinet."

18. μιγάσιν. For the tribrach of one word composing the second foot, compare 261, 662.

19. καλλιπυργώτους. See on Tro. 46, where it is shown that the πύργοι or fortified walls were a characteristic of the ancient cities of Asia Minor.—μιγάσιν κ.τ.λ., a mixed population of Ionian colonists and Persian tributaries. These are contrasted with the pure Hellenes of Thebes, v. 20. The anachronism was a matter of no concern to Euripides, who does not hesitate to make Teiresias also a

contemporary of Cadmus, though in the Phoenissae he places him many generations later, with Creon and Polynices. Elmsley is at a loss for an example of a dative after πλήρης "et similia." He might have found instances in Orest. 1363, δακρύοισι γὰρ Ἑλλάδ' ἄπασαν ἐπλησε. Aesch. Theb. 459, μυκτηροκόμποις πνεύμασιν πληρούμενοι. In the Appendix however he adduces Herc. F. 369, πένθει καὶ χέραις πληροῦντες. So also in Pers. 134, λέκτρα δ' ἀνδρῶν πόθῳ πίμπλαται δακρύμασιν.

22. After this verse there can hardly be a doubt that a line has dropped out, e. g. πολλοὺς ἔπεισα τῶν ἐμῶν νόμων κλέιν. Elmsley's expedient, of transposing v. 20 to this place, after Pearson's suggestion, is improbable in itself, because the very next verse is thus a mere tautology. Nor is Hermann's method much better, of putting the full stop at the end of v. 22, "peragratiss multis Asiae regionibus, nunc primum ad hanc Graecorum urbem accessi, illic quoque sacris meis introductis." Mr. Tyrrell, with some confidence, here inserts v. 54, omitting the τε. To this there are several grave objections; (1) the fact would thus be stated three times over; cf. 4 and 53. (2) It is very improbable that, if the verse belonged to this place, it should have been wrongly transferred after 53. (3) It is not a tautology in its ordinary place, because εἶδος θνητῶν is not necessarily a human form. By ἐκεῖ the poet undoubtedly means Asia; and the inference is, that Dionysus is about to do in Thebes what he has uniformly done elsewhere.

24. ἀνωλόλυξα, I filled with the ὀλουγῇ or joyous female cry; a very bold use of this verb.—χροὸς, scil. αὐτῶν.

25. The MSS. give μέλος, corrected by

ἐπεὶ μὲν ἀδελφαὶ μητρὸς, ἃς ἤκιστ' ἐχρήν,
Διώνυσον οὐκ ἔφασκον ἐκφῦναι Διὸς,
Σεμέλην δὲ νυμφευθεῖσαν ἐκ θνητοῦ τινὸς
ἐς Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν λέχους,
Κάδμου σοφίσμαθ', ὧν νιν οὐνεκα κτανεῖν 30
Ζῆν' ἐξεκαυχῶνθ', ὅτι γάμους ἐψεύσατο.
τοιγάρ νιν αὐτὰς ἐκ δόμων ὥστρησ' ἐγὼ
μανίαις· ὅρος δ' οἰκοῦσι παράκοποι φρενῶν
σκευὴν τ' ἔχειν ἡνάγκασ' ὀργίων ἐμῶν,
καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων, ὅσαι 35
γυναικες ἦσαν, ἐξέμνηνα δωμάτων·
ὁμοῦ δὲ Κάδμου παισὶν ἀναμεμιγμένα

H. Stephens. In some MSS. μ and β are written exactly the same.

26. ἐπεὶ. The reason is given why Thebes is the first Grecian city that has been inspired with the enthusiasm of the Bacchic rites, viz. because there first they were derided as an imposture.

29. τὴν ἀμαρτίαν. For the use of ἀμαρτάνειν, as applied to the frailty of lovers, see Electr. 1036. Nub. 1076. The ordinary construction would be either τὴν τοῦ λέχους ἀμ., or simply λέχους ἀμ. The rule is not invariably observed in poetry; yet it is seldom violated. See on μόχθος τῆς εὐσεβίας, Hipp. 1368, and on Agam. 869, τῶν σταθμῶν κύνα. Here perhaps we should read τήνδ' ἀμαρτίαν. See a similar correction of Hermann's in Hec. 8. Apollodor. iii. 4, 3, Σεμέλης δὲ Ζεὺς ἐρασθεῖς, "Ἦρας κρύφα συνευνάσσεται. Ἡ δὲ, ἐξαπατηθεῖσα ὑπὸ Ἦρας, κατανεύσαντος αὐτῇ Διὸς πᾶν τὸ αἰτήθην ποιήσιν, αἰτεῖται τοιοῦτον αὐτὸν ἐλθεῖν, ὅλος ἦλθε μνηστευόμενος Ἦραν. Ζεὺς δὲ, μὴ δυνάμενος ἀνανεῦσαι, παραγίνεται εἰς τὸν θάλαμον αὐτῆς ἐφ' ἄρματος, ἀστραπαῖς ὁμοῦ καὶ βρονταῖς, καὶ κεραυνὸν ἔχουσιν. Σεμέλης δὲ διὰ τὸν φόβον ἐκλιπούσης, ἐξαμνηστὸν βρέφος ἐξαμβλωθὲν ἐκ τοῦ πυρὸς ἀρπάσας, ἐνέγραψε τῷ μηρῷ. Ἀποθανούσης δὲ Σεμέλης, αἱ λοιπαὶ Κάδμου θυγατέρες διήνεγκαν λόγον, συνευνῆσθαι θνητῷ τινὶ Σεμέλην, καὶ καταψεύσασθαι Διὸς, καὶ διὰ τοῦτο ἐκερανώθη. Κατὰ δὲ τὸν χρόνον τὸν καθήκοντα, Διώνυσον γεννᾷ Ζεὺς Λύσας τὰ ῥάμματα, καὶ δίδωσιν Ἑρμῇ. Ὁ δὲ κομίζει πρὸς Ἴνῳ καὶ Ἀθάμαντα, καὶ πείθει τρέφειν ὡς κόρην.

30. Κάδμουσοφίσματα. They pretended that Semele had been instructed by her father to lay the blame on Zeus; and they presumptuously added, that Zeus had killed her on that account.

32. νιν αὐτὰς, eas ipsas, Elmsley; who rightly explains the sense to be αὐτὰς τε καὶ πᾶν τὸ θῆλυ σπέρμα, v. 35.—ὥστρησα, from οἰστρεῖν, οἰστρᾶν being intransitive, Prom. 855, Iph. Aul. 77. Photius, οἰστρᾶ, συντόνως καὶ μανικῶς κινεῖται. Οἰστρεῖ, ἐρεθίζει, ἐκμαίνει. Cf. Plat. Phaedr. p. 251 D, πᾶσα κεντουμένη κύκλω ἡ ψυχὴ οἰστρᾶ καὶ ὀδυνᾶται. Hermann gives οἰστρησ' with the old copies, but his rule is somewhat fanciful, "Graeci in verbis valde usitatis, quae ab $\alpha\iota$ diphthongo incipiunt, usurpavisse augmentum videntur; in iis autem quae minus essent usu trita, abstinuisse eo."

35. ὅσαι γυναῖκες ἦσαν, all who were adult, since πᾶν θῆλυ σπέρμα would include even infants. Grown-up women of all ages are meant; cf. v. 694, νέαι, παλαιαί, παρθέναι τ' ἔτ' ὄνυχες. For the active ἐκμαίνειν see Hipp. 1229. Ar. Ecl. 965, Κύπρι, τί μ' ἐκμαίνεις ἐπὶ ταύτῃ; Theocr. v. 91, κῆμὲ γὰρ ὁ Κρατίδας τὸν ποιμένα λείος ὑπαντῶν ἔκμαίνει. Soph. Trach. 1142, τὸν σὸν ἐκμῆναι πόθον. In the two last passages it bears the proper sense of exciting the passion of love. Apollodor. iii. 5, 2, δειξας δὲ Θηβαίους ὅτι θεὸς ἐστίν, ἤκεν εἰς Ἄργος· κακεῖ πάλιν οὐ τιμώντων αὐτὸν, ἐξέμνην τὰς γυναῖκας.

37. Κάδμου παῖδες must be taken literally for the three daughters of Cadmus who headed the companies of Bacchantes, inf. 680. The sense apparently is, that

χλωραῖς ὑπ' ἐλάταις ἀνορόφοις ἦνται πέτραις.
 δεῖ γὰρ πόλιν τήνδ' ἐκμαθεῖν, κεῖ μὴ θέλει,
 ἀτέλεστον οὔσαν τῶν ἐμῶν βακχευμάτων, 40
 Σεμέλης τε μητρὸς ἀπολογήσασθαί μ' ὕπερ,
 φανέντα θνητοῖς δαίμον'. ὃν τίκτει Δίι.
 Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα
 Πενθεῖ δίδωσι θυγατρὸς ἐκπεφυκότι,
 ὃς θεομαχεῖ τὰ κατ' ἐμέ καὶ σπονδῶν ἄπο 45
 ὠθεῖ μ', ἐν εὐχαῖς τ' οὐδαμοῦ μνεῖαν ἔχει.
 ὦν οὐνεκ' αὐτῷ θεὸς γεγὼς ἐνδείξομαι
 πᾶσιν τε Θηβαίοισιν. ἐς δ' ἄλλην χθόνα,
 τὰνθένδε θέμενος εἶ, μεταστήσω πόδα,
 δεικνὺς ἐμαυτὸν· ἦν δὲ Θηβαίων πόλις 50
 ὀργῇ σὺν ὅπλοις ἐξ ὄρους βάκχας ἄγειν
 ζητῇ, ξυνάψω μαινάσι στρατηλατῶν.
 ὦν οὐνεκ' εἶδος θνητὸν ἀλλάξας ἔχω,
 μορφὴν τ' ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν.
 ἀλλ' ὦ λιποῦσαι Τμῶλον, ἔρυμα Λυδίας, 55
 θίασος ἐμὸς, γυναιῖκες, ἃς ἐκ βαρβάρων

wives and maidens, young and old, were mixed together accompanied by (δμου) their leaders.

38. πέτραις. A better reading would be ἀνορόφους ἦνται πέτρας, like ὄχλον θάσσοντ' ἄκραν Orest. 871. They are called ἀνόροφοι, because πέτρα is often used for ἄντρον. But these women did not dwell in grottoes, but amongst rocks that afforded no shelter overhead.

39. ἐκμαθεῖν ἀτέλεστον οὔσαν, to learn to its cost that it has yet to be initiated in the Bacchic orgies.

42. φανέντα, by proving to them that I am really a god, though now I have assumed a human form. Cf. v. 50.

45. τὰ κατ' ἐμέ. Though willing enough to worship other gods, he is a rebel against my divinity, on the plea that I am not one of the gods of his country.—ἐν εὐχαῖς κ.τ.λ., in prayers and supplications to other gods, he makes no mention of me. Cf. Aesch. Suppl. 266, μνήμην ποτ' ἀντίμισθον ἤνρετ' ἐν λιταῖς.—Elmsley has οὔδαμὸν μνήμην, Herm. οὔδαμὸν μνεῖαν, and so Kirchhoff with MS. Pal. and 'Christus Patiens' 1571. W. Dindorf and Nauck have οὔδαμῶς with MS. Flor.

51. βάκχας, the female population who have gone off to the mountains, v. 33. If, says Dionysus, they should attempt to regain them by force of arms, I will engage with them, putting myself at the head of my Bacchantes (i. e. my faithful followers, whether Asiatics or ἐπιχώριοι). For the dative, depending on the sense of ἡγούμενος, compare Eum. 25, ἐξ οὔτε βάκχαις ἐστρατήγησεν θεός. Electr. 321, σκῆπτρ' ἐν οἷς Ἑλλήσιν ἐστρατηλάτει. Hermann observes, that we may also construe συνάψω μαινάσι, 'I will fight them with my Maenads,' in which case στρατηλατῶν is for στρατιῶν ἐλαύνων.

53. ἀλλάξας ἔχω, ἥλλαξα, ἔχω μετῆλαγμένον. Cf. v. 4. Hermann reads ἀλλάξας ἐγὼ μορφὴν ἐμὴν μετέβαλον, on the ground that the old reading is a mere tautology. The truth perhaps is, that the ambiguous use of ἀλλάξας, which means either 'taking' or 'giving in exchange,' induced the poet to add the second verse as an epexegetis.

56. θίασος. Photius, τὸ ἀθροισόμενον πλῆθος ἐπὶ τέλει καὶ τιμῇ θεοῦ. Cf. inf. 680, ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν. Probably the word is not truly

ἐκόμισα παρέδρους καὶ ξυνεμπόρους ἐμοί,
 αἵρεσθε τὰπιχώρι' ἐν πόλει Φρυγῶν
 τύμπανα, 'Ρέας τε μητρὸς ἐμά θ' εὐρήματα,
 βασιλεία τ' ἀμφὶ δώματ' ἐλθοῦσαι τάδε 60
 κτυπεῖτε Πενθέως, ὡς ὄρᾳ Κάδμου πόλις.
 ἐγὼ δὲ βάκχαις, ἐς Κιθαιρώνος πτυχὰς
 ἐλθὼν, ἧ' εἰσὶ, συµμετασχίσω χορῶν.

ΧΟΡΟΣ.

'Ασίας ἀπὸ γαίας

στρ. α'. 64

Greek, but Asiatic, with many others that seem to have been imported with the rites of Dionysus and Cybele.

59. Hesychius has *τύμπανον*, but the order of the letters shows that he wrote *τύπανον*, which is here perhaps the more correct form.—*τὰ ἐπιχώρια ἐν π. φ.*, 'take the tambourines of Phrygian fashion,' or such as are national to and used in Phrygia. The non-Hellenic attire is thus explained to the audience. Some understand by *πόλει Pessinus*, where the statue of Cybele was fabled to have fallen from heaven.—*τάδε*, the palace represented, as usual, at the back of the proscenium.—*κτυπεῖτε*, scil. *αὐτοῖς*, make a noise with your timbrels, that the city of Cadmus, i. e. the whole population, may come out to see you.

62. *πτυχὰς* Elmsley for *πτύχας*. As neither *πτύξ* nor *πτυχή* seems to occur in the nominative singular, there is some uncertainty as to the inflexion of this word. The dative *πτυχαῖς* proves the existence of the latter form, the accusative *πτύχα* in Suppl. 979, that of the former. An undoubted instance of the final *α* made long before a vowel would be an evidence of some weight. Photius has *πτυχαί' αἱ τῶν ὀρῶν ἀποκλίσεις*. See on Androm. 1277.—Dionysus leaves the stage as the chorus march into the orchestra.

64—169. The parade. Here the Bacchantes, probably habited in Asiatic costume and each carrying a vine-dressed or ivy-clad wand, chaplet of ivy, and dappled fawn-skin, come upon the orchestra with a wild dance and the noise of their peculiar drum or tambourine (*τύμπανον*). They extol the delights of the sweet worship of Bacchus, associated with the kindred orgies of Rhea, the Great Mother. They

particularly insist on the preternatural birth of Dionysus from Semele, on which doubts had been impiously cast by Pen-theus. They implore Thebes, the birth-place of Semele, not to reject the holy rites; and predict, with the usual enthusiasm of religious votaries, that the whole earth will soon be converted to the new worship. The invention of the Bacchic costume is attributed to the Curetes and Corybantes of Crete, with whom originated the dances of Satyrs in honour of Rhea. The progress of Bacchus over the mountains, with torches and wild gestures, everywhere giving miraculous manifestations of his presence, is in conclusion described. The metre is generally the glyconeian; but the Ionic *a minore* predominates at first, and in the epode there is a great mixture of dactylic, dochmiac, and asynartete verses, expressive of quick transitions and varied tones and gestures.

64. *γαίας* Hermann for *γᾶς*. Elmsley and Bothe retain *γᾶς*, not recognizing the antistrophic character of 64—72. On the use of *ἀμείψασα* see Alcest. 462. So *ἀμείψας νασίῳτιν ἐστῖαν* in Trach. 659, is 'having left Euboea'; *ἄμειψον δώματα*, 'leave the house,' Eur. El. 750. Cf. Orest. 1295, and Aesch. Cho. 571. For *θοάσω* cf. Tro. 349, Aesch. Suppl. 589, and *New Cratylus*, § 472. Translate, 'Coming from Asia's land, having left behind me the sacred Tmolus, I perform with rapid gestures a sweet toil (i. e. the dance) in honour of Bromius, a labour that is no labour, revering the Bacchic god.' The correction of Hermann, *ἀζομένα* for *εὐαζομένα*, is ingenious, but far from certain. The active *εὐάσω* occurs inf. 1035, but the middle is not elsewhere found. This however is a circumstance of little weight in a play remarkable for

ἱερὸν Τμῶλον ἀμείψασα θοάζω Βρομίῳ πόνον ἥδυν
 κάματόν τ' εὐκάματον, Βάκχιον ἄζομένα θεόν.
 τίς ὁδῶ τίς ὁδῶ ; τίς ἀντ. α'.
 μελάθροισι ; ἔκτοπος ἔστω, στόμα τ' εὐφημον ἅπας
 ὀσιούσθω 70
 τὰ νομισθέντα γὰρ αἰὲ Διόνυσον † ὑμνήσω.
 ὦ μάκαρ, ὅστις εὐδαί- στρ. β'.
 μων τελετὰς θεῶν
 εἰδὼς βιοτὰν ἀγιστεύει 75
 καὶ θιασέυεται ψυ-
 χὰν ἐν ὄρεσσι βακχεύ-
 ῶν ὁσίοις καθαρμοῖσιν
 τὰ τε ματρὸς μεγάλας ὄργια Κυβέλας θεμιτεύων,

its uncommon words. The verse of the antistrophe, if correct, has a syllable wanting to a complete Ionic foot, as is frequently the case in this metre. It has however been proposed to read *κελαδήσω* for *ὑμνήσω* in 71, or *κελαδῶ*, omitting *θεόν*.—*θεόν*, which is here a monosyllable, as in v. 84 and 100, is omitted in the Palatine MS., while Aldus adds *τὸν* before *Βάκχιον*. These facts tend to show that this, and not the antistrophic verse, has been tampered with.

69. *τίς ὁδῶ κ.τ.λ.* 'Who is in the public way? Who is in the house? Let (the former) make room for us, and let all (i. e. both one and the other) observe a religious silence.' This is Hermann's explanation, and it is far better than Elmsley's (*μελάθροισι ἔκτοπος ἔστω*, without the preceding *τίς*), for *ἐκ τῆς ὁδοῦ ἔκτοπος ἔστω ἐν τοῖς μελάθροισι*. In fact, the passage is plain enough. Compare Ion 99, *στόμα τ' εὐφημον φρουρεῖν ἀγαθὸν κ.τ.λ.*

70. The Palatine MS. has *ἐξοσιούσθω*, apparently a metrical correction like *εὐαζομένα* above, to complete the deficient syllable of the Ionic verse. Here *ὀσιούσθω* is a synonym of *ὅστις ἔστω*. Hesych. *ἐξοσιούσθω ὅστις γινέσθω*. To retain this *τὸν πόνον* and *θεῶ πόνον* have been proposed in 65.

71. *τὰ νομισθέντα*, *more solemn*, i. e. by the command of *εὐφημία*. For the accusative compare Hel. 866, and Aesch. Ag. 167, *Ζῆνα—ἐπινίκια κλάζων*. Inf. 157.

72. Hermann considers the correction of Jacobs, *εὐοῖ* for *αἰεῖ*, "haud dubie

vera." He adds as a reason, "*id ipsum est τὸ νομισθὲν, εὐοῖ clamari. Αἰεῖ quidem neque cum τὰ νομισθέντα neque cum ὑμνήσω apte conjungi potest.*" But, as the chorus goes on to speak of the happiness of those who are initiated in the Bacchic worship, they probably mean to say, that they will never relinquish it; hence *αἰεῖ ὑμνήσω* may very well be taken together.

75. *ἀγιστεύει*, "pro ἀγνεύει," says Elmsley; and the words are here pretty nearly identical. As *ἀγνεύω* is *ἀγνός εἰμι*, so *ἀγιστεύω* is *ἀγιστός εἰμι*, 'I am ἅγιος,' that is, 'I have been hallowed,' i. e. I live a consecrated life. Hesych. *ἀγιστεύει σέβεται*. The supposed happiness in Hades of those who had been initiated, *οἱ μεμνημένοι*, is well known from the chorus in the *Frogs*. Elmsley quotes Herc. F. 613, *τὰ μυστῶν ὄργι' ἠτύχησ'* ἰδών. Strabo, lib. x. p. 469, cites, and perhaps from memory, the whole of *στρ. β'* (with the exception of v. 76—78, and the omission of *τελετὰς θεῶν εἰδὼς*), and also the whole of *ἀντ. γ'*. No readings of value are obtained from his text, the varieties being for the most part manifest corruptions, or inaccuracies inadvertently made in quoting.—For *θιασέυεται* see Ion 552. 'Happy,' says the poet, 'is he who has his soul disciplined in the Bacchic rites by holy purifications, while he revels on the mountains.' In *ψυχῇ* reference is made to the future state of the devotee of Bacchus.

79. *Κυβέλας*. This word, answered by *θαλάμοις* in v. 94, is a rare instance of a

ἀνὰ θύρσον τε τινάσσων * κῤῥατα κισσῶ στεφανω-
θεῖς 80

Διόνυσον θεραπεύει.

ἴτε βάκχαι, ἴτε βάκχαι, Βρόμιον παῖδα θεὸν θεοῦ
Διόνυσον κατὰγονσαι Φρυγίων ἐξ ὀρέων 85

Ἑλλάδος εἰς εὐρυχόρους ἀγνιὰς τὸν Βρόμιον·
ὄν ποτ' ἔχουσ' ἐν ᾠδί- ἀντ. β'.

νων λοχίαις ἀνάγ-

καισι πταμένας Διὸς βροντᾶς 90

νηδύος ἔκβολον μά-

τηρ ἔτεκεν, λιποῦσ' αἰ-

ῶνα κεραυνίῳ πλαγᾷ·

λοχίοις δ' αὐτίκα νιν δέξατο θαλάμοις Κρονίδας Ζεὺς·

κατὰ μηρῶ δὲ καλύψας χρυσέαισιν συνερείδει

περόναις κρυπτὸν ἄφ' Ἡρας.

ἔτεκεν δ', ἀνίκα Μοῖραι τέλεσαν ταυρόκερων θεὸν, 100
στεφάνωσέν τε δρακόντων στεφάνοις, ἔνθεν ἄγραν

resolved Ionic foot. Perhaps both were pronounced as if *Κύβλας* and *θάλμοις*. Compare v. 372 with 387. The phrase *θεμιτεύειν ὄργια* is a singular one. It is like *νομίζειν*, to sanction by use, to look upon as a law human or divine (*νόμος* or *θέμις*). The old reading *θεμιστεύων* was corrected by Musgrave.

80. The common reading *κισσῶ τε στεφανωθείς* does not satisfy the metre. Strabo in quoting the passage omits *τε*. Hermann gives *κατὰ κισσῶ στ.*, but *κῤῥατα* seems more likely, although the *ν* in *χρυσέαισιν* may be made short, v. 97. Compare v. 341, *δεῦρό σου στέψω κῤῥα κισσῶ*, and v. 177.

86. *τὸν Βρόμιον*, the god of subterranean rumblings (as a Chthonian power). It was to imitate these sounds that the drum or *τύμπανον* was employed in his worship.

88. *ἔχουσα*, scil. *ἐν γαστρί*. Matthiae, whose explanation Mr. Tyrrell prefers to that of Musgrave (*οὔσα ἐν κ.τ.λ.*), compares Herod. v. 41, *ἔχουσιν αὐτὴν ἀληθείᾳ λόγῳ οἱ τῆς ἐπελθοῦσης γυναικὸς οἰκῆϊοι πυθόμενοι ὥχλεον*.

91. *ἔκβολον*. Probably a substantive, as in Ion 555. Hel. 422. From *τέλεσαν* in 100 it would seem that the word here implies premature birth.—The proper arrangement of these glyconean verses is

due to Hermann. In Elmsley's edition they are very incorrectly divided.

94. *λοχίοις θαλάμοις* may perhaps mean 'from the chamber where he was born,' like *δέξατο οἱ σκήπτρον* &c., or it may mean 'in a birth-chamber,' i.e. a hiding-place whence he would again be born, like *δέχου πόλει τῇδ'*, inf. 770.

98. *συνερείδει*, he closes the aperture with golden brooches.—*κρυπτὸν* may agree with *νιν*, for *συνερείδει* can hardly mean *συγκλείει αὐτόν*.

100. *τέλεσαν*, had made *τέλειον*, had brought to maturity. Diod. Sic. iii. 64, 25, *μετὰ δὲ ταῦτα τοῦ κατὰ φύσιν τῆς γενέσεως χρόνου τὴν τέλειαν αἰξήσιν ποιήσαντος, ἀπενεγκεῖν τὸ βρέφος εἰς Νύσαν τῆς Ἀραβίας*. Pind. Pyth. iii. 9, *τὸν μὲν εὐίππου Φλεγῶνα θυγάτηρ, πρὶν τελέσσαι ματροπόλῳ σὺν Εἰλείθυιᾳ κ.τ.λ.* The *Μοῖραι* are mentioned as the goddesses connected with childbirth.—*ταυρόκερων*, cf. v. 920.

102. *δρακόντων στεφάνοις*. See on Ion 24.—*θηροτρόφον* Mr. Tyrrell after Mr. Allen for *θηροτρόφοι* (MS. Pal.), the common reading *θυροσφόροι* being from MS. Flor. He compares Phoen. 820, *τὰν ἀπὸ θηροτρόφου φοινικολόφοιο δράκοντος*. The sense thus is simply, as he gives it, "whence the Maenads twine in their

θηρότροφον μαινάδες ἀμφιβάλλονται πλοκάμοις.
 ὦ Σεμέλας τροφοὶ Θῆ- στρ. γ'. 105
 βαι στεφανούσθε κισσῶ·
 βρύετε βρύετε χλοήρει
 σμίλακι καλλικάρπῳ,
 καὶ καταβακχιούσθε δρῦος
 ἢ ἐλάτας κλάδοισι, 110
 στικτῶν τ' ἐνδυτὰ νεβρίδων
 στέφετε λευκοτρίχων πλοκάμων
 μαλλοῖς· ἀμφὶ δὲ νάρθηκας ὕβρι-
 στὰς ὀσιούσθ'. αὐτίκα γὰρ πᾶσα χορεύσει,

hair the serpents which they have caught." The epithet seems opposed to the tame or domesticated snake, *παρείας* ὄφεις.

107. *χλοήρει* Herm., Dind. for *χλοηρᾶ*, which Elmsley prefers. It is a question of probability, since both readings are found in MSS. In v. 1048 we have *ποιηρὸν νάπος*, so that the distinction usually observed between the terminations of adjectives in —*ήρης* and —*ήρης* (see on Ion 1128) is perhaps only a general one.

108. *σμίλακι* Aldus, and so Hermann, while Elmsley and W. Dindorf give *μίλακι* with the Palatine MS. The word occurs Nub. 1007, Av. 216, where the metre admits of either form. The epithet *καλλικάρπῳ* is rather in favour of the opinion that the plant meant is the yew, *taxus baccata*.

109. *καταβακχιούσθε*, *bacchamini*. Loebbeck on Ajac. p. 375 (quoted by W. Dindorf) explains this word 'be crowned,' from Hesych. *βακχᾶν* ἐστεφανῶσθαι *κιττῶ*, and Etym. M. *βάκχος*, ὁ κλάδος ὁ ἐν ταῖς τελεταῖς, ἢ στέφανος. He shows that the practice alluded to in the following lines is that of sewing tufts or patches of skin or fur of a different colour to imitate natural spots or piebald marks, comparing Tac. Germ. § 27, *eligunt feras et detracta velamina spargunt maculis pellibusque ferarum, quas exterior pontus gignit*. A similar device is still adopted in the manufacture of furs into muffs, tippets, &c., where ermine spots are thus imitated; and so also the furs called in ancient heraldry *ermine* and *vair* appear to have been made up. Here it is clear that tufts of *wool* are described, or at least white strips of goat's hair.

111. *ἐνδυτὰ*, see inf. 746.

112. Mr. Tyrrell reads *ποκάδων* with Reiske.

113. *ἀμφὶ νάρθηκας*, 'be consecrated (or make yourselves pleasing to the god) by sporting with the saucy Bacchic wands,' i. e. with those who bear them. Part of the wild sport of the Bacchantes was to strike each other (cf. v. 308) with the wand or ferule, by which the spectators or new comers were perhaps claimed as belonging to the god, and were said *δοιούσθαι*. These two verses are choriambic, but they may also be arranged in Ionics.

114. *αὐτίκα* κ.τ.λ. Soon the whole land, i. e. all Greece, shall join the dance, when Bacchus brings his companies to the mountain, where &c. It seems from the context that the votaries of the god were awaiting and expecting his visible appearance among them. Cf. inf. 145. See v. 62. Hermann places a full stop at *χορεύσει*, and then reads *Βρόμιος*, *ὅστις ἄγει* κ.τ.λ., 'tis Bacchus who is leading his bands.' The Aldine has *ὅστις*, and *ὅστις ἄγει* is a correction in MS. Flor., which has *ὅτ' ἄγει* by the first hand, with MS. Pal. Elmsley *ὅτ' ἂν ἄγει*. The use of *ὅστις* for *ὅς*, according to Hermann's view of the passage, seems very questionable.—*ἐνθα μένει*, where the Theban women still remain, refusing to return to their homes; which, as v. 51 shows, was the anxious wish of the government. When, therefore, Bacchus brings new converts to join them, there is a prospect of all the country soon following.—For the dative *Διονύσῳ* see v. 3.—*παρὰ κερκίδων*, as 'Ιλιάδος *παρ' Ἀκτᾶς* Rhcs. 366. This preposition commonly takes a genitive only of the person.

Βρόμιος εὐτ' ἂν ἄγῃ θιάσους 115
 εἰς ὄρος εἰς ὄρος, ἔνθα μένει
 θηλυγενῆς ὄχλος
 ἀφ' ἰστών παρὰ κερκίδων τ'
 οἰστροηθεῖς Διούσῳ.
 ᾧ θαλάμειμα Κουρή- ἀντ. γ'. 120
 των ζάθεοι τε Κρήτας
 Διογενέτορες ἔναυλοι,
 τρικόρυθες ἔνθ' ἐν ἄντροις
 βυρσότονον κύκλωμα τόδε 125
 μοι Κορύβαντες ἡῦρον,
 ἀνὰ δὲ βάκχια συντόνῳ
 κέρασαν ἀδυβόα Φρυγίων
 αὐλῶν πνεύματι, ματρός τε ῥέας
 ἐς χέρα θῆκαν, κτύπον εὐάσμασι βακχῶν
 παρὰ δὲ μαινόμενοι σάτυροι 130
 ματέρος ἐξανύσαντο θεᾶς,

117. *θηλυγενῆς*, i. e. *θῆλυς*, as *τὸν θηλυγενῆ στόλον*, Aesch. Suppl. 28. Hesychius explains it as contrasted with *ἀρρενωπός*.

120 seqq. The meaning of this antistrophe is, that the instruments used in the worship of Bacchus were first adopted in Crete for the service of Rhea; which is another way of expressing the intimate connexion that subsisted between the orgiastic rites of these two deities. The legend was, that when Zeus was born in Crete, the Curetes made a noise to prevent the infant's cries being heard by Kronus, who would have devoured him, Apollodor. i. 1, 5.

123. *ἐνθα*. Aldus omits, the MSS., with Strabo, put this word before *τρικόρυθες*. The mystic number three was typified by a triple cap or mitre.

124. Hesych. *βυρσάτονος τύμπανον*.

126. There is much difficulty in the words *ἀνὰ δὲ βάκχια κ.τ.λ.*, not only because the reading of the MSS. is *βακχεία*, while Strabo gives *βακχείω*, but because the poet is thus made to say, that the Curetes mixed up Bacchic strains with the harmony of the Phrygian flute, and so gave to Rhea what in fact they had borrowed from Bacchus; whereas he ought to say, that the satyrs took

the tympanum from Rhea, and introduced it into the festivals of Bacchus. Hence Hermann, who rightly regards *ἀνὰ—κέρασαν* as a tmesis, reads *Βακχάδι, temperarunt tympana concordante Bacchico Phrygiarum tibiarum spiritu*. W. Dindorf regards *βάκχια* as used adverbially like *εἰς* in v. 157. Perhaps however it merely means that they joined such sounds as those afterwards peculiarly called *Bacchic*. Elmsley cannot be right in construing *ἀνὰ βάκχια* as if *ἐν βακχίοις*.—*κτύπον* is the accusative in apposition to *κύκλωμα*, not to *βάκχια*,—‘to make a booming sound for the inspired cries of the Bacchantes.’ The editions wrongly put a colon at *ἡῦρον*. The clause *ἀνὰ δὲ—θῆκαν* is parenthetical. The old copies give *ἐν* or *ἐν τ' ἄσμασι*, corrected by Canter. Strabo has *καλλίκτυπον εὐάσμα βακχῶν*.

127. Mr. Tyrrell reads *ἀδυβοᾶν* with Kirchhoff.

131. *ἐξανύσαντο*, ‘obtained it,’ i. e. the *τύμπανον*. So *ἀνύσασθαι* means *consequi* in Prom. 719. Choeph. 843. Theocr. v. 144, xviii. 17, *ἔλβιε γάμβρ', ἀγαθός τις ἐπέπταρεν ἐρχομένῳ τοι* ‘Es Spärtan, ὅποι ὦλλοι ἀριστέες, ὡς ἀνύσαιο.—συνῆψαν, scil. *ἐαυτοὺς*, joined in the dance. The ancient festivals of Bacchus seem to

ἔς δὲ χορεύματα
 συνήψαν τριετηρίδων,
 οἷς χαίρει Διόνυσος.
 ἡδὺς ἐν οὔρεσιν, ὅταν
 ἐκ θιάσων δρομαίων
 πέσῃ πεδόσε, νεβρίδος ἔχων
 ἱερὸν ἐνδυνδύ, ἀγρεύων
 αἶμα τραγοκτόνον, ὠμοφάγον χάριν,
 ἰέμενος εἰς ὄρεα Φρύγια, Λύδια. 140
 ὁ δ' ἔξαρχος Βρόμιος, εὐοῖ.
 ρεῖ δὲ γάλακτι πέδον, ρεῖ δ' οἴνω, ρεῖ δὲ μελισσᾶν
 νέκταρι, Συρίας δ' ὡς λιβάνου καπνός.
 ὁ βακχεὺς δ' ἔχων 145

have been celebrated every third year. Virg. Aen. iv. 302, 'Qualis commotis excitata sacris Thyias, ubi auditio stimulant trieterica Baccho Orgia.' Cic. de Nat. D. iii. 23, 'Dionysos multos habemus;—quintum Niso (Nyso ?) natum et Thyone, a quo trieterides constitutae putantur.' Ovid, Fast. i. 393, 'Festa corymbiferi celebrabas Graecia Bacchi, Tertia quae solito tempore bruma refert.' Diodor. Sic. iii. 65, *fin.* τριετηροῦς δὲ διαγεγενημένου τοῦ σύμπαντος χρόνου [sc. τῆς ἐπ' Ἰνδοῦς στρατείας], παρ' τοῦς Ἕλληνας ἀπὸ ταύτης τῆς αἰτίας ἄγειν τὰς τριετηρίδας.

135. *ἡδὺς, deliciae nostrae.* This, as Bothe and Hermann take it, is not said of Bacchus (who is mentioned below as the exarch of the company), but of the followers of the god. Hermann, who thinks *πέσῃ πεδόσε*, taken in connexion with *ἀγρεύων*, must refer to hunting in the plains, as contrasted with the mountains, reads *ἡδὺς, ἐν οὔρεσιν, ὅς τ' ἂν κ.τ.λ.*, which he explains *laetitiae plenus est, in montes, quique ex velocibus thiasis in campos sese contulerit*. If this be the poet's meaning, why not read *ἔταν τ' ἐκ θ. &c.* ? If we read *ὅς ἂν, πέσῃ* means that any wearied Bacchant throws himself on the ground through fatigue (as inf. 683), and *ἀγρεύων* is exegetical of *θ. δρομαίων*, as if it were *ἄγρας κεκμηκός*. Thus he is *ἡδὺς* from his close and amorous company with his female votaries. The chief force of the expression is in *δρόμων* implied in the adjective. That the Bacchants attacked herds of cattle is

seen below, v. 737 seqq. Of this hunting company, *θίασος*, Dionysus is himself the leader or *exarch* (Theatre of the Greeks, p. 13], note 8).—*εὐοῖ*, i. e. he gives the hunting-cry to be taken up by the rest.

137. Nauck, who regards the whole epode as seriously corrupt ("graviter laborat"), here reads *σεύῃ* for *πέσῃ*. The MS. Pal. has *πέυση*, but with the letter *υ* marked as a doubtful reading.

144. *καπνός*, i. e. *ἔστι*, 'there is as it were a fragrance of Assyrian incense.' Cf. Agam. 1283, *οὐ Σύριον ἀγλάισμα δώμασιν λέγεις*. Translate, 'And the follower of Bacchus, holding the ruddy blaze of pine-wood on his wand, waves it about in his course, rousing the scattered bands of dancers as he goes.' The torch seems to have been placed at the end of the wand, for the purpose both of holding it aloft, and of giving it a wider range in brandishing it about. In this passage *ἀίσσει* is probably active, in the sense in which the passive is used of widely-tossed hair, Oed. Col. 1261, *κόμη δι' αὐρας ἀπένευστος ἄσσεται*. Others translate *ἀίσσει δρόμῳ* 'rushes along at full speed.'—*χοροὺς* Hermann for *καὶ χοροῖς*, but in MS. Pal. there is a mark under the *ι* indicating a doubtful reading. Elmsley gives *δρόμῳ τε χοροῖς*, comparing *πάλους ἐρεθίζων* in Rhcs. 373.

145. *ὁ βακχεὺς*. Used like *θιασώτης* in v. 548. In Ion v. 218 we have *ὁ Βακχεὺς* in apposition to *Βρόμιος*, and the article there may be regarded as representing *ὁ ὀνομασθεὶς καὶ Βακχεὺς*. Here it seems to mean 'the bacchant.' See on

πυρσώδη φλόγα πεύκας
 ἐκ νάρθηκος αἴσσει
 δρόμῳ, χοροὺς ἐρεθίζων πλανάτας,
 ἰαχαῖς τ' ἀναπάλλων,
 τρυφερὸν πλόκαμον εἰς αἰθέρα ρίπτων. 150
 ἅμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει
 τοιάδ'· ὦ ἴτε βάκχαι,
 ὦ ἴτε βάκχαι,
 Τμώλου χρυσορόου χλιδά,
 μέλπετε τὸν Διόνυσον 155
 βαρυβρόμων ὑπὸ τυμπάνων,
 εὔα τὸν εὔιον ἀγαλλόμεναι θεὸν
 ἐν Φρυγίαισι βοαῖς ἐνοπαῖσίν τε,
 λωτὸς ὅταν εὐκέλαδος ἱερὸς ἱερὰ 160
 παίγματα βρέμῃ σύνοχα φοιτάσιν
 εἰς ὄρος εἰς ὄρος· ἡδομένα δ' ἄρα
 πῶλος ὅπως ἅμα ματέρι φορβάδι

v. 548. Mr. Tyrrell contends that Dionysus himself, disguised in human form, as the leader of the company, must be meant. It is impossible to say this with certainty. He had only just left the stage at v. 63. The enthusiasm of the chorus would picture to themselves even the god as visibly present among them with his torch, and accompanied by the miraculous manifestations just before mentioned. See on 114, and for the article compare τὸν Βρόμιον in 86.

150. ρίπτων. Cf. inf. 864, δέραν εἰς αἰθέρα δροσερὸν ρίπτουσα. Tac. Ann. xi. 31, 'at Messalina non alias solutior luxu, adulto autumnno simulacrum vindemiae per domum celebrabat. Urgeri prela, fluere lacus; et feminae pellibus accinctae adsultabant ut sacrificantes vel insanientes Bacchae; ipsa crine fluxo thyrsus quatiens, iuxtaque Silius hederam vinctus gerere cothurnos, jacere caput, strepente circum procaci choro.'

151. ἐπ' εὐάσμασιν, 'With cries of Enoe!' So Eumen. ult., ὀλολύξατε νῦν ἐπὶ μολπαῖς, unless the sense there is, 'after our song.'

154. χρυσορόον, from χρυσορόας, having gold-washing rivulets descending from it.—χλιδά Elmsley and others for χλιδᾶ.

157. ἀγαλλόμεναι, ἀγάλλουσαι, Med.

1027.—εὔα is the accusative like τὰ νομισθέντα, v. 72. *Bacchico more*, Elmsley; who regards it as used adverbially. The metre of this verse and of 160—1 is paeonic, each foot being a regular first paeon, — ◡ ◡ ◡. The remainder are dactylic. We should however, both on account of sense and metre, read ἀγαλλόμεθα, 'We thus honour the god whenever the pipe sounds,' &c., and perhaps also ἡδόμεθα δ' ἄρα in v. 162, and ἄγειν in 169. The preceding would then stand thus; παίγματα βρέμῃ σύνοχα φοιτάσιν ἐς ὄρος. Thus in four paeonic verses (the last being a monometer, ἡδόμεθα δ' ἄρα, the repetition of εἰς ὄρος being rejected by Hermann also) the concluding syllables ◡ ◡ are uniformly restored. Thus too βάκχον might be retained in v. 169, instead of βάκχα, the conjecture of Musgrave; for the φοιτάδες, or inspired women, might well be said ἡδεσθαι, to take pleasure in following the movements of their leader Bacchus. As the text now stands,—and no reliance can be placed on it,—the sense will be, ἡδομένην δὲ βάκχην ἄγει κῶλον ταχύπουν σκιρτήμασι, ὥπως πῶλος (σκιρτᾷ) ἅμα μητέρι.—σύνοχα here, as in Hel. 172, appears to be the same as συνφάδι.

κῶλον ἄγει ταχύπουν σκιρτήμασι βάκχα.

ΤΕΙΡΕΣΙΑΣ.

τίς ἐν πύλαισι Κάδμον ἐκκαλεῖ δόμων, 170
 Ἀγήνορος παῖδ', ὃς πόλιν Σιδωνίαν
 λιπὼν ἐπύργωσ' ἄστνυ Θηβαίων τόδε ;
 ἴτω τις, εἰσάγγελλε Τειρεσίας ὅτι
 ζητεῖ νιν· οἶδε δ' αὐτὸς ὦν ἦκω πέρι,
 ἃ τε ξυνεθέμην πρέσβυς ὦν γεραιτέρω, 175
 θύρσους ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν,
 στεφανοῦν τε κρᾶτα κισσίνοις βλαστήμασιν.

ΚΑΔΜΟΣ.

ὦ φίλταθ', ὡς σὴν γῆρυν ἤσθόμην κλύων,
 σοφὴν σοφοῦ παρ' ἀνδρὸς, ἐν δόμοισιν ὦν.
 ἦκω δ' ἔτοιμος, τήνδ' ἔχων σκευὴν θεοῦ. 180
 δεῖ γάρ νιν ὄντα παῖδα θυγατρὸς ἐξ ἐμῆς,
 Διόνυσον, ὃς πέφηνεν ἀνθρώποις θεὸς,
 ὅσον καθ' ἡμᾶς δυνατὸν αὔξεσθαι μέγαν.
 ποῖ δεῖ χορεύειν, ποῖ καθιστάναι πόδα
 καὶ κρᾶτα σείσαι πολίον ; ἐξηγοῦ σύ μοι 185
 γέρων γέροντι, Τειρεσία· σὺν γὰρ σοφός.
 ὡς οὐ κάμοιμ' ἂν οὔτε νύκτ' οὔθ' ἡμέραν

170. Teiresias is now seen knocking for admission at the door of the palace. He speaks, as usual, to the door-keeper within; compare Aesch. Cho. 641, *τίς ἐνδον, ὦ παῖ, παῖ, μάλ' ἀδθῖς, ἐν δόμοις*; Elmsley conjectures *τίς ἐν πύλαισι*; Κάδμον ἐκκάλει δόμων, and so the recent editors, perhaps rightly. But cf. Hel. 892, *τίς εἶσ' ἀδελφῷ τόνδε σημανῶν ἐμῷ παρόντα*;—ἐκκαλεῖ may be either the future or the present, for *τίς ἐκκαλεῖν θέλει*; Cadmus, who is more *θεοσεβής* than his son, has agreed with the great Theban seer to pay public honours to Bacchus; to fulfil which engagement is the object of the present visit.

176. *ἀνάπτειν*, to dress the thyrsus or nartex with ivy. Hesych. *περιθεῖναι*.

178. *ὡς σὴν γῆρυν κ.τ.λ.*, for I recognized your voice even before I saw you, and while yet within. "Rationem reddidit, cur carissimum appellaverit Tiresiam,

priusquam viderit. Dicit enim haec, dum aperiantur fores." *Herm.* Perhaps we should read *ἦδομαι*, which was corrupted to *ἦσθόμην* through a gloss *ἦσθην*. Cf. El. 560, *ἴσως Ὀρέστου π' ἥλιχ' ἦδεται βλέπων*. Frag. 803. 9, *τοιούτους ἔστιν, οἷσπερ ἦδεται ξυνών*.

182. W. Dindorf encloses this verse as spurious, after the opinion of Dobree, who thinks it was made up from v. 860. But the specifying of the person is emphatic, though of course the context is complete without it. Hesych. *πέφηνεν· ἐφανερῶθη, ἐφάνη*. So Ion 1188, *παῖδ' ἡμῶν πεφηνότι*.

185. *ἐξηγοῦ*, be my *ἐξηγητὴς* or interpreter. So Aesch. Eum. 565, *δ μάντις ἐξηγητὸ σοι μητροκτονεῖν*; *Ibid.* 579, *ἐξηγοῦ δέ μοι, Ἀπολλων, εἴ σφε σὺν δίκῃ κατέκτανον*.

187. *κάμοιμ' ἂν*. See Orest. 1590. *Iph. A.* 1143.

θύρσῳ κροτῶν γῆν' ἐπιλελήσμεθ' ἡδέως
γέροντες ὄντες.

- TE. ταῦτ' ἐμοὶ πάσχεις ἄρα.
καὶ γὰρ ἡβῶ κάπιχειρήσω χοροῖς. 190
- KA. οὐκοῦν ὄχοισιν εἰς ὅρος περάσομεν.
- TE. ἀλλ' οὐχ ὁμοίως ἂν ὁ θεὸς τιμὴν ἔχοι.
- KA. γέρων γέροντα παιδαγωγήσω σ' ἐγώ.
- TE. ὁ θεὸς ἀμοχθὶ κείσε νῶν ἡγήσεται.
- KA. μόνοι δὲ πόλεως Βακχίῳ χορεύσομεν ; 195
- TE. μόνοι γὰρ εὖ φρονούμεν, οἱ δ' ἄλλοι κακῶς.
- KA. μακρὸν τὸ μέλλειν· ἀλλ' ἐμῆς ἔχου χερός.
- TE. ἰδοῦ, ξύναπτε καὶ ξυνωρίζου χέρα.
- KA. οὐ καταφρονῶ γὰρ τῶν θεῶν, θνητὸς γεγώς.
- TE. οὐδὲν σοφίζομεσθα τοῖσι δαίμοσι. 200
- πατρίους παραδοχὰς, ἃς θ' ὁμήλικας χρόνῳ

188. ἡδέως J. Milton, for ἡδέων. The terminations *ων* and *ως* are often confused. The sense simply is, 'We gladly forget that we are old.' Nauck suggests ἡδονῇ.

192. Elmsley needlessly alters the vulgate to ἀλλ' οὐχ ὁμοίαν ὁ θεὸς ἂν τιμὴν ἔχοι. Hermann rightly observes that the position of *θεὸς*, with the ictus falling on it, marks the emphasis; as if Teiresias had objected, 'that may be all very well for us, but the *god* would not be equally honoured.'

193. Gellius, N. A. xiii. 18, 'Sed etiam ille versus non minus notus, γέρων γέροντα etc., et in tragoedia Sophocli scriptus est, cui titulus Φθιώτιδες, et in Bacchis Euripidi.' Hence W. Dindorf has added it to the fragments of Sophocles, 623.

198. ξυνωρίζου, link on your hand to mine. The root is the same as in ἀείρειν, μετέωρος, παρήγορος &c. Inf. 324, πολὺὰ ξυνωρίς.

199. ἐγὼ here, as it usually does, conveys a marked emphasis; 'I am not the man to despise the gods, born as I was a mortal.'

200. οὐδὲν σοφίζομεσθα. We do not apply sophistry to the gods, i. e. we do not speculate and cavil about them, as if our reason were capable of dealing with the question. See Suppl. 216. Kirchhoff supposes something has been lost after this verse. The dative perhaps depends

on the notion οὐ θεομαχῆσω. Σοφίζεσθαι is very nearly our word 'to rationalize.' Plato, Phaedr. p. 229 c, εἰ ἀπιστοῖν, ὥσπερ οἱ σοφοί, οὐκ ἂν ἄτοπος εἴην· εἴτα σοφίζόμενος φαίην αὐτὴν πνεῦμα Βορέου κατὰ τῶν πλυσίων πετρῶν σὺν Φαρμακείᾳ παίζουσιν ὥσαι.

201—3. 'The traditions of our fathers, and those which we possess coeval with time itself, no arguments can overthrow, not even if wisdom has been attained by consummate intellect.'—πατρίους for πατρὸς has been restored from Plutarch, Op. M. p. 756 B, quoted by Valckenaer. That author cites v. 203, with the variant δι' ἄκρας—φρενὸς, and paraphrases the foregoing by ἡ πάτριος καὶ παλαιὰ πίστις. By ὁμήλικας χρόνῳ, quae nata nobiscum habemus, Hermann understands those instincts of religion which are born in and grow up with us. With Brunn too he regards εὐρηται as the subjunctive, with *τις* implied. Elmsley would read λόγους, 'by arguments,' thus taking ἡῤῥηται in a middle sense. Nauck pronounces the passage "nondum persanatus," reading καταβαλεῖ with Kirchhoff after Scaliger. The present is equally good, if the sentiment be taken as a general one; besides that it is much better suited to the perfect ἡῤῥηται.—ἄκρος here, as in Agam. 611, means 'first-rate.' It is differently used in οὐκ ἂν ἄκρας φρενὸς *ibid.* 778, 'not from the mere surface of

κεκτῆμεθ', οὐδεὶς αὐτὰ καταβάλλει λόγος,
οὐδ' εἰ δι' ἄκρων τὸ σοφὸν ἡῤῥηται φρενῶν.
ἐρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,
μέλλων χορεύειν, κρᾶτα κισσώσας ἐμόν. 205
οὐ γὰρ διήρηχ' ὁ θεὸς †εἶτε τὸν νέον
ἐχρῆν χορεύειν εἶτε τὸν γεραίτερον,
ἀλλ' ἐξ ἀπάντων βούλεται τιμᾶς ἔχειν
κοινὰς, δι' ἀριθμῶν δ' οὐδὲν αὐξεσθαι θέλει.

ΚΑ. ἐπεὶ σὺ φέγγος, Τειρεσία, τόδ' οὐχ ὄρας, 210
ἐγὼ προφήτης σοι λόγων γενήσομαι.
Πενθεὺς πρὸς οἶκους ὅδε διὰ σπουδῆς περᾶ,
'Εχίονος παῖς, ᾧ κράτος δίδωμι γῆς.
ὡς ἐπτόχεται· τί ποτ' ἐρεῖ νεώτερον ;

ΠΕΝΘΕΥΣ.

ἐκδημος ὦν μὲν τῇσδ' ἐτύγχανον χθονὸς, 215

the mind.' The διὰ implies the agency whereby such wisdom is attained. Perhaps οὐδ' οἷς is the true reading; 'not even (the arguments of those) by whom wisdom has been attained through the highest intelligence.'

204. οὐκ αἰσχύνομαι. 'That I do not pay proper respect to my old age in being about to dance.' Some editions put a mark of interrogation at ἐμόν, rightly perhaps, though it gives a different turn to the sentence; ἐρεῖ τις ὡς, τὸ γῆρας οὐκ κ.τ.λ., 'Some one will say, Am I not ashamed of my old age in thus being about to dance?' Elmsley quite mistakes the point of the question in supposing it would mean *dicetne aliquis*. The question is limited to οὐκ αἰσχύνομαι, the ὡς being redundant.

206. διήρηκε, διόρισε, has not defined, distinguished between old and young in enforcing his worship.

207. ἐχρῆν for εἰ χρῆ is the conjectural reading of the Aldine editor. But the sense is hardly right, as the proper meaning would be 'whether he ought to have danced.' Nauck would read *χρήζων*. But the true reading probably is *οὔτε τὸν νέον εἰ χρῆ—οὔτε τὸν γ.* [So also Kirchhoff proposes.]

209. δι' ἀριθμῶν, in which Elmsley and the earlier interpreters found much difficulty, is sufficiently explained by its anti-

thesis to ἐξ ἀπάντων. The god does not choose to be honoured by definite portions, i. e. by some only, but by all. Nauck suggests δι' ἀριθμοῦ, Heath and Mr. Tyrrell *διαριθμῶν*, 'distinguishing.' The verse perhaps is interpolated: the sense ends better at *τιμᾶς ἔχειν*. The meaning of διὰ is, by a few here and a few there, taken at intervals.

211. *προφήτης λόγων*, literally, 'I will become a speaker of words for you in your place.' On the true meaning of this word see Ion 413. Bothe again entirely misses the sense, "*vates ero sermonum*, i. e. *praedicam tibi, habitum iri hic quosdam sermones*." Teiresias being blind could not see the approach of Pentheus. If he had, he would have made some observation on it, such as Cadmus now makes.

215 seqq. Pentheus enters with angry and imperious mien. He has just learnt, on his return to Thebes, that the adult women have run off to the mountains, under pretence of worshipping some new-fangled god called Dionysus. He has heard much of their lewd and intemperate conduct, and he is resolved to punish all whom he can catch, especially the three sisters of his mother, who are the ringleaders in this new amusement. Some Lydian stranger is reported to have first introduced it; an effeminate and

κλύω δὲ νεοχμὰ τήνδ' ἀνὰ πτόλιν κακὰ,
 γυναικάς ἡμῖν δώματ' ἐκλελοιπέναι
 πλασταῖσι βακχεΐαισιν, ἐν δὲ δασκίοις
 ὄρεσι θαάζειν, τὸν νεωστὶ δαίμονα
 Διόνυσον, ὅστις ἐστὶ, τιμώσας χοροῖς· 220
 πλῆρεις δὲ θιάσοις ἐν μέσοισιν ἐστάναι
 κρατῆρας, ἄλλην δ' ἄλλοσ' εἰς ἐρημίαν
 πτώσσουσιν εὐναῖς ἀρσένων ὑπηρετεῖν,
 πρόφασιν μὲν ὡς διῇ μαινάδας θυοσκοῦς,
 τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου. 225
 ὅσας μὲν οὖν εἴληφα, δεσμίους χέρας
 σώζουσι πανδήμοισι πρόσπολοι στέγαις·
 ὅσαι δ' ἄπεισιν, ἐξ ὅρου θηράσομαι,
 Ἴνώ τ' Ἀγαύην θ', ἣ μ' ἔτικτ' Ἐχίονι,
 Ἀκταίωνός τε μητέρ', Αὐτονόην λέγω. 230
 καὶ σφᾶς σιδηραῖς ἀρμόσας ἐν ἄρκυσι
 παύσω κακούργου τῆσδε βακχεΐας τάχα.
 λέγουσι δ' ὡς τις εἰσελήλυθε ξένος
 γόης, ἐπωδὸς Λυδίας ἀπὸ χθονὸς,
 ξανθοῖσι βοστρύχοισιν, εὖοσμος κόμην, 235

amorous impostor, who shall forfeit his head for his pains in misleading the women. He avers, forsooth, that this Dionysus is a god, and adds the most extravagant assertions respecting his birth. But what is this? Teiresias and Cadmus, the old and the venerable, seized with the same infatuation! He is ashamed of them both. Cadmus is implored to return, and Teiresias is plainly told that his grey hairs alone have saved him from imprisonment.

216. κλύω δὲ κ.τ.λ. The full meaning is, 'I happened to be absent when I first was informed of these proceedings; but I returned immediately to stop them, and some of the women I have already arrested,' &c. (v. 226.)

218. πλασταῖσι β., with feigned or sham orgies of Bacchus. He is impressed with the idea that these are a mere pretext for dissipation.—θαάζειν, see Ged. lt. 2. and Aesch. Suppl. 589.

223. πτώσσουσιν, slinking off in different directions to the wilderness. Cf. Ilcc. 1065, ποῖ καί με φηγᾶ πτώσσουσι

μυχῶν;

224. ὡς δὲ, i. e. οὐσας. See Hel. 1057. Andr. 235.—θυοσκοῦς, priestesses. There is no reason to attach to it the sense of *furibundas*, with Elmsley. The derivation of the word is very uncertain. Hesychius explains it τὸν δι' ἐμπύρων ἱερῶν τὰ σημαινόμενα νοοῦντα. (Hence in Photius, who under θυοσκοῖ has nearly the same words, οἱ διὰ τῶν ἐμπύρων σημαίνοντες τὸ μέλλον, it is clear that we should read θυοσκοῖ, especially as the gloss immediately preceding is θυοσκοῖος.)

227. π. στέγαις, in the public prison. Compare v. 441.

231. σφᾶς, for αὐτάς. In tragedy we more commonly find σφέ.

234. Λυδίας χθονός. The people of Asia Minor were regarded as skilled in enchantments; see Androm. 159. This verse is alluded to in the corrupt gloss of Hesychius, γοησιόδος· ᾠδὸς, ἀπατεῶν.

235. εὖοσμος. Aldus with the MS. Flor. gives εὐοσμον. Matthiae and Elmsley read εὐκοσμος, after Stephens; and so W. Dindorf has edited. But

οἰνωπὸς, ὅσσοις χάριτας Ἀφροδίτης ἔχων,
 ὃς ἡμέρας τε κεύφρόνας συγγίγνεται,
 τελετὰς προτείνων εὐίους νεάνισιν.
 εἰ δ' αὐτὸν εἶσω τῆσδε λήψομαι στέγης,
 παύσω κτυποῦντα θύρσον ἀνασεύοντά τε 240
 κόμας, τράχηλον σώματος χωρὶς τεμῶν.
 ἐκείνος εἶναι φησι Διόνυσον θεὸν,
 ἐκείνος ἐν μηρῷ ποτ' ἐρράφθαι Διὸς,
 ὃς ἐκπυροῦται λαμπάσιν κεραυνίαις
 σὺν μητρὶ, δίδους ὅτι γάμους ἐψεύσατο. 245
 ταυτ' οὐχὶ δεινῆς ἀγχόνης ἔστ' ἄξια,
 ὕβρεις ὕβριζειν, ὅστις ἔστιν ὁ ξένος ;
 ἀτὰρ τόδ' ἄλλο θαῦμα, τὸν τερασκόπον

κοσμεῖν, as applied to the head, seems to require the mention of some extraneous ornament, as a chaplet or *μίτρα*. Hermann punctuates as in the text given above, but suspects *εὐδομον* to be genuine, and that a verse has been lost. Nauck gives *εὐδομοῖς κομῶν* with Dr. Badham; Mr. Tyrrell *εὐδομῶν κόμης*. But the error of assimilation of terminations is very common. The use of *μύρον* in the hair is often alluded to. So Cycl. 501, *μυρόχριστος βόστρυχον*. Ar. Eccl. 524, *εἰ τῆς κεφαλῆς ὄζω μύρον*.

236. MSS. *οἰνωπᾶς, οἰνωπᾶς τ'* or *—πά τ'*. Elmsley *οἰνωπᾶς*, with Barnes. Hermann and Bothe *οἰνωπᾶς ὅσσοις χάριτας κ.τ.λ.*, with Scaliger. The word is naturally used in describing the appearance of the god of wine; but 'ruddy' is all that is meant.

237. There is an intentional ambiguity in *συγγίγνεται*, as in Eum. 69, *παλαιὰ παῖδες, αἷς οὐ μίγνυται θεῶν τις οὐδ' ἀνθρώπος*.—*προτείνων*, offering them as a lure, *προϊσχύμενος*.

242. *ἐκείνος*. So the MSS. Elmsley reads *ἐκείνον*, and others, as Matthiae, give *Διόνυσος θεὸς* after Reiske; 'This is the man who says that he is the god Bacchus.' However, neither Pentheus nor the Bacchantes themselves as yet knew the identity of the Lydian stranger with the god. What Pentheus here means to say, as Hermann has well pointed out, is, that the assertion of the divinity of Bacchus rests on the sole authority of this Lydian impostor. Hence for *ἐρράφη* he gives *ἐρράφθαι*, with Reiske,

Brunck, and Musgrave; and so also Bothe and the modern editors (Mr. Tyrrell marks the verse as spurious, with Dindorf). Translate: 'This is the man who says that Dionysus is a god; this the man who pretends that he (D.) was sewn up in the thigh of Zeus,—that very Dionysus who was burnt up by the lightning's blaze together with his mother, because she falsely asserted her marriage with Zeus.' Matthiae objects to the above emended reading, that "ita hoc quoque in laudem dei jactare hospes dicendus esset, tanquam id, quo divinus Bacchi ortus demonstraretur." The fact is, Pentheus means to show the absurdity of any story which rests on any such slender evidence as this stranger's testimony. The repetition of *ἐκείνος*, 'Yes, this fellow,' &c., is most appropriate. Cf. Orest. 595—6, *ἐκείνον ἡγείσθ' ἀνόσιον καὶ κτείνετε, ἐκείνος ἤμαρτ', οὐκ ἐγώ*. Plat. Gorg. p. 510 D, *οὗτος μέγα ἐν ταύτῃ τῇ πόλει δυνήσεται, τοῦτον οὐδεὶς χαίρων ἀδικήσει*.—*ὃς κ.τ.λ.*, 'when in fact he was consumed by fire at his birth'; the *praeiens historicum* for *ἐξεπυρώθη*.

246. *ἐπάξια* Elmsley both here and Orest. 615. Bothe has *ἦν ἄξια* with a Paris MS. The plural *ὑβρεις* occurs, but by emendation, in Suppl. 495. Hermann thinks it is here to be taken literally of the several acts of the stranger, his enticing away the women, instituting a new worship, and spreading false reports about the pretended god. Elmsley would read *ὑβρισμ'*, as in Heracl. 18.

ἐν ποικίλαισι νεβρίσι Τειρεσίαν ὄρῳ,
 πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων, 250
 νάρθηκι βακχεύοντ'· ἀναίνομαι, πάτερ,
 τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον.
 οὐκ ἀποτινάξεις κισσόν; οὐκ ἐλευθέραν
 θύρσου μεθήσεις χεῖρ', ἐμῆς μητρὸς πάτερ;
 σὺ ταῦτ' ἔπεισας, Τειρεσία; τόνδ' αὖ θέλεις 255
 τὸν δαίμον' ἀνθρώποισιν εἰσφέρων νέον
 σκοπεῖν περωτοὺς κάμπύρων μισθοὺς φέρειν;
 εἰ μὴ σε γῆρας πολὺν ἐξερρῦετο,
 καθῆσ' ἂν ἐν βάκχαισι δέσμιος μέσαις,
 τελετὰς πονηρὰς εἰσάγων· γυναιξὶ γὰρ 260
 ὅπου βότρυος ἐν δαιτὶ γίγνεται γάνος,
 οὐχ ὑγιὲς οὐδὲν ἔτι λέγω τῶν ὀργίων.

ΧΟ. τῆς δυσσεβείας. ὦ ξέν', οὐκ αἰδεῖ θεοὺς

251. ἀναίνομαι, 'I disown you,' 'I am ashamed of you.' Cf. Electr. 311. Porson proposed νάρθηκι βακχεύοντας· αἰδοῦμαι, πάτερ, and in fact the plural is given as a correction in M^S. Flor. Kirchhoff and Nauck suppose πάτερ to have been added to patch up a corrupted verse; Cadmus not being the father, but the grandfather of Pentheus. Porson's ingenious emendation is further confirmed by Nonnus, xlv. 73 (quoted by Hermann), who makes Pentheus say to Teiresias αἰδέομαι σέο γῆρας. The plural however might have been introduced by some one who thought the participle should include both Teiresias and Cadmus, and feared that βακχεύοντα rather than βακχεύοντε would be understood, as no doubt it should be.

255. αὖ θέλεις. Bothe, in proposing with considerable confidence οὐ θέλεις, "*non vis auguria captare, quod adhuc fecisti,*" failed to notice the sarcasm in ἐμπύρων μισθοὺς φέρειν, 'to get pay for your auguries.' For the μάντεις were commonly accused of avarice; see on Hel. 756. It appears best, with Dindorf, to mark a question at φέρειν,—is this another device of yours to get pay?' &c. For the service of a new god was pretty sure to bring with it some new profits from the credulous; and especially as Bacchus was an oracular god, Rhes. 972. Kirchhoff and Nauck read both clauses

in 255—7 without a question.—φέρειν for φέρεσθαι, as in Oed. Col. 6, 651.—περωτοὺς, i. e. οἰωνοὺς. Cf. Hel. 747.

260. γυναιξί. Both the Greeks and the Romans thought it discreditable in women to be drinkers of wine. Hence one of the charges brought against Euripides in Ar. Thesm. 390 seqq., is that of calling the women οἰνοπότιδες.—ὕγιες οὐδὲν, cf. Hel. 746. Phoen. 201. Androm. 448. Nearly the same words as in the next verse recur at 380, ὅπῃ βότρυος ἔλθῃ γάνος ἐν δαιτὶ θεῶν. Here they are necessary to the context: some orgies, i. e. religious rites, e. g. the θεσμοφόρια, may be proper for women; but there is an end of propriety when wine comes in.

263. τῆς δυσσεβείας. The old reading, τῆς εὐσεβείας, was corrected by Reiske. Elmsley, who refers to Iph. A. 327, ὦ θεοί, σὴς ἀναισχύντου φρονέος, adopts this, remarking that the words are occasionally interchanged, as in Hel. 1021 Aldus has ἐξ εὐσεβείας for ἐκ δυσσεβείας. Hermann and Bothe retain the vulgate: the latter understanding 'have you no respect for the gods of piety,' which, he says, is the same as 'the goddess of piety.' Hermann explains, 'Are you not abashed in the sight of the gods to disgrace both Cadmus on account of his piety (i. e. his acceptance of the new rites), and also, as a descendant of Echion, your own fa-

Κάδμον τε τὸν σπείραντα γηγενῇ στάχυν ;
 Ἐχίονος δ' ὦν παῖς κατασχύνεις γένος ; 265
 ΤΕ. ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς
 καλὰς ἀφορμὰς, οὐ μέγ' ἔργον εἶ λέγειν
 σὺ δ' εὐτροχον μὲν γλῶσσαν ὡς φρονῶν ἔχεις,
 ἐν τοῖς λόγοισι δ' οὐκ ἔνεισί σοι φρένες.
 θρασὺς δὲ, δυνατὸς καὶ λέγειν οἷός τ' ἀνὴρ, 270
 κακὸς πολίτης γίγνεται, νοῦν οὐκ ἔχων.
 οὗτος δ' ὁ δαίμων ὁ νέος, ὃν σὺ διαγελᾷς,
 οὐκ ἂν δυναίμην μέγεθος ἐξειπεῖν ὅσος
 καθ' Ἑλλάδ' ἔσται· δύο γὰρ, ὦ νεαῖα,

mily?' Mr. Tyrrell takes τῆς εὐσεβείας ironically, 'What piety!' Fix proposed τῆς εὐσεβείας, ὦ ξέν', οὐκ αἰδεῖ σέβας; W. Dindorf however rightly adopts Reiske's emendation, which scarcely admits of a doubt. Cf. Orest. 1666, ὦ Λοξία μαντεῖε, σὺν θεσπισμάτων. Med. 1051, ἀλλὰ τῆς ἐμῆς κάκης. The remedy suggested by Musgrave was to transpose 264 and 265; and this is certainly plausible. However, the δὲ in 265 will bear this sense;—'What! you a descendant of Echion, and thus disgrace your family!' It will be observed that the chorus address the king as ὦ ξένε, because they are themselves strangers who have followed Bacchus as his worshippers.

266 seqq. Teiresias, in a calm and dignified speech, refutes the erroneous opinions of Pentheus. It is not very difficult, he says, to speak well on a good subject; but Pentheus has a glib tongue with but little reason on his side. Such an orator, clever but unsound in his views, becomes a dangerous citizen. This new god, who is thus ignorantly despised, will eventually become one of the most honoured in Hellas. Demeter and Dionysus, as the givers of those inestimable blessings to man, bread and wine, the one the support of life, the other the solace of cares, cannot fail to be regarded as the greatest of benefactors. Wine too is the medium whereby men draw blessings from heaven, by the means of libations. As for the miraculous birth of the god, that admits of a reasonable explanation. Mortal men mistake the words μέρος, μέρος, and δῆμος, and thus supposed that he who was, by a stratagem of Zeus, in appearance made a *hostage* or *substitute*, was

sewed into his *thigh*. Dionysus is moreover a prophetic god; he is an aid in war, for he can strike panics into a hostile army. In fine, Pentheus is advised to retract his opposition to the new worship. Human wisdom is sometimes fallacious. There is no fear of his corrupting the women, if they are by nature chaste. If the king of Thebes delights in being honoured by his subjects, why should not Dionysus too? For himself, therefore, he is resolved to become a bacchant, old as he is; and Cadmus, the object of Pentheus' ridicule, will join him in the bacchic dance.

267. καλὰς ἀφορμὰς, a good theme to start from, a good subject to talk about. Cf. Hec. 1239, φεῦ φεῦ, βροτοῖσιν ὡς τὰ χρηστὰ πράγματα χρηστῶν ἀφορμὰς ἐν-δίδωσ' αἰεὶ λόγων. Phoen. 199, σμικρὰς τ' ἀφορμὰς ἦν λάβωσι τῶν λόγων, πλείους ἐπεισφέρουσιν.

270—1. θρασὺς δὲ κ.τ.λ. These lines are supposed to be aimed at the demagogue Cleophon (Ar. Ran. penult.), who is also attacked in similar terms Orest. 907, ὅταν γὰρ ἡδὺς τοῖς λόγοις, φρονῶν κακῶς, πείθῃ τὸ πλῆθος, τῇ πόλει κακὸν μέγα. They are quoted by Stobaeus, Anth. xlv. 2, and the two preceding *ibid.* xxxvi. 9, both as from the *Pentheus*. Translate, 'Now a bold man, when he possesses influence and is skilled in speaking, becomes a bad citizen, because he is destitute of sound sense.' (If the poet had meant, 'if destitute of sense,' he must have said νοῦν μὴ ἔχων.) By δυνατὸς we must understand 'politically powerful,' 'influential.' Compare Orest. 897, δὲ ἂν δύνῃται πόλεος, ἐν τ' ἀρχαῖσιν ᾤ. Ion 596, τῶν μὲν ἀδυνάτων ὑπο μισησόμεσθα.

τὰ πρῶτ' ἐν ἀνθρώποισι, Δημήτηρ θεὰ, 275
 Γῇ δ' ἔστιν ὄνομα δ' ὁπότερον βούλει κάλει·
 αὕτη μὲν ἐν ξηροῖσιν ἐκτρέφει βροτούς·
 ὁ δ' ἦλθεν ἐπὶ τὰντίπαλον, ὁ Σεμέλης γόνος·
 βότρυνος ὕγρὸν πῶμ' ἡῦρε κείσινέγκατο
 θνητοῖς, ὁ παύει τοὺς τάλαιπῶρους βροτούς 280
 λύπης, ὅταν πλησθῶσιν ἀμπέλου ῥοῆς,
 ὕπνου τε λήθην τῶν καθ' ἡμέραν κακῶν,
 δίδωσιν, οὐδ' ἔστ' ἄλλο φάρμακον πόνων.
 οὗτος θεοῖσι σπένδεται θεὸς γεγώς,

275—9. There is a slight anacoluthon here. He should have said, *Δημήτηρ θεὰ Διόνυσός τε*. But the exegetical sentence about Demeter led the poet away from the intended construction.—Γῇ δ' ἔστιν κ.τ.λ., i. e. those who are less disposed to symbolical terms may say, if they please, that the giver of corn is simply Earth. Cf. *Prom.* 217, *Θέμις καὶ Γαῖα, πολλῶν ὀνομάτων μορφή μία*. Eur. *Suppl.* 205—7.

278. ὁ δ' ἦλθε κ.τ.λ. 'But he, the son of Semele, took the opposite course; he invented the liquid draught of the grape and introduced it to mortals,' &c. In *ἀντίπαλον* there is doubtless a philosophic allusion to the dualism *ὕγρὸν καὶ ξηρὸν*, which Heraclitus described as being ever brought into agreement from disunion, *Plat. Sophist.* p. 242 D. Hermann reads ὁ δ', on the ground that ὁ is not merely the article, but the demonstrative pronoun. Elmsley wrongly refers ὁ δὲ to *ὕγρὸν πῶμα*. W. Dindorf has *ὁς δ' ἦλθεν*, by which the apparent abruptness in the next verse is avoided.—*εἰσινέγκατο*, for *εἰσήνεγκε*. The middle is occasionally used as a synonym for the active, though *φέρειν* and *φέρεισθαι* are distinguished in the present tense. See inf. v. 1281. *Ion* 1434. *Suppl.* 583. But in *Soph. Trach.* 462 the aorist retains the true middle sense, *κοίπων τις αὐτῶν ἐκ γ' ἐμοῦ λόγον κακὸν ἠνέγκατ' οὐδ' ὄνειδος*.—*ὁ παύει κ.τ.λ.*, cf. *Ar. Equit.* 92, *ὁρᾷς; ὅταν πίνασιν ἄνθρωποι, τότε—εὐδαιμονοῦσιν*. Bacchus was called by the Roman poets *vitis repertor*. For his joint worship with Demeter see *Ion* 1074.

282. *ὕπνου λήθην κακῶν*, a forgetfulness of cares by or through sleep. Nauck needlessly proposes *ὕπνω*, while others read *ὕπνου τε*, with MS. *Flor.*—*ἄλλο*

φάρμακον, viz. than sleep brought on by wine. There seems no reason to suspect, with Hermann, any *lacuna*.

284—97. These verses are enclosed by W. Dindorf as spurious. "His versibus ineptissime interrumpuntur quae Teiresias de virtutibus dei ab se celebrati exponit. Ipsa autem fabulae explicatio, quae verbis illis continetur, ita est comparata ut Proclum aliquem aut Olympiodorum audire videamur, non Euripidem, ridiculumque est ab Teiresia, qui cavere vult ne ridiculus Pentheo videatur Dionysus, ea proferri quibus et Deum illum et se ipsum deridendum praebeat." To which we may fairly reply, that the fondness of Euripides for etymologies (see Preface to Vol. i. p. xxxii), and the rationalizing tendencies of his mind, will amply account for this attempt to explain away the only absurdity that was objected against the story of Dionysus' birth. It was the aim of Teiresias to show that there was nothing really absurd in the matter; that the mistake of a letter had led to serious misapprehension. Dindorf's assertion, that the passage contains "dictio inepta, confusa omninoque non Euripidea," says little in favour of his critical judgment. Mr. Tyrrell however assents to his view, and even includes in brackets the longer passage 286—305.

Ibid. οὗτος θεοῖσι κ.τ.λ. The obvious meaning is, that Bacchus himself, being a god, is offered in libations to the other gods. This, of course, is to identify the thing itself with the giver or inventor of it. So *Cycl.* 519, *Κύκλωψ, ἔκουσον, ὡς ἐγὼ τοῦ Βακχίου τοῦτου τρίβων εἰμ', ὃν πιεῖν ἔδωκά σοι*. Probably there is a play on the double sense of *σπένδομαι*, and the real sense is, 'This god makes peace for us with the other gods,' i. e.

ὥστε διὰ τοῦτον τὰγάθ' ἀνθρώπους ἔχειν. 285
καὶ καταγελαῖς νιν, ὡς ἐνερράφη Διὸς
μηρῷ. διδάξω σ' ὡς καλῶς ἔχει τόδε.
ἐπεὶ νιν ἤρπασ' ἐκ πυρὸς κεραυνίου
Ζεὺς, ἐς δ' Ὀλυμπον βρέφος ἀνήγαγεν νέον,
Ἥρα νιν ἤθελ' ἐκβαλεῖν ἀπ' οὐρανοῦ 290
Ζεὺς δ' ἀντεμηχανήσαθ', οἷα δὴ θεός.
ῤῆξας μέρος τι τοῦ χθόν' ἐγκυκλουμένου
αἰθέρος, ἔθηκε τόνδ' ὄμηρον, ἐκδιδούς
Διόνυσον, Ἥρας νεικέων· χρόνῳ δέ νιν
βροτοὶ ραφῆναί φασιν ἐν μηρῷ Διὸς, 295
ὄνομα μεταστήσαντες, ὅτι θεᾷ θεὸς
Ἥρα ποθ' ὠμήρευσε, συνθέντες λόγον.

by giving us the means of appeasing them by offerings.

286. Perhaps, *κεῖ καταγελαῖς νιν, ὡς κ.τ.λ., διδάξω κ.τ.λ.*, i. e. if you think *this* ridiculous, I will convince you that there is no absurdity in it. Kirchhoff and Nauck mark an interrogation at *μηρῷ*.

289. *βρέφος ἀνήγαγεν, θεὸν Ἥρα νιν κ.τ.λ.* Nauck; which is certainly no improvement.

292-4. The difficulty of these verses is undeniable. Mr. Tyrrell's version is not very explicit: "He tore out a part of the air and made it into a hostage (to give to Here), but the real D. he sent out of the way of the jealousies of Here." What the poet appears to mean is this; that Zeus, finding Hera unwilling that the infant son of her spouse by another woman should remain in heaven, made a false *εἶδωλον* of a portion of ether (like the *εἶδωλον* of Helen, *Hel.* 34), and placed it in the hands of Hera as a hostage for his future fidelity to her; for, if he offended again, she would, as she thought, have this divine infant in her power. Others understand, that he made a rent in the circumambient ether, and hid Dionysus therein safe from the jealousies of Hera: while others again construe *ἔθηκε τόνδε Διόνυσον*, 'made this portion of air Dionysus.' In this case *ὄμηρον ἐκδιδούς νεικέων* must be construed together, 'giving a hostage against' &c. This is Hermann's view; but it is hardly satisfactory. The punctuation given in the text above seems the best, and it

leaves no further difficulty than the somewhat unusual phrase *ἐκδιδόναι τινά*, 'to put away a person into another's hands.' Translate: 'he made *that* a hostage against the jealousies of Hera, palming it off as the real Dionysus.' The getting rid of a concubine by putting her off on another is sometimes *ἐκδιδόναι*, as in *Dem.* p. 958, *καὶ τὴν μὲν λέλυσαι, τὴν δ' ἐκδέδωκας ἑταίραν*. What Zeus did with the real Dionysus is not here mentioned; but there can be no doubt that his education by the hands of the Nymphs is alluded to. Apollodorus, *iii.* 4, 3, expressly says this: *Διόνυσον δὲ Ζεὺς εἰς ἔριφον ἀλλάξας, τὸν Ἥρας θυμὸν ἐκλεψε. καὶ λαβὼν αὐτὸν Ἑρμῆς πρὸς Νύμφας ἐκόμισεν ἐν Νύστῃ τῆς Ἀσίας κατοικοῦσας, ὥς ὕστερον Ζεὺς καταστέρσας ὀνόμασεν Ὑάδας*. *Cycl.* 3, *πρῶτον μὲν ἦνικ' ἔμμα- νῆς Ἥρας ὑπο νύμφας ὀρείας ἐκλιπὼν ὥχου τροφούς*. But *inf.* v. 520, Zeus is said to have committed the young Dionysus to the fountain Dirce for concealment.

295. *ραφῆναι*, Pierson's conjecture for *τραφῆναι*, is all but necessary to the sense. The poet means that between *ῤῆξας μέρος* and *ράπτειν μηρὸν* a confusion was made, both in the words and in the association of ideas, aided by the other similar word *ὄμηρον*.

297. *ὠμήρευσε*. 'Was made a pledge.' Actively in *Rhes.* 434, *τᾶνδ' ὀμηρεύσας τέκνα*.—*συνθέντες λόγον*, i. e. *ψευδόμενοι*. Elmsley compares *σύνθετοι λόγοι*, 'lies,' in *Prom.* 704.

μάντις δ' ὁ δαίμων ὅδε· τὸ γὰρ βακχεύσιμον
 καὶ τὸ μανιῶδες μαντικὴν πολλὴν ἔχει·
 ὅταν γὰρ ὁ θεὸς ἐς τὸ σῶμ' ἔλθῃ πολὺς, 300
 λέγειν τὸ μέλλον τοὺς μεμνηνότες ποιεῖ.
 Ἄρεώς τε μοῖραν μεταλαβὼν ἔχει τινα·
 στρατὸν γὰρ ἐν ὅπλοις ὄντα καπὶ τάξεσι
 φόβος διεπτόησε, πρὶν λόγχης θιγεῖν·
 μανία δὲ καὶ τοῦτ' ἐστὶ Διονύσου πάρα. 305
 ἔτ' αὐτὸν ὄψει καπὶ Δελφίσι πετραις
 πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα,
 βάλλοντα καὶ σείοντα βακχεῖον κλάδον,
 μέγαν τ' ἂν Ἑλλάδ'. ἀλλ' ἐμοὶ, Πενθεύ, πιθοῦ·

299. *μαντικὴν*. Plato derives the word from *μανία*, either seriously or in irony, Phaedr. p. 244 c. It is not clear whether Euripides intended any allusion to the same fanciful etymology, though this is likely enough, from his usual fondness for resemblances in words. In what follows he confounds the effects of drunkenness with that of religious enthusiasm; for in the former sense we must understand ἐς τὸ σῶμ' ἔλθῃ πολὺς, because *ψυχὴν*, not *σῶμα*, would otherwise have been used. Similar in words, yet different in meaning, is Hippol. 443, *Κύπρις γὰρ οὐ φορητὸν, ἦν πολλὰ ῥυή*. See above, v. 284.

302—5. Nauck suspects these verses to be spurious. The sense however is plain and natural: among other attributes, Dionysus strikes alarm into men's minds as readily and as easily as the grim god of war. On the mythical association of Ares and Dionysus see Herod. v. 7, and Mr. Blakesley's note. The Thracians placed the cult of these two deities before all others, Artemis being the female representative which all religions comprise.

304. *διεπτόησε*, 'is wont to disperse in alarm.' Od. xviii. 340, *ὡς εἰπὼν ἐπέεσσι διεπτόησε γυναῖκας*. *Panics*, as the word itself implies, were commonly attributed to Pan. But Bacchus also, as pre-eminently the god who affected the mind and the reason, may have been by others regarded as the author of such alarms. Hermann proposes a slightly different explanation: —"Quum terroris Panicos Baccho tribuit auctori, videtur id propterea facere, quod

Pan comes esse Bacchi solet."

305. Pierson thought this verse an interpolation, and Dindorf adds, "non injuria." The meaning however is simple enough; 'And this also (i. e. as well as prophecy) is a sort of madness from (sent by) Dionysus.'

306. The cultus of the god will not long be confined to Thebes, where it first appeared in Greece, but will spread to the neighbouring cities and nations.—*καὶ ἐπὶ Δ. πέτραις*. 'Even on the Delphian rocks,' which have hitherto been regarded as sacred to Apollo alone. In fact there was so much in common in the worship of these two gods, that the later comer would naturally be regarded rather as an associate than a usurper. Thus Sophocles, Trach. 217 seqq., mentions both in connexion as inspiring wild joys and raptures.—*πηδῶντα πλάκα*, bounding over the double peak of Parnassus, i. e. the one of two especially dedicated to him, the other being sacred to Apollo. See Ion 1126. The accusative is that of transition over; see Hel. 598. Ajac. 30, *πηδῶντα πεδία*. Bothe and Hermann are clearly wrong in reading *πηδῶντα σὺν πεύκαισι, δικόρυφον πλάκα βάλλοντα, thyrso ferientem*. Barnes also and Musgrave construe *βάλλοντα πλάκα*, Mr. Tyrrell *βάλλοντα κλάδον*. But the Greeks say *βάλλειν τινα λίθος*, not *βάλλειν λίθον* &c. The poet seems to mean *βάλλοντα τοὺς θιασώτας*, 'hitting all who come in his way;' unless the correction of Matthiae, *πάλλοντα*, approved by W. Dindorf, be admitted as true. See on v. 113.

μὴ τὸ κράτος αὖχει δύναμιν ἀνθρώποις ἔχειν, 310
 μηδ', ἣν δοκῆς μὲν, ἣ δὲ δόξα σου νοσεῖ,
 φρονεῖν δόκει τι· τὸν θεὸν δ' ἐς γῆν δέχου,
 καὶ σπένδε καὶ βάκχευε καὶ στέφου κάρα.
 οὐχ ὁ Διόνυσος σωφρονεῖν ἀναγκάσει
 γυναικάς ἐς τὴν Κύπριν, ἀλλ' εἰ τῇ φύσει 315
 τὸ σωφρονεῖν ἔνεστιν ἐς τὰ πάντ' αἰεῖ,
 τοῦτο σκοπεῖν χρή· καὶ γὰρ ἐν βακχεύμασιν
 οὐδ' ἡ γε σῶφρων οὐ διαφθαρήσεται.
 ὁρᾷς; σὺν χαίρεις, ὅταν ἐφεστῶσιν πύλαις
 πολλοὶ, τὸ Πενθέως δ' ὄνομα μεγαλύνῃ πόλιν· 320
 κακέυνος, οἶμαι, τέρπεται τιμώμενος.
 ἐγὼ μὲν οὖν καὶ Κάδμος, ὃν σὺ διαγελᾷς,
 κισσῶ τ' ἐρεψόμεσθα καὶ χορεύσομεν,
 πολὺ ξυνωρίς, ἀλλ' ὅμως χορευτέον,

310. μὴ τὸ κράτος κ.τ.λ. 'Do not presume that it is mere power that has influence with men,' and that you can, by your authority as king, control their consciences.

311. νοσεῖ. Aldus gives νοσῇ, 'if you should think yourself wise, while your opinion is erroneous.' This however is unnecessary. The clause may be considered parenthetical in this sense, 'for I can tell you that your opinion is unsound.' The meaning is, μὴ δόκει φρονεῖν, μηδ' ἐὰν δοκῆς, 'do not attach any weight to your own conceit that you are clever.' The μὲν and the δὲ do not form the regular antithesis, unless νοσῇ is the true reading; and Kirchhoff prefers it. But μὲν is so often independently used, with an implied antithesis, that δὲ may here very well mean γάρ. A similar passage is Orest. 314, κἄν μὴ νοσῆς γάρ, ἀλλὰ δοξάζῃς νοσεῖν, where there is a variant δοξάζεις.

314. Aldus has μὴ σωφρονεῖν, and so Stobaeustwice, with the Palatine MS., but with μὴ superscribed. It is manifestly an addition by those who thought the sense should be, 'Dionysus will not force them to be lewd,' as he is accused by his enemies of doing. See v. 223. Hermann reads μὴ φρονεῖν, *intemperantes ad Venerem esse*. Elmsley proposes οὐχ ὁ Δ. μὴ φρονεῖν ἀναγκάσῃ, i.e. οὐ μὴ ἀναγκάσῃ. Nauck μὴ εὖ φρονεῖν. Kirchhoff, omitting 316, reads ἀλλ' ἐν τῇ φύσει τοῦτο. σκοπεῖν

χρή—an improbable arrangement. In the judgment of the present editor, no other change is required than εἰ for ἐν, and this is in great measure justified by the reading of Stobaeus (Flor. 74, 8. Vol. iii. p. 53, ed. Teubner), ἀλλ' εἰς τὴν φύσιν | τοῦτο σκοπεῖν χρή. The intermediate verse, omitted here, but quoted v. 15, by Stobaeus, occurs Hipp. 79, where εἰ τις φύσει τὸ σωφρονεῖν εἰληγεν seems probable for ἐν τῇ φύσει. In the present passage it is necessary to the context. ('You say, you expect the women, your subjects, will not misbehave themselves.' Not Dionysus (nor any one else) will *force* women to be discreet (i.e. if their inclinations be evil); but whether chastity is in their disposition always in all circumstances, *that* is the point to be considered; for not even amidst Bacchic revelries will your discreet woman be corrupted, whatever others may do' (γε). The argument is this:—'You complain that the women who are votaries of the god are unchaste; it may be so; but that is the fault of their own natures. It is not Dionysus who can compel them to be good; it is enough that he does not corrupt them.' Compare Hipp. 1008, δεῖ δὲ σὲ δεῖξαι τῷ τρόπῳ διεφθάρην.

321. Elmsley compares Hipp. 7, ἐνεστι γὰρ δὴ κἄν θεῶν γένει τόδε, Τιμώμενοι χαίρουσιν ἀνθρώπων ὕπο.

324. ἀλλ' ὄμως. As if he had said γέροντες μὲν, ἀλλ' ὄμως, old age being

- κοὺ θεομαχήσω σὼν λόγων πεισθεῖς ὕπο. 325
μαίνει γὰρ ὡς ἄλγιστα, κοῦτε φαρμάκοις
ἄκη λάβοις ἂν οὐτ' ἄνευ τούτων νοσεῖς.
- ΧΟ. ὦ πρέσβυ, Φοῖβόν τ' οὐ καταισχύνεις λόγοις
τιμῶν τε Βρόμιον σωφρονεῖς, μέγαν θεόν.
- ΚΑ. ὦ παῖ, καλῶς σοι Τειρεσίας παρήνευσεν 330
οἶκε μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων.
νῦν γὰρ πέτει τε καὶ φρονῶν οὐδέν φρονεῖς.
κεῖ μὴ γὰρ ἔστιν ὁ θεὸς οὗτος, ὡς σὺ φῆς,
παρὰ σοὶ λεγέσθω· καὶ καταψεύδου καλῶς
ὡς ἔστι Σεμέλης, ἵνα δοκῇ θεὸν τεκεῖν, 335
ἡμῖν τε τιμὴ παντὶ τῷ γένει προσῇ.
ὁρᾷς τὸν Ἀκταίωνος ἄθλιον μόρον ;

commonly regarded as unfit for the lyre and the dance, Oed. Col. 1222.

325. οὐ θεομαχήσω, viz. as Pentheus openly did, ὅς θεομαχεῖ τὰ κατ' ἐμέ, sup. 45.

327. ἄνευ τούτων. These words, as spoken by Teiresias, are oracular and therefore purposely ambiguous. 'As no drug will cure you, so it is by some drugs that you have been made mad.' Hermann thinks that the ἀνῆκεστον κακὸν of the death of Pentheus, foreknown to Teiresias, is alluded to. For the influence of drugs on the mind cf. Hipp. 388, οὐκ ἔσθ' ὁποῖον φαρμάκῳ διαφθερεῖν ἐμελλον, ὥστε τοῦμπαλιν πεσεῖν φρενῶν. The general sense appears to be, 'You have taken drugs to madden you, and now it is too late to find drugs to cure you.'

328. Φοῖβον κ.τ.λ. You speak worthily of Phoebus, whose seer you are.

331. θύραζε τῶν νόμων, for ἐξω τῶν νενομισμένων, according to Elmsley. The idea of evading or escaping any thing was not unfrequently expressed in this way. So ἐξω πημάτων πόδα ἔχειν, ἐξω πηλοῦ πόδα κομίζειν, &c., and in Oed. Col. 1231, τίς πλάγχθη πολύμοχθος ἔξω; 'who that is born to much toil can get out of the range of it?'

332. πέτει, 'you are flighty.' Elmsley. —γὰρ ἔστιν for γάρ ἔστιν in the next line is Hermann's reading, by which an antithesis between εἶναι and λέγεσθαι is obtained. 'Even though this god is not a god, as you assert, let him be called so by you; and tell an honourable falsehood that he is the son of Semele, that she

may be thought to have given birth to a god, and that, for our parts, honour may attach to the whole family.' The morality of this advice is of course to be estimated by the Greek ideas of falsehood and truth; for which see on Alcest. 537. Nauck doubts the genuineness of 333—6.

333. Perhaps, καὶ μὴ γὰρ ἔστιν οὗτος, ὡς σὺ φῆς, θεός, κ.τ.λ.

335. Σεμέλης. Elmsley, Dindorf, and Kirchhoff adopt Tyrwhitt's correction, Σεμέλη θ' ἵνα δοκῇ. Hermann defends the vulgate on the ground that Pentheus had denied that Bacchus was the son of Semele, v. 215.

337. Ἀκταίωνος W. Dindorf, which form Elmsley also approves. But it is only found in MS. Flor. as a correction. In v. 230 the metre requires Ἀκταίωνος, and it might perhaps be argued, that, as the short form of the genitive takes the long syllable preceding, so the long form would conversely require the short ε. This principle holds good in Μενέλαος and Μενέλεως, and many similar forms. This case of divine retribution is cited, because it had occurred in the family of Cadmus. Apollodor. iii. 4, 4, Αὐτονόης δὲ καὶ Ἀρισταίου παῖς Ἀκταίων ἐγένετο, ὃς τραφεὶς παρὰ Χείρωνι κυνηγὸς ἐδιδάχθη, καὶ ὕστερον κατεβρώθη ἐν τῷ Κιθαιρώνι ὑπὸ τῶν ἰδίων κυνῶν. Καὶ τοῦτον ἐτελεύτησε τὸν τρόπον, ὡς μὲν Ἀκουσίλαος λέγει, μηνίσαντος τοῦ Διὸς, ὅτι ἐμνηστεύσατο Σεμέλην· ὡς δὲ οἱ πλείονες, ὅτι τὴν Ἀρτεμιν λουομένην εἶδε. Euripides, as he frequently does, varies the

ὃν ὠμόσιτοι σκύλακες ᾗς ἐθρέψατο
 διεσπᾶσαντο, κρείσσον' ἐν κυναγίαις
 Ἀρτεμίδος εἶναι κομπᾶσαντ', ἐν ὀργάσιν. 340

ΠΕ. ὃ μὴ πάθῃς σὺν, δεῦρό σου στέψω κάρα
 κισσῶ· μεθ' ἡμῶν τῷ θεῷ τιμὴν δίδου.
 οὐ μὴ προσοίσῃς χεῖρα, βακχεύσεις δ' ἰὼν,
 μῆδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί;
 τῆς σῆς *δ' ἀνοίας τόνδε τὸν διδάσκαλον 345
 δίκην μέτειμι. στειχέτω τις ὡς τάχος,
 ἐλθὼν δὲ θάκουσ τούσδ', ἵν' οἶωνοσκοπεῖ,
 μοχλοῖς τριαίνου κἀνάτρεψον ἔμπαλιν,
 ἄνω κάτω τὰ πάντα συγχέας ὁμοῦ,
 καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες. 350
 μάλιστα γάρ νιν δῆξομαι δράσας τάδε.
 οἱ δ' ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε
 τὸν θηλύμορφον ξένον, ὃς εἰσφέρει νόσον

common legend.—ἐν ὀργάσιν, in the meadows, i.e. the low and level hunting plains. See Rhes. 282, καὶ πῶς πρὸς Ἰδης ὀργάδας πορεύεται; Electr. 1163. Photius, ὀργάς, χωρίον ὅλον ἄλσος μέγα. Again, ὀργάς, τὰ λοχμάδῃ καὶ δρεινὰ χωρία καὶ οὐκ ἐπεργαζόμενα οὕτως καλεῖται. The presumptuousness of boasting in hunting brought the anger of Artemis on Agamemnon, Soph. El. 569.

341. W. Dindorf regards μὴ πάθῃς as an imperative. Elmsley makes the clause δεῦρο—κισσῶ a parenthesis. Hermann gives the punctuation in the text, the sense of which is, 'Now, that you may not suffer this, come hither and let me crown you with ivy,' where μὴ is for ἵνα μὴ. So also Nauck. See Hec. 344.

343. Pentheus starts back with horror as the aged Cadmus approaches to place the ivy crown on his head. He vents his rage on Teiresias, as the author of his grandfather's folly, and gives orders for the immediate destruction of his augural seat. Others are charged to bring the effeminate stranger before him in chains. Thus by a double act of presumptuous impiety he is earning the reward of an untimely death.

Ibid. οὐ μὴ κ.τ.λ. 'Don't lay your hand upon me, but go and act the bacchant by yourself, and do not wipe off (i. e. leave the impress of) your folly on me.' For

οὐ μὴ compare Hel. 437. Hipp. 606, οὐ μὴ προσοίσῃς χεῖρα μῆδ' ἄψῃ πέπλων; Ajac. 75, οὐ σίγ' ἀνέξει μῆδὲ δειλίαν ἀρεῖς; For ἐξομόρξει Elmsley compares Ar. Ach. 843, οὐδ' ἐξομόρζεται Πρέπῃς τὴν εὐρυπρωκτίαν σοι. The figure is borrowed from the outline of a dirty hand laid upon a clean garment.

345. The δ', added by Matthiae, is rightly adopted by Hermann, Kirchhoff, and W. Dindorf, though rejected by Elmsley and Nauck. As Hermann observes, there is here a transition of persons, from Cadmus to Teiresias; consequently the adversative particle is required.—δίκην in the next verse is Elmsley's correction, in conformity with the usual idiom (see Med. 261), for δίκη. He compares Eum. 221, δίκας μέτειμι τόνδε πάντα.

347. τούσδε, 'his seat yonder,' δεικτικῶς. Hermann, Elmsley, Dindorf, and the recent editors give τοῦδ' after Musgrave's conjecture. It is the less probable, because τόνδε had just preceded, which was sufficient for specifying the person meant. Cf. Androm. 16.

348. τριαίνου is 'to upheave,' an idea borrowed from the effects supposed to be produced on rocks and islands by the trident of Poseidon. Cf. Herc. F. 946, στρεπτῷ σιδήρῳ συντριανύσῃεν πόλιν.

- καινήν γυναιξὶ καὶ λέχη λυμαίνεται.
 κἄνπερ λάβητε, δέσμιον πορεύσατε 355
 δεῦρ' αὐτὸν, ὡς ἂν λευσίμου δίκης τυχὼν
 θάνῃ, πικρὰν βάκχευσιν ἐν Θήβαις ἰδὼν.
 ΤΕ. ὦ σχέτλι', ὡς οὐκ οἶσθα ποῦ ποτ' εἰ λόγων.
 μέμνηας ἤδη, καὶ πρὶν ἐξέστης φρενῶν.
 στείχωμεν ἡμεῖς, Κάδμε, κάξαιτώμεθα 360
 ὑπέρ τε τούτου, καίπερ ὄντος ἀγρίου,
 ὑπέρ τε πόλεως, τὸν θεὸν μηδὲν νέον
 δρᾶν. ἀλλ' ἔπου μοι κισσίνου βάκτρον μέτα·
 πειρῶ δ' ἀνορθοῦν σῶμ' ἐμὸν, καγὼ τὸ σόν·
 γέροντε δ' αἰσχροὺν δύο πεσεῖν ἴτω δ' ὅμως. 365
 τῷ Βακχίῳ γὰρ τῷ Διὸς δουλευτέον.
 Πενθεὺς δ' ὅπως μὴ πένθος εἰσοίσει δόμοις
 τοῖς σοῖσι, Κάδμε· μαντικῇ μὲν οὐ λέγω,
 τοῖς πράγμασιν δέ· μῶρα γὰρ μῶρος λέγει.
 ΧΟ. Ὅσία, πότνα θεῶν, στρ. α'. 370

354. *λυμαίνεται*. The primary meaning of this verb is 'to prey upon,' said of a wild beast which tears and disfigures a body. It is occasionally used, like *ὑβρίζειν*, of adulterous intercourse. So Aesch. Ag. 1413, *κεῖται γυναικὸς τῇσδε λυμαντήριος*. Cho. 751, *στείχω δ' ἐπ' ἄνδρα τῶνδε λυμαντήριον οἴκων*, i. e. the adulterer Aegisthus.

359. *μέμνηας ἤδη*. 'Now you are downright mad; and before you were out of your right mind.' "Verba *μέμνηας ἤδη* ad posteriorem Penthei βῆσιν, καὶ πρὶν ἐξ. φρ. ad priorem spectant." *Elmsl.*

364. *καγὼ τὸ σόν*, 'as I do yours.' Compare Eum. 135, *ἐγειρ' ἐγειρε καὶ σὺ τήνδ', ἐγὼ δὲ σέ*.

365. *ἴτω δ' ὅμως*. 'However, never mind.' If an accident at once ill-omened and unseemly should occur, it will be in a good cause, and therefore need not be regarded.

367. *πένθος*. The fondness of Euripides for playing on the meaning of proper names is illustrated in p. xxxii of the Preface to Vol. i.

369. *τοῖς πράγμασιν*, 'by facts,' 'by circumstances.' See Hel. 286. It requires no prophet, he says, to foresee the consequences of such folly. Compare Suppl. 747, *φίλοις μὲν οὐ πείθεσθε, τοῖς*

δὲ πράγμασι. Stobaeus cites the concluding words, Flor. v. 24.

370. All parties having now left the stage, the chorus, improving the occasion, and in direct reference to the obdurate incredulity and profanity of Pentheus, sing an ode to *Sanctity*, or *Religion*, whom they personify as a goddess. She is called upon to hear (i. e. to avenge) this impiety against the author of all joy and festive delight to mankind. The end of idle words and lawless folly is wretchedness: wisdom alone is lasting and secure. The gods dwell afar off, but they can discern the actions of mortals. That wisdom which sets itself on a level with the gods is no wisdom; life is too short for such exalted speculations. Fain would they fly to Cyprus, the sacred island of Aphrodite; to Pieria (Thessaly) the abode of the Muses; there would they extend the glorious worship of Bacchus, so congenial to Love and to Music. The god rejoices in feasting and in peace; he is averse to gloominess; he is the friend of those who follow the dictates of ordinary reason, not of such as think themselves superior to the rest.—The metre of the first strophe is Ionic a minore alternating with choriambics. The second is a glyconic system. Hermann arranges

'Οσία δ', ἃ κατὰ γᾶν
 χρυσέαν πτέρυγα φέρεις,
 τάδε Πενθέως αἶεις,
 αἶεις οὐχ ὀσίαν
 ὕβριν ἐς τὸν Βρόμιον 375
 τὸν Σεμέλας τὸν παρὰ καλλιστεφάνοις
 εὐφροσύναις δαίμονα πρῶτον μακάρων; ὅς τάδ' ἔχει,
 θιασεύειν τε χοροῖς,
 μετὰ τ' αὐλοῦ γελάσαι
 ἀποπαῦσαι τε μερίμνας, ὅπταν βότρυνος ἔλθῃ γάνος
 ἐν δαιτὶ θεῶν, 380
 κισσοφόροις δ' ἐν θαλίαις ἀνδράσι κρατῆρ ὕπνον
 ἀμφιβάλλῃ.
 ἀχαλίνων στομάτων ἀντ. α'. 385
 ἀνόμου τ' ἀφροσύνας

the first entirely in Ionics; but this involves much division of the words at the ends of verses.

1b. 'Οσία, a synonym of ὀσιότης. The worshippers of Bacchus were said ὀσιούσθαι, v. 114; hence the chorus extol that quality or tone of mind which prevails among the gods as their natural feeling and impulse, and likewise among good and religious men as partaking of the same reverential respect for Good in the abstract. To show this double character of 'Οσία, it is repeated with the antithetical δέ, as if it were 'Οσία μὲν παρὰ θεοῖς, 'Οσία δὲ παρ' ἀνθρώποις νομιζομένη, as Hermann well paraphrases it. On earth it is represented as having gilt wings, wherewith it flies hither and thither among men. Elmsley, who wrongly proposes κατὰ γᾶς, seems to have thought, with some of the older commentators, that Proserpine was meant. So far does he go in this view that he edits χρύσεια σκῆπτρα in v. 372 (the old copies having χρύσεια, corrected by Hermann). On the resolved syllable in πτέρυγα () at the beginning of the word being isochronous with —, and similarly in μεγάλα, v. 395, see on v. 79. On ὕ in χρύσειος see Med. 633.

377. θιασεύειν, to introduce, initiate into the dance. Elmsley well compares Ion 552, ὅς με Δελφίον κόραις—ἐθιάσενσ',—μετ' αὐλοῦ, to the music of the

flute, which was used in banquets and therefore in the worship of Bacchus. Cf. Trach. 216, ἀείρομ' οὐδ' ἀπώσσομαι | τὸν αὐλόν, ᾧ τύραννε τὰς ἐμὰς φρενὺς, i. e. ᾧ Βάκχε.

380. ὅπταν κ.τ.λ. See sup. 261.

384. ἀμφιβάλλῃ Barnes for ἀμφιβάλλῃ. The notion is, that the wassail-bowl flings sleep like a mantle over the senses of the revellers. It is wrongly explained by Dr. Donaldson on Pind. Ol. i. 8, θεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται σοφῶν μητίεσσι, i. e. 'which forms the theme in which the genius of poets is wrapt.'

385. The meaning of ἀχαλίνων στόμα, an unbridled tongue, can only be fully comprehended by referring it to the Greek doctrine of reserve on certain religious subjects. All readers of Herodotus know how frequently this reserve checks him in speaking of religious things. It was peculiarly impious to speak unguardedly on such topics. *Vetabo, qui Cereris sacrum vulgavit arcanae*, &c., says Horace.—τέλη, ᾧν καὶ χρυσέα κλῆς ἐπὶ γλώσσα βέβακε προσπῶλων Εὐμολπίδαν, Oed. Col. 1053. So the ἀκόλαστος γλῶσσα is αἰσχίστη νόσος, Orest. 10. Aesch. Prom. 337, γλώσση ματαία ζημία προστρίβεται. The application here evidently is to the free speaking of Pentheus on the subject of Dionysus' birth. Stobaeus quotes 385—7 and 393—9, Flor. xxxvi. 13, and xxii. 17.

τὸ τέλος δυστυχία·
 ὁ δὲ τὰς ἡσυχίας
 βίοςτος καὶ τὸ φρονεῖν
 ἀσάλευτόν τε μένει 390
 καὶ συνέχει δώματα· πόρσω γὰρ ὅμως
 αἰθέρα ναίοντες ὀρώσιν τὰ βροτῶν Οὐρανίδα·
 τὸ σοφὸν δ' οὐ σοφία,
 τὸ τε μὴ θνητὰ φρονεῖν
 βραχὺς αἰὼν· ἐπὶ τούτου δέ τις ἂν μεγάλα διώκων
 τὰ παρόντ' οὐχὶ φέροι. 396
 μαινομένων οἶδε τρόποι καὶ κακοβούλων παρ' ἔμοιγε
 φωτῶν.
 ἰκοίμαν ποτὶ Κύπρον, στρ. β'. 400
 νᾶσον τὰς Ἀφροδίτας,
 ἦν' *οἱ θελξίφρονες νέμον-
 ται θνατοῖσιν *Ερωτες,

389. τὸ φρονεῖν, the being wise, not in the sense of that σοφία against which he is writing, but the being prudent and cautious not to offend the gods.—πόρσω for πόρρω Elmsley. The γὰρ implies that the τὸ μὴ φρονεῖν, in the above sense, will certainly incur punishment; for the gods, though far off, can see what passes among men.

393. σοφία, i. e. wisdom so called is not real wisdom. For the quibble on words see Preface to Vol. i. p. xxxi. So Orest. 819, τὸ καλὸν οὐ καλόν. The τε in the next line is exegetical, 'such wisdom, that is, as consists in too proud thoughts.' Cf. Pers. 816, ὥς οὐχ ὑπέρφει θνητῶν ὄντα χρὴ φρονεῖν.—θνητὰ is retained by Hermann against Elmsley's correction θνατὰ, but his distinction is perhaps fanciful, "aliud est, quum mortales θνατοὶ vocantur, aliud θνητὰ φρονεῖν, in qua formula non puto locum esse Dorismo, nisi in scriptore Dorico."

395. ἐπὶ τούτου, for ἐπὶ τούτῳ, appears necessary to the syntax; for the latter can hardly mean ἐν τούτῳ, while the Greeks often use ἐπὶ with a genitive for 'in the time of.' Commonly, a colon is placed after φρονεῖν. Hermann (as also Bothe) gives a different meaning to the passage, by adopting the Aldine punctuation, τὸ τε μὴ θνητὰ φρονεῖν βραχὺς αἰὼν. This he regards as taken

from Il. v. 407, ὅττι μάλ' οὐ δηναῖς, δὲ ἀθανάτοισι μάχεται, and he renders it thus, *et non mortalia spirare, brevis vita est: hac conditione magna quis persequens, quae ante pedes sunt, amittit*. Mr. Sandys (in a review of Mr. Tyrrell's edition) prefers this, well comparing Iph. T. 1121, τὸ δὲ μετ' εὐτυχίαν κακοῦσθαι θνατοῖς βαρὺς αἰὼν. Hermann also retains φέροι (φέρει Brunck and Elmsley), which he compares with the Homeric τῷ καὶ κέ τις εὔχεται ἄνθρωπος, Il. ξ. 484, where εὔχεται is only the old form for εἴχεται, a common epic construction, but not an Attic usage. The poet's meaning here can hardly be doubted; that life is too short for refined speculations, and that it is wiser to enjoy what is before us.

399. παρ' ἔμοιγε, in my judgment. Cf. Med. 761, ἐπεὶ γενναῖος ἄνθρωπος, Αἰγυῖ, παρ' ἔμοι δεδόκησαι. Electr. 1015, ὥς μὲν παρ' ἡμῖν, οὐ καλῶς.

400 seqq. Κύπρον—Πάφον—Πιερία. Because Love and the Muses are congenial to Bacchus. Aeschylus, alluding in all probability to Cyprus, Suppl. 549, calls it τὰς Ἀφροδίτας πολύπυρον αἶαν. The MSS. have τὰν Κύπρον, but both Elmsley and Hermann perceived that the article is an interpolation.

402. The article οἱ was added by Heath. Nauck reads ἐν ᾧ.—νέμονται, οἰκοῦσιν. Construe θελξίφρονες θνατοῖσιν.

Πάφον θ', ἂν ἐκατόστομοι
 βαρβάρου ποταμοῦ ροαὶ 405
 καρπίζουσιν ἄνομβροι.
 ὅπου καλλιστευομένα
 Πιερία μούσειος ἔδρα,
 σεμνὰ κλιτὺς Ὀλύμπου,
 ἐκεῖσ' ἄγε με, Βρόμιε Βρόμιε, 410
 προβακχίῃ δαίμον.
 ἐκεῖ χάριτες, ἐκεῖ δὲ πόθος
 ἐκεῖ δὲ βάκχαις θέμις ὀργιάζειν. 415
 ὁ δαίμων ὁ Διὸς παῖς
 ἀντ. β'.
 χαίρει μὲν θαλίαισιν,
 φιλεῖ δ' ὀλβοδότειραν Εἰ-
 ρήναν, κουροτρόφον θεάν. 420

404. Πάφον θ'. "Quid in animo haberit Euripides, quum Paphum et Aegyptum hoc modo conjunxit, ego conjicere nequeo," says Elmsley, who marks the passage as corrupt. See however the note on v. 13. So little was geography known, especially that of the Nile, which they in some way connected with a continent extending eastward to India (Aesch. Suppl. 280, where he also associates Cyprus with that river), that Euripides may have supposed its fertilizing current reached even to Phoenicia, and that Paphos and Cyprus were parts of that country. Hermann, who omits the τε, and makes Πάφον depend on νέμονται, considers the sense to be, that Paphos, a city on the western coast of Cyprus, is enriched by merchandise from the east, brought up the Nile. But καρπίζειν seems rather used of the fertilizing effects of the Nile-water. Photius: καρπίζουσιν ποτίζουσιν, εὐκαρπα ποιοῦσιν. Cf. Hel. 1327, βροτοῖσι δ' ἄχλαο πεδία γὰς | οὐ καρπίζουσ' ἄροτοισι | λαῶν φερίζει γενεάν. The Nile is called ἐκατόστομος, 'many-mouthed,' by a poetical expression, to be compared, perhaps, with ἐκατόμποδες Νηρήδες, Oed. Col. 719, bellua centiceps for Cerberus, Hor. Carm. ii. 13, 34. Nauck reads χθόνα θ' ἂν κ.τ.λ. after Meineke, retaining ἴσα with MS. Pal. in the antistrophic v. 421. Mr. Tyrrell Πάφον θ' ἂν θ', Mr. Shilleto Πάφον, ἂν θ' κ.τ.λ.—βαρβάρου, as being Egyptian. This people is repeatedly called βάρβαρος in the *Helena*.—ἄνομβροι,

supplied by melted snow, and not swollen by rain. See Hel. 2. Matthiae's reading, ἄνομβρον, is adopted by most of the editors, in the sense of *cum careat imbribus*.

407. καλλιστευομένα. For the passive form see Med. 947. The mention of *Pieria* (see inf. 565) is doubtless owing to the poet's sojourn in Magnesia and afterwards in Macedonia, where the present drama is said to have been composed. Thessaly seems to have been regarded especially as the seat of the Muses, who were hence called *Pierides*. In Rhcs. 921 we find them passing into Thrace, as a conterminous country. The MSS. give *δ' ἄ*, but *ἄ* is omitted by the second hand in MS. Flor. Nauck reads *ποῦ δ' ἄ κ.* interrogatively. Perhaps, *οὐ θ' (or οὐ δ') ἄ κ.*

411. προβακχίῃ. A coined word, implying that he preceded his crew of revelers in their migratory course. Cf. v. 920, *καὶ ταῦρος ἡμῖν πρόσθεν ἡγείσθαι δοκεῖς*. |

415. ἐκεῖ θέμις. There, in Pieria, is freedom for the Bacchic worship, which is now forbidden in Thebes.—βάκχαις Kirchhoff for βάκχαισι.—Hesych. ὀργιάζειν· τελεῖν Διονύσω.

420. Εἰρήνην. Brodaeus compares Hesiod. Opp. 226, *εἰρήνην δ' ἀνὰ γῆν κουροτρόφος*. As war cuts off the youth, so peace rears them to their full age. Hence in Suppl. 490 she is said *τέρπεσθαι εὐπαιδία*. That Euripides was a steady advocate for peace has been shown in p. xvi of the Preface to Vol. i.

ἴσαν δ' ἔς τε τὸν ὄλβιον
 τὸν τε χείρονα δῶκ' ἔχειν
 οἴνου τέρψιν ἄλυπον·
 μισεῖ δ' ᾧ μὴ ταῦτα μέλει,
 425 κατὰ φάος νύκτας τε φίλας
 εὐαίωνα διαζῆν·
 σοφῶν δ' ἀπέχων πραπίδα φρένα τε
 περισσῶν παρὰ φωτῶν,
 430 τὸ πλήθος ὃ τι τὸ φαυλότερον
 ἐνόμισε χρῆταί τε, τόδε τοι δεχοίμαν.

ΘΕΡΑΠΩΝ.

Πενθεῦ, πάρεσμεν, τήνδ' ἄγραν ἡγρευκότες,
 ἐφ' ἣν ἔπεμψας, οὐδ' ἄκρανθ' ὠρμήσαμεν. 435
 ὁ θῆρ δ' ὄδ' ἡμῖν πρᾶος, οὐδ' ὑπέσπασε

421. Whether ἴσαν be read or ἴσα, adverbially (with MS. Pal. and Flor. by the first hand), the syntax is ἴσαν εἰς τὸν ὄλ., 'equally distributed to.'

424. μισεῖ δ' κ.τ.λ. 'But he dislikes him who does not make it his care to pass his life in secure happiness.' The word εὐαίων, as remarked on Ion 125, is properly said of the blessed life of the gods, and it is therefore a stronger expression than εὐδαίμων.

427. The MSS. give σοφᾶν, Aldus σοφόν. Hermann, followed by Elmsley, reads σοφᾶν δ' ἄπεχε πράπιδα κ.τ.λ., to which Matthiae objects, that the imperative is unusual when spoken by the chorus to mankind in general. At all events the singular is inappropriate. Nauck prefers σοφόν, 'Tis wise to keep away from oneself the intellect and the mind that proceeds from men of more than common genius.' Elmsley and W. Dindorf would read ἀπὸ παρὰ, which is too bold an alteration to be probable. But ἀπέχειν τι παρὰ τινος cannot be defended in this sense. It seems best to read ἀπέχων, and adopt δεχοίμαν for λεγόμεν from Kirchhoff, and σοφῶν for σοφᾶν. The sense will thus be, 'but keeping my mind away from the philosophy taught by (παρὰ) over-wise men, may I accept whatever the common multitude thinks right and practises.' For πραπίδες see Androm. 480. Together, πραπίδα φρένα τε seem equivalent to σοφὴν φρένα, 'a cunning

mind.' Mr. Tyrrell regards φρένα τε as a gloss, and would strike out Βρόμιε in the strophic verse 410. The περισσοὶ φῶτες are contrasted with ordinary men, πλήθος τὸ φαυλότερον. The teaching of the Sophists in particular appears to be meant. See Hippol. 437. Hermann's view of the passage is different, ὃ τι τὸ πλήθος τὸ φαυλότερον ἐνόμισε χρῆταί τε, τόδε τοι λεγόμεν νομίζειν καὶ χρῆσθαι, i. e. 'that may I be said to adopt.' The point of the whole ode is to show, that human wisdom is worthless, and that it is wiser to follow the opinions of men in general respecting the gods, than to strike out new theories about them in the pride and conceit of human reasonings.

431. MSS. Pal. and Flor. give ἐν τῷδε λεγόμεν ἔν, Flor. by second hand τόδε τοι λέγοιμι ἔν.

434. A messenger arrives in haste to announce that the orders of Pentheus (v. 352) have been executed. The handsome stranger (who, of course, proves to be none other than Dionysus himself), has been arrested, and is now brought in bonds before the king. As for the bachelors who had been previously in custody, they have been mysteriously released, and have gone off again to the mountains. But the stranger himself not only offered no resistance, but voluntarily and with a smile submitted himself to his captors to be bound and led away.

φυγῇ πόδ', ἀλλ' ἔδωκεν οὐκ ἄκων χέρας,
οὐδ' ὥχρος, οὐδ' ἥλλαξεν οἰνωπὸν γένυν,
γελῶν δὲ καὶ δεῖν καπάγειν ἐφίετο,
ἔμενέ τε τοῦμόν εὐτρεπὲς ποιούμενος. 440
καγὼ δι' αἰδοῦς εἶπον, ὦ ξέν', οὐχ ἐκὼν
ἄγω σε, Πενθέως δ', ὅς μ' ἔπεμψ', ἐπιστολαῖς.
ἅς δ' αὖ σὺ βάκχας εἶρξας, ἅς συνήρπασας
καδῆσας ἐν δεσμοῖσι πανδήμου στέγης,
φρουδαί γ' ἐκείναι λελυμέναι πρὸς ὀργάδας 445
σκιρτῶσι, Βρόμιον ἀνακαλούμεναι θεόν.
αὐτόματα δ' αὐταῖς δεσμὰ διελύθη ποδῶν,
κλῆδές τ' ἀνῆκαν θύρετρ' ἄνευ θνητῆς χερός.
πολλῶν δ' ὅδ' ἀνὴρ θανμάτων ἦκει πλέως
ἐς τάσδε Θήβας· σοὶ δὲ τᾶλλα χρὴ μέλειν. 450

ΠΕ. μέθεσθε χειρῶν τοῦδ'· ἐν ἄρκυσι γὰρ ὦν

438. ὥχρος, 'pale from fear.' Kirchhoff would read οὐκ ὥχρος, Nauck οὐδ' ὥχρος ὦν ἥλλαξεν, both needlessly.—οἰνωπὸν, ruddy, and so expressing confidence and self-possession. Cf. 236.

439. ἐφίετο, he bade us do so if we pleased.—τὸ ἐμὸν, my ungracious duty of securing him. The MSS., as usual, give εὐτρεπὲς, corrected by Canter. For the phrase εὐτρεπὲς ποιεῖσθαι Elmsley refers to Iph. T. 245. Herc. F. 497. Electr. 689. In all these places however the idea is the getting something ready for one's own use. Here it is evident that the action was made easy for another. Hence Hermann reads ἔμενέ τε τοῦμόν, εὐτρεπὲς ποιούμενος, *expectabat, ut ego officium meum facerem, paratum id mihi reddens*. Either the poet used a convenient metrical phrase in a slightly inaccurate sense, or he may have written εὐχερὲς or εὐπαρὲς, 'regarding my proceedings as a matter of indifference,' and this would the more easily have been corrupted, from the familiarity of the other combination. Nauck proposes εὐπετές.

441. δι' αἰδοῦς εἶπον. Elmsley interprets, 'modestly said.' The simpler sense is, *pudore tactus*, as Hermann has it, i.e. through a feeling of awe and respect for his mild conduct, ἔχων αὐτὸν δι' αἰδοῦς, i.e. αἰδούμενος.

448. ἀνῆκαν. A more common tragic VOL. II.

use is ἀνείσαν, as in v. 662. See however on Herc. F. 590. Compare the account of St. Peter's escape from prison, Acts xii. 7, ἄγγελος Κυρίου ἐπέστη, καὶ φῶς ἔλαμψεν ἐν τῷ οἰκήματι (cf. inf. 630), —καὶ ἐξέπεσον αὐτοῦ αἱ ἀλύσεις ἐκ τῶν χειρῶν. Also the similar escape of St. Paul, Acts xvi. 26, ἄφνω δὲ σεισμὸς ἐγένετο μέγας, ὥστε σαλευθῆναι τὰ θεμέλια τοῦ δεσμοτηρίου, ἀνεψχθῆσαν τε παραχρῆμα αἱ θύραι πᾶσαι, καὶ πάντων τὰ δεσμὰ ἀνέθη.—θύρετρα, perhaps what we call 'the wicket.' Photius θύρετρα, θυρώματα ἢ ἀραιόθυρα.

450. χρὴ μέλειν. It is, perhaps, worthy of remark, that three expressions in this ῥῆσις of the Servant,—the other two being ἐφίεσθαι 'to enjoin,' and ἐπιστολὴ 'a mandate,'—all occur in vv. 3 and 4 of the *Prometheus*, where, as here, the subject is τὸ δεσμεῖναι τινα. The coincidence did not escape Barnes.

451. μέθεσθε (i. Burges for μαινέσθε. Aldus has λάζεσθε, and this is superscribed as a variant in the Palatine MS. The context however clearly shows that the liberation of the stranger's hands is meant. Cf. 503. Bothe's reading is very ingenious, μαινέσθε χεῖρον τοῦδ', 'ye are worse maniacs than he,' if you suppose *he* can escape as you say the bacchants have escaped. And Kirchhoff and Nauck adopt this. Mr. Tyrrell, putting too much trust in a gloss of MS. Flor., ἐμοῦ

- οὐκ ἔστιν οὕτως ὥκυνς ὥστε μ' ἐκφυγεῖν.
 ἀτὰρ τὸ μὲν σῶμ' οὐκ ἄμορφος εἶ, ξένη,
 ὡς ἐς γυναικάς, ἐφ' ὅπερ ἐς Θήβας πάρει·
 πλόκαμός τε γάρ σου ταναὸς οὐ πάλης ὑπο, 455
 γένυν παρ' αὐτὴν κεχυμένος πόθου πλέως·
 λευκὴν δὲ χροιάν εἰς παρασκευὴν ἔχεις
 οὐχ ἡλίου βολαῖσιν, ἀλλ' ὑπὸ σκιᾶς,
 τὴν Ἀφροδίτῃ καλλονῇ θηρώμενος.
 πρῶτον μὲν οὖν μοι λέξον ὅστις εἰ γένος. 460
- ΔΙ. οὐ κόμπος οὐδεὶς· ῥάδιον δ' εἰπεῖν τόδε·
 τὸν ἀνθεμῶδη Τμῶλον οἶσθά που κλύων.
- ΠΕ. οἶδ', ὅς τὸ Σάρδεων ἄστρῳ περιβάλλει κύκλῳ.
- ΔΙ. ἐντεῦθεν εἰμι, Λυδία δέ μοι πατρίς.
- ΠΕ. πόθεν δὲ τελετὰς τάσδ' ἄγεις εἰς Ἑλλάδα; 465
- ΔΙ. Διόνυσος ἡμᾶς εἰσέβησ' ὁ τοῦ Διός.
- ΠΕ. Ζεὺς δ' ἔστ' ἐκεῖ τις, ὅς νέους τίκτει θεούς;

written above τοῦδε, reads *μαίνεσθε· χειρῶν τοῦδ' ἐν ἄρκυσιν γὰρ ὦν κ.τ.λ.* But Hesychius has *ἐν ἄρκυσι· δικτύοις*, which is supposed to refer to this passage; and he certainly did not mean *χειρῶν δικτύοις*. The expression however seems too strong for the occasion; while *μέθεσθε* satisfies every requirement of the sense and the context. It is clear from v. 437 that his hands were tied, as was the custom with captives. Cf. Androm. 555.

454. *ἐφ' ὅπερ*. See v. 354. Hec. 13. 455. *οὐ πάλης ὑπο*. This is explained *ὑπ' ἀγυμνασίας*, as *οὐκ ἀπόδειξιν* is 'the non-revelation,' in Hipp. 197, where Monk gives this and other examples in the note. Perhaps however it is enough to understand 'not from the exercise of wrestling (but from sitting at home and living an easy and effeminate life).' Cf. El. 527, *πλόκος ὃ μὲν παλαιστραῖς ἀνδρὸς εὐγενεὺς τραφεῖς, ὃ δὲ κτενισμοῖς θήλυς*.

457. *τε* for *δε* Elmsley, Matthiae, Dindorf. But *δε* often answers to *τε*, and such changes are wholly arbitrary. The poet perhaps reverted to his former construction with *μὲν*, in v. 453.—For this use of *εἰς*, 'to a degree which shows artificial appliances,' i. e. cosmetics, cf. Tro. 1201. Hel. 904. Electr. 1073, *ἐς κάλλος ἄσκει*. Lucian uses the word in this sense, *Ἐρωτες*, vol. ii. p. 443, *τίς οὖν δ' μετὰ τὴν τοσαύτην παρασκευὴν βίος*;

where he has just been enumerating the various arts of female adornment. Kirchhoff would read *ἐκ παρασκευῆς*, 'by artificial means,'—a probable correction. To be exposed to the sun was to contract that olive-brown complexion with which the Greeks contrasted *λευκότης* and the Romans *candor*. In southern complexions what we call *pale-ness* (from fear &c.) is a bilious yellow look, which the Greeks expressed by *ώχρος* (v. 438) and *χλωρός*. The custom of avoiding exposure to the sun's heat in order to ensure a fair complexion is alluded to by Plato, Phaedr. p. 239 c, *μαλθακόν τινα καὶ οὐ στερεόν, οὐδ' ἐν ἡλίῳ καθαρῷ τεθραμμένον ἀλλ' ὑπὸ συμμιγεί σκιᾶ*. Such persons were ridiculed as *ἐσκιατροφηκότες*.

461. *οὐδεὶς*. Elmsley supplies *εἰρήσεται*. The meaning merely is, 'There is no need to make a long story of it.' For *κόμπος* is a pretentious speech of any kind, either in respect of the matter or the manner. Cf. Rhcs. 438.

466. *εἰσέβησε*, 'introduced,' is the certain emendation of Abresch for *εὐσέβησε*. Compare the transitive *ἐξέβησε* Hel. 1616. It is surprising that Elmsley and Kirchhoff should be dissatisfied with such a conjecture. The importation of the new worship and its votaries from Asia into Greece is evidently alluded to,

- ΔΙ. †οὐκ, ἀλλ' ὁ Σεμέλην ἐνθάδε ζεύξας γάμοις.
 ΠΕ. πότερα δὲ νύκτωρ σ' ἢ κατ' ὄμμ' ἠνάγκασεν ;
 ΔΙ. ὀρών ὀρώντα, καὶ δίδωσιν ὄργια. 470
 ΠΕ. τὰ δ' ὄργι' ἐστὶ τίν' ἰδέαν ἔχοντά σοι ;
 ΔΙ. ἄρρητ' ἀβακχεύτοισιν εἰδέναι βροτῶν.
 ΠΕ. ἔχει δ' ὄνησιν τοῖσι θύουσιν τίνα ;
 ΔΙ. οὐ θέμις ἀκούσαι σ', ἔστι δ' ἄξι' εἰδέναι.
 ΠΕ. εὖ τοῦτ' ἐκιβδήλευσας, ἵν' ἀκούσαι θέλω. 475
 ΔΙ. ἀσέβειαν ἀσκοῦντ' ὄργι' ἐχθαίρει θεοῦ.
 ΠΕ. τὸν θεὸν ὀρᾶν γὰρ φῆς σαφῶς, ποῖός τις ἦν ;
 ΔΙ. ὁποῖος ἤθελ'. οὐκ ἐγὼ 'τασσον τόδε.
 ΠΕ. τοῦτ' αὖ παρωχέτευσας εὖ, †κούδεν λέγων.

468. The old reading *ὅς* or *ὁ Σεμέλης* ἐνθάδ' ἐξευξεν γάμοις was corrected by Musgrave. The antithesis is between *ἐκεῖ* and *ἐνθάδε*, 'it was no new Zeus in Asia, as you suppose, but the same Zeus that you worship, who married Semele here at Thebes.' Compare the similar irony about a double Zeus in *Hel.* 490. Hermann gives *ὁ Σεμέλης—γάμοις*. Kirchhoff thinks the true reading is either *οὐκ ἄλλος ἢ ἐνθάδ' ὁ Σ. ζεύξας γάμοις*, or *ὁ Σ. ζευχθεὶς γάμοις*.

469. *ἠνάγκασεν* is ironically used, as if Pentheus supposed that nothing short of coercion could have induced the stranger to take up so extravagant a worship. Hence he asks, 'Was it by the terrors of a dream, or face to face (*ἐναργῆς*), that he forced you into his service?'—'Seeing me as I saw him; and (as a proof of his personal presence) he gave me his rites.' Photius, *ὄργια, μυστήρια, ἱερά*. That some tangible and visible thing, probably a phallic symbol of his worship, was communicated, seems clear from *ἰδέαν* in the next verse. Photius, *ἰδέας, μορφάς, —ἀπὸ τοῦ ἰδέσθαι*. So *Trach.* 765, *ὅπως δὲ σεμνῶν ὀργίων ἑδαίετο φλὸς αἵματ' ἡρὰ*, where the actual offerings must be meant. Still more clear is this from *Theocr.* xxvi. 7, where *Ino, Autonoe, and Agave* are described as erecting altars to *Semele and Bacchus*:—

ἱερά δ' ἐκ κίστας πεποναμένα χερσὶν
 ἐλοῖσται
 εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ
 βωμῶν.

But an alarm being given that Pentheus is at hand,

Αὐτονόα πράτα νιν ἀνέκραγε δεινὸν
 ἰδοῖσα,
 σὺν δ' ἐτάραξε ποσὶν μανιώδεος ὄργια
 Βάκχου
 ἐξαπνίνας ἐπιούσα, τὰ δ' οὐχ ὀρέοντι
 βέβαλοι.

Where the last line illustrates the reply of Dionysus in the present passage, v. 472.

474. *ἄξι' εἰδέναι*. The benefits of initiation to the *μύσται* in the other world are here alluded to, as in v. 73.

475. *ἐκιβδήλευσας*, you have cunningly given a tinselled appearance to this matter, that I may wish to hear it. The reply to this is, (*ἀλλ' οὐ χρή σε ἀκούειν*.) τὸν γὰρ ἀσεβῆ ἐχθαίρει, ἀποπτύει, ὁ θεός.

477. Hermann understands this verse thus (in reference to v. 470), 'Do you mean to say you saw the god plainly, what he was like?' But this involves a needless ellipse in the answer, ('He appeared to me) under the form that he chose,' &c. The sense is simply, 'Well, now, as you say you saw the god, what was he like?'

479. *παρωχέτευσας*, 'This again you have cleverly turned aside, and here too you have given me no reply.' This appears to be the force of *καὶ οὐδὲν λέγων*, though *σοφὰ λέγων* in the next verse suggests the meaning here to be, 'even though you talk foolishly,' even though there is nothing in what you say.' In this case we must understand, *καὶ τοῦτο καλῶς ἔλεξας, καίπερ μῶρα λέγων*. It is rather difficult to decide. Bothe, *quamvis nihil dixeris, καίπερ λέγων οὐδέν*. Kirchhoff suggests *εὖ γ' οὐδὲν λέγων*. It is not unlikely that the poet wrote

- ΔΙ. δόξει τις ἀμαθεί σοφὰ λέγων οὐκ εὖ φρονεῖν. 480
 ΠΕ. ἦλθες δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα ;
 ΔΙ. πᾶς ἀναχορεύει βαρβάρων τάδ' ὄργια.
 ΠΕ. φρονούσι γὰρ κάκιον Ἑλλήνων πολὺ.
 ΔΙ. τάδ' εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.
 ΠΕ. τὰ δ' ἱερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς ; 485
 ΔΙ. νύκτωρ τὰ πολλὰ· σεμνότητ' ἔχει σκότος.
 ΠΕ. τοῦτ' εἰς γυναικάς δόλιόν ἐστι καὶ σαθρόν.
 ΔΙ. κὰν ἡμέρα τό γ' αἰσχρὸν ἐξεύροι τις ἄν.
 ΠΕ. δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.
 ΔΙ. σὲ δ' ἀμαθίας γε κάσεβούντ' ἐς τὸν θεόν. 490
 ΠΕ. ὡς θρασὺς ὁ βάκχος κοῦκ ἀγύμναστος λόγων.
 ΔΙ. εἴφ' ὃ τι παθεῖν δεῖ· τί με τὸ δεινὸν ἐργάσει ;
 ΠΕ. πρῶτον μὲν ἄβρὸν βόστρυχον τεμῶ σέθεν.
 ΔΙ. ἱερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.

κοῦδὲν λέγεις. Hermann admits that the *καὶ* is somewhat superfluous, and translates, *hoc quoque declinasti scite, et ut nihil diceret.*—Photius and Suidas, *παροχρετεύοντες, μεταφέροντες*. In Agam. 840, we have *ὡς πρὸς ὄλκον ὠχετεύετο φάτις*. The metaphor is from irrigation, Virg. Georg. i. 108.

480. *φρονεῖν*. Stobaeus, Flor. iv. 18, quotes this verse with a variant *λέγειν*. The meaning, according to Hermann, is, that Pentheus, being infatuated and ignorant of divine things, *ἀμαθής*, does not comprehend that the reply *ὁποῖος ἤθελ'* &c., really alludes to the form of the stranger now conversing with him, which it has pleased the god to assume. Of course, if this be right, the antithesis between *οὐδὲν λέγειν* and *σοφὰ λέγειν* is only apparent.

481. *ἦλθες δὲ κ.τ.λ.* 'And is Thebes the first place to which you have brought the god?'—Already the whole of Asia celebrates him in the dance.'

484. *οἱ νόμοι κ.τ.λ.*, i. e. what one nation thinks wise, others regard as foolish.

485. *μεθ' ἡμέραν*, in open day, Orest. 58. Sometimes *καθ' ἡμέραν* is used in the same sense, as Electr. 603, *νυχίος ἢ καθ' ἡμέραν*. But younger students should carefully distinguish this from its more proper meaning, 'day by day.' So also *ἐφ' ἡμέραν*, 'for the present day,' as Trach. 1128, *τῆς ἐφ' ἡμέραν βορᾶς* Electr. 429, *in diem*, while *καθ' ἡμέραν*

(Electr. 182. Hec. 317. Alcest. 788) is *quotidie*, 'day by day.' The former has regard to the duration of a limited time, the latter to the indefinite succession of it. Again, *ἐξ ἡμέρας* (Rhes. 445) has regard to what did occur yesterday, and may occur again to-day. But *δι' ἡμέρας* is 'all day.' Ar. Pac. 27, and *παρ' ἡμέραν* is 'on alternate days,' 'every other day.' 486. *σεμνότητα*, 'solemnity.'

487. *εἰς γυναικάς*. Compare Frag. Meleag. 526, *ἡ γὰρ Κύπρις πέφυκε τῷ σκότῳ φίλη, τὸ φῶς δ' ἀνάγκην προστίθῃσι σωφρονεῖν*. So also *σκότον τὸν ξυνεργάτην*, Hipp. 417.

488. *κὰν ἡμέρα*. Where there is an inclination to go astray, the daylight will serve as well as the night.

490. The reading in the text is a correction in MS. Flor. for *ἀμαθίας ἀσεβούντ'*. Several corrections have been proposed; *ἀμαθίας δ' οὐκ εὔσεβούντ'* Elmsley, *σὲ δ' ἀμαθίας γε τὸν ἀσεβούντ'* Porson. Perhaps, *σὲ δ' αὐτ' ἀμαθίας τὸν ἀσεβούντ'*.

491. *ὁ βάκχος*, 'our bacchant.' Perhaps however we should read *βακχεὺς* in this sense, as in v. 145, for it is likely that there was some one established term for a votary of the god, and another for the god himself. See Mr. Blakesley on Herod. ii. 86, who quotes the proverb *πολλοὶ μὲν νερθηκοφόροι παυροὶ δὲ τι βάκχοι*. But cf. v. 623.

- ΠΕ. ἔπειτα θύρσον τόνδε παράδος ἐκ χερσῶν. 495
 ΔΙ. αὐτός μ' ἀφαιροῦ' τόνδε Διονύσου φορῶ.
 ΠΕ. εἰρκατῆσί τ' ἔνδον σῶμα σὸν φυλάξομεν.
 ΔΙ. λύσει μ' ὁ δαίμων αὐτὸς, ὅταν ἐγὼ θέλω.
 ΠΕ. ὅταν γε καλέσῃς αὐτὸν ἐν βάκχαις σταθείς.
 ΔΙ. καὶ νῦν ἂ πάσχω πλησίον παρῶν ὄρα. 500
 ΠΕ. καὶ ποῦ 'στιν; οὐ γὰρ φανερὸς ὄμμασίν γ' ἐμοῖς.
 ΔΙ. παρ' ἐμοί· σὺ δ' ἀσεβῆς αὐτὸς ὦν οὐκ εἰσορᾷς.
 ΠΕ. λάζυσθε, καταφρονεῖ με καὶ Θήβας ὅδε.
 ΔΙ. αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σῶφροσιν.
 ΠΕ. ἐγὼ δὲ δεῖν γε κυριώτερος σέθεν. 505
 ΔΙ. οὐκ οἶσθ' ὅ τι ζῆς, οὐδ' ὅ δρᾷς, οὐδ' ὅστις εἶ.
 ΠΕ. Πενθεὺς, Ἀγαυῆς παῖς, πατὴρ δ' Ἐχίονος.
 ΔΙ. ἐνδυστυχῆσαι τοῦνομ' ἐπιτήδειος εἶ.
 ΠΕ. χῶρε· καθείρξατ' αὐτὸν ἵππικαῖς πέλας
 φάτναισιν, ὥς ἂν σκότιον εἰσορᾷ κνέφας. 510
 ἐκεῖ χόρευε· τάσδε δ' ἄς ἄγων πάρει
 κακῶν ξυνεργοὺς ἢ διεμπολήσομεν

497—8. Elmsley refers to Hor. Epist. i. 16, 77, who manifestly copies this passage; 'In manicis et Compedibus saevo te sub custode tenebo. Ipse deus, simul atque volam, me solvet.' But Horace, as will appear from v. 614 seqq., gives a fanciful interpretation to λύσει μ' ὁ δαίμων, 'opinor Hoc sentit; moriar.'—ἐγὼ θέλω, 'whenever I choose it,' without regard to your orders.

499. ὅταν γε κ.τ.λ. 'Perhaps so, when you invoke him in the midst of your bacchants,' which, he implies, I will take care that you shall not do. "Sensus horum verborum est *Nunquam*." Elmsley.

501. καὶ ποῦ 'στιν. 'But surely he is not here now: at least, not visible to my eyes.' Kirchhoff would read ποῦ δ' ἔστιν;

502. παρ' ἐμοί, 'he is in me,' i. e. I am he. But the words bear also the sense, 'at my house.'—αὐτὸν Elmsley for αὐτὸς, which however may mean, 'because you yourself have no religion (as I have).' The accusative would be rather awkwardly interposed.

503. με. The unusual accusative depends on the sense of ὑβρίζει. Elmsley refers to the Schol. on Ar. Ran. 103, who quotes this clause with the name of the

play to illustrate the Attic idiom ἀρέσκειν τινά. Hesych. καταφρονεῖ· ὑπερφανεῖ.

505. Mr. Tyrrell, in adopting Kirchhoff's proposed reading, ὁ κυριώτερος, should have noticed that it violates the true law of caesura.

506. ὁ δρᾷς Reiske for οὐδ' ὄρας. Hermann reads οὐδ' ὄρας οὐδ' ὅστις for οὐθ' ὅστις, and, removing the stops, elicits this meaning, 'You are not aware that you are living without so much as knowing your own identity.' To which the answer is suitable enough, 'I am Pentheus,' &c. Nauck, with Elmsley, reads οὐδ' ὄρας ἔθ' ὅστις εἶ.

508. ἐνδυστυχῆσαι. This elegant compound occurs also in Phoen. 727. Compare ἐγκαθηβάν Hipp. 1096, ἐνυδαιμονῆσαι and ἐντελευτῆσαι Thuc. ii. 44. Elmsley adds several others, in all which ἐπιτήδειος forms an essential part of the expression. The meaning is, 'Your name is a fit one to be unlucky in.' For the play on πένθος and Πενθεὺς see above, v. 367.

512. διεμολᾶν is to disperse by sale, i. e. to dispose of to different people, *divendere*. Ar. Ach. 974, οἷ' ἔχει σεπισάμενος ἐμπορικὰ χρήματα διεμολᾶν.

ἢ χεῖρα δούπου τοῦδε καὶ βύρσης κτύπου
παύσας ἐφ' ἱστοῖς δμῳίδας κεκτήσομαι.

- ΔΙ. στεῖχοιμ' ἄν' ὃ τι γὰρ μὴ χρεῶν, οὔτοι χρεῶν 515
παθεῖν· ἀτάρ τοι τῶνδ' ἅπουν' ὑβρισμάτων
μέτεισι Διόνυσός σ', ὃν οὐκ εἶναι λέγεις·
ἡμᾶς γὰρ ἀδικῶν κείνον ἐς δεσμοὺς ἄγεις.

- ΧΘ. Ἀχελφού θύγατερ στρ.
πότνι, εὐπάρθενε Δίρκα, σὺ γὰρ ἐν σαῖς 520
ποτέ παγαῖς τὸ Διὸς βρέφος ἔλαβες,
ὅτε μηρῷ πυρὸς ἐξ ἀθανάτου Ζεὺς
ὁ τεκὼν ἤρπασέ νιν τάδ' ἀμβοάσας· 525

513. δούπου—κτύπου. The Greek language, especially the epic, is rich in words implying *sound* in every variety; and the meaning of each is generally accurately observed. It will be useful for the student to specify the following:—δοῦπος, the *thud* or *thump* of a heavy body; κτύπος, loud, reverberating noise, as of hammering; ἤχος, shrill noise, squeak; κέλαδος, yell; ψόφος, *stridor*, creaking (as of doors, shoes, &c.); κλαγγή, clear ringing note; ἄραβος, *aragmōs*, rattle; κόναβος, the clinking sound of hollow metallic bodies; πάταγος, clatter; ὄτοβος, startling *prolonged* noise, as of cars in rapid motion (κτύπος being at intervals), βρόμος, roar, or rumbling.

514. κεκτήσομαι. Slaves were called κτήματα and their masters οἱ κεκτημένοι, because they were a part of the family possessions (οἶκος).

515. μὴ χρεῶν. The meaning is, one can only suffer what is appointed by fate. Aesch. Suppl. 1031, ὅτι τοι μόρσιμόν ἐστιν, τὸ γένοιτ' ἄν.—ἔπεινα, used as δικην in v. 345.—ἀτάρ τοι is, 'be assured however that,' &c.

519 seqq. The chorus, again using the Ionic metre, reproaches Thebes, as the nurse of Dionysus, for rejecting his worship, and foretells that it will yet be foremost in his service. Pentheus is proving his earth-born descent from a fell dragon, by opposing the gods as the giants did of old. He has imprisoned their leader, and he is seeking to arrest his followers. Where is the god, that he does not appear in his might to confound the impious rebel? Happy is Pieria, where he is now absent conducting the dance; happy, in that he will soon extend his rites over the

land where once Orpheus lived and sang.

Ibid. Elmsley, Dindorf, Kirchhoff, and Nauck follow Musgrave in marking the loss of some words at the beginning, corresponding to *ὅταν ὅταν ὄργαν* in the antistrophe. The address however is manifestly complete in itself; and Bothe and Hermann are more probably right in regarding the antistrophic words as an interpolation. They are indeed marked as such by the marginal note *περισσὸν* in the MS. Flor. (unless the grammarian meant that *ὅταν* was sufficient if *once* expressed). The poet represents the fountain Dirce as the daughter of Achelous, either because there was some legend about their subterranean connexion, as the spring Arethusa at Syracuse was said to come from the Alpheus at Elis (Moschus, Id. vii.), or the Achelous is used as a general term for river water, as inf. 625.

520. σὺ γάρ. As you once received Dionysus in person, so now you ought to receive his worship; which is implied in τί μ' ἀναίνει κ.τ.λ.

521. βρέφος. The MS. Flor. has a gloss on this word, ἀντὶ μᾶς, which means that in scanning it is equivalent to one long syllable. See on v. 79. So in v. 525, where W. Dindorf has perhaps rightly given ἀμβοάσας for ἀναβόσας or —ησας. Still more like the antistrophic verse (542) would be ταῦτ' ἀναβώσας (τᾷδ' ἀναβώσας Nauck).

525. ἤρμασε Kirchhoff. We must then supply (ἄρπασας) ἐκ πυρὸς, as with the present reading (δεχόμενος) μηρῷ. There appears to have been a legend that the child when born was dipped in the fountain to heal the burns.

ἴθι, ἰθύραμβ', ἐμὰν ἄρσενα τάνδε βᾶθι νηδύν·
ἀναφαίνω σε τόδ', ὦ Βάκχιε, Θήβαις ὀνομάζειν.
σὺ δέ μ', ὦ μάκαιρα Δίρκα, στεφανηφόρους ἀπω-
θεῖ 530

θιάσους ἔχουσαν ἐν σοί. τί μ' ἀναίνει; τί με φεύγεις;
ἔτι ναὶ τὰν βοτρυνώδη Διονύσου χάριν οἶσας ἔτι
σοι 535

τοῦ Βρομίου μελήσει.
[οἶαν οἶαν ὀργάν] ἀναφαίνει χθόνιον ἀντ.
γένος ἐκφύς τε δράκοντός ποτε Πενθεὺς,
ὃν Ἐχίων ἐφύτευσε χθόνιος, 540
ἀγριωπὸν τέρας, οὐ φῶτα βρότειον,
φόνιον δ' ὥστε γίγαντ' ἀντίπαλον θεοῖς,
ὃς ἔμ' ἐν βρόχοισι τὰν τοῦ Βρομίου τάχα ξυν-
άψει, 545
τὸν ἐμὸν δ' ἐντὸς ἔχει δώματος ἥδη θιασώταν

526. Διθύραμβε. The poet means that Dionysus was so called from Διὸς θύρα, being shut up and enclosed in the thigh of Zeus (see Herod. i. 23), or rather perhaps from δις and θύρα, the θήλεια and the ἄρσεν νηδὺς, v. 526. For the etymology of this word see *New Cratylus*, p. 394 seqq., where it is alleged that it comes from Διτ θρίαμβος or θύραμβος, identical with *triumphus*.

527. ἀναφαίνω Hermann for ἀναφανῶ. Dindorf retains the future, which he fancies can be made long, though this is contrary to analogy. It is well known that these forms were often confused by transcribers. The sense is, ἀναφαίνω σε Θήβαις, ὀνομάζειν σε τόδε τὸ ὄνομα, 'I hereby exhibit you to Thebes, to be called *Dithyrambus* from the manner of your birth,' Διὸς θύρα. Mr. Tyrrell's ἀναφάνω is unintelligible.

529. σὺ δέ μ' κ.τ.λ. 'And yet you, O Thebes, (in direct contradiction to this command,) reject and repel me, when I hold in your territory companies of myrtle-crowned dancers.'—μάκαιρα Elmsley thinks corrupt, and he would read πότνια. Hermann gives σκοτίασι κρυπτὸν εἰρηκαῖς in v. 549, in which he is followed by Kirchhoff and Nauck. But no change seems necessary; a common variety of the Ionic δίποδια, ∪ ∪ — ∪

| — ∪ — — corresponds here to the regular ∪ ∪ — — though in more accurate systems (e. g. Aesch. Pers. 86 compared with 94), such verses are carefully balanced in the antistrophe.

535. οἶνη is a synonym of ἄμπελος, but οἶνάνθη (Phoen. 231) is *palmes*, the vine shoot (Photius, ἡ τῆς ἀμπέλου ἔκφυσις).

538. ἀναφαίνει. 'Pentheus publicly shows his earth-born descent, and that he originally sprung from a serpent; for him the earth-born Echion begot.' The point is, to compare the descent of the king of Thebes from the serpent slain by Cadmus (Echion being one of the Σπαρτοί, cf. v. 1275), with the γηγενεῖς or Titans who rebelled against Zeus. On the words οἶαν—ὀργάν see on v. 519. The construction is double, ἀναφαίνει γένος and ἀναφαίνει ἐκφύς, like διδοὺς ἀναφαίνει in Iph. T. 466, the τε being rather exegetical than copulative.

545. ὃς ἔμ' ἐν W. Dindorf after Hartung for ὅς με. That he is right is shown not only by the metre, but by the emphatic prououn being required, ἐμὲ τὰν τοῦ Βρομίου.

548. θιασώταν, κομαστήν, fellow-reveler. So in v. 145, Dionysus is called ὁ βακχεὺς, the bacchant. The chorus are not yet aware that the captive was Dionysus himself.

σκοτίαις κρυπτόν ἐν εἵρκταις. ἔσορᾷς τάδ', ὦ Διὸς
 παῖ 550
 Διόνυσε, σοὺς προφήτας ἐν ἀμίλλαισιν ἀνάγκας ;
 μόλε χρυσῶπα τινάσσων ἀνὰ θύρσον κατ' Ὀλυμπον
 φονίου δ'
 ἀνδρὸς ὕβριν κατὰσχες. 555
 πόθι Νύσης ἄρα τᾶς θηροτρόφου θυρσοφορεῖς ἐπῶδ.
 θιάσους, ὦ Διόνυσ', ἧ κορυφαῖς Κωρυκίαις ;
 τάχα δ' ἐν τοῖς πολυδένδρεσσιν Ὀλύμπου 560
 θαλάμοις, ἔνθα ποτ' Ὀρφεὺς κιθαρίζων
 σύναγεν δένδρεα Μούσαις, σύναγεν θήρας ἀγρώτας.
 μάκαρ ὦ Πιερία, 565
 σέβεταιί σ' Εὐῖος, ἧξει τε χορεύσων
 ἄμα βακχεύμασι, τόν τ' ὠκυρόαν
 διαβὰς Ἀξιὸν εἰλισσομένας μαινάδας ἄξει, 570

554. *τινάσσων ἀνὰ θύρσον*. The tmesis, if such it be, is remarkable, because the preposition commonly precedes the verb, rarely follows it. Hermann, Nauck, and Kirchhoff here read *ἄνα*, the vocative of *ἄναξ*, comparing Oed. Col. 1485, *Zeῦ ἄνα*, σοι φωνά. There however *ἄνα* is perhaps for *ἀνάστηθι*, and so the Homeric *Zeῦ ἄνα*, *Δωδωναίε*, *Πελασγικέ κ.τ.λ.*—*χρυσῶπα* (unless it be taken for the vocative of *χρυσώπης*) belongs to *θύρσον*, not, as Elmsley conceives, to *Ὀλυμπον*, which is here the mountain in Thessaly. For the chorus invoke the god to come from whatever place now detains him, to liberate his votaries. The thyrsus appears to be called *χρυσῶψ* from the colour of its ivy berries, or because the staff itself was gilt.—*κατ' Ὀλυμπον*, 'over Olympus,' *κατ' Ὀλύμπου*, 'down Olympus,' Kirchhoff.

556. *Νύσης*. So Hermann with the old copies. Elmsley and W. Dindorf give *Νύσας*.—*θηροτρόφου*, see sup. 104. The combination in this place perhaps accounts for the variant *θυρσοφόροι* in the former.—*θιάσους* is the accusative, not, as Elmsley says, of transition over, like *πηδῶντα δικόρυφον πλάκα*, v. 307, which is quite a distinct idiom, but depending on the sense of *θυρσοφορεῖν*, 'to lead the bands of dancers by wielding the thyrsus.' Perhaps however *θιάσους*, 'for the dancers,' is the true reading.—*Κωρυ-*

κίαις, see on Eum. 22, *ἔνθα Κωρυκίς πέτρα κοίλη, φίλορνις, δαιμόνων ἀναστροφή*. A grotto on Parnassus was so called, situated near the summit, as appears from the mention of it in Herod. viii. 36, *αὐτέων δὲ (sc. τῶν Δελφῶν) οἱ πλείστοι ἀνέβησαν ἐς τοῦ Παρνησσού τὰς κορυφὰς, καὶ ἐς τὸ Κωρύκιον ἄντρον ἀνηνέικαντο*.

560—1. Between *ταῖς πολυδένδρεσσιν*, —*δραῖσιν*, —*δρεσσιν*, *θαλάμοις* the MSS. waver. Mr. Tyrrell reads *θαλάμοις*, with Barnes. Properly, *θαλάμη* is a hole, or lurking-place (*τρώγλη, κατάδυσις*, Hesych.), as that of the polypus, in Od. v. 432. Here *ἄντρα*, 'grottoes,' may be meant; unless *θάλαμοι* has a mystical meaning.

563. *σύναγεν*, brought the trees together from the glens by his songs.

565. *Πιερία*. Here as in v. 408, the dominion of Archelaus is doubtless described, though properly only the country between the Peneus and the Haliacmon, i. e. the south-eastern coast of Macedonia, is meant. In compliment to his patron he calls it *μάκαρ*, though ostensibly on account of its receiving the Bacchic rites while Thebes was rejecting them. The feminine form *μάκαιρα* is used, as Elmsley remarks, in Hel. 375, *ὦ μάκαρ Ἀρκαδίᾳ ποτὲ παρθένε Καλλιστοῖ*. The MSS. here give *μάκαιρα*, corrected by Hermann.—*ὠκυρόαν*, rushing in rapids through a ravine in a branch of the Scardus range (Tozer, Geography of Greece, p. 200).

Λοιδίαν τε, τὸν εὐδαιμονίας
βροτοῖς ὀλβοδόταν,
πατέρα τε, τὸν ἔκλυον
εὐῖππον χώραν ὕδασιν
καλλίστοισι λιπαίνειν.

575

ΔΙ. ἰὼ,
κλύετ' ἐμᾶς κλύετ' αὐδᾶς,
ἰὼ βάκχαι, ἰὼ βάκχαι.

ΧΟ. α'. τίς ὄδε, τίς πόθεν ὄδ' ὁ κέλαδος ἀνά μ' ἐκάλεσεν
Εὐίου ;

ΔΙ. ἰὼ ἰὼ, πάλιν αὐδῶ, 580
ὁ Σεμέλας, ὁ Διὸς παῖς.

ΧΟ. β'. ἰὼ ἰὼ δέσποτα δέσποτα.

ΧΟ. γ'. μόλε νυν ἡμέτερον ἐς θίασον,

571. *Λοιδίαν*. So W. Dindorf with Hermann, who however in his edition of 1823 gives *Λυδίαν*, with the MSS. Elmsley proposes *Λοιδίαν* in his margin. Herodotus has the form *Λυδῆς* in lib. vii. cap. 127. But Photius writes *Λοιδίας*, *ποταμὸς Μακεδονίας, οὗ Αἰσχίνης μέμνηται*, and similarly Harpocration, *Λοιδίας, Αἰσχίνης ἐν τῷ περὶ τῆς παραπροσειας. ὅτι τῆς Μακεδονίας ἐστὶ ποταμὸς, ἄλλοι τε ἰστοροῦσι, καὶ Ἐκαταῖος ἐν περιόδῳ Εὐρώπης*.

Ibid. τᾶς was omitted by Hermann and Bothe before *εὐδαιμονίας*. The article is alike against sense and metre, which seems to be choriambic, and so perhaps the next. V. 573, according to Hermann, is iambic; the next is glyconean, and the last pherecratean.

572. Hesych. *ὀλβοδότης' πλουσίους παρέχων*.

573. *πατέρα*. Of the river Apidanus, the poet says in Hec. 451, ἢ Φθιάδος, ἐνθα καλλίστων ὕδάτων πατέρα φασὶν Ἀπιδανὸν γαῖα λιπαίνειν. Here however the large river Halicmaon seems to be meant. Bothe reads *Λυδίαν τε, τὸν εὐδαιμονίας βροτοῖς ὀλβοδόταν πατέρα, τὸν ἔκλυον κ.τ.λ.* The epithet *εὐῖππος*, as Bothe perceived, may seem more applicable to the plains of Thessaly, to which the Apidanus pertained; especially as in both places *κάλλιστα ὕδατα* are mentioned as a characteristic.

576. A voice is heard from within the palace. It is succeeded by a loud rum-

bling sound. It is Dionysus calling to his followers to witness his dealings with the impious Pentheus. He has shaken the house wherein he was confined, and overthrown it. At length (603) he appears amongst them; but they still think it is their leader who has brought them from Asia (ὁ βάκχος, v. 623), and fail to recognize him as Dionysus himself. Perhaps we should read, in a double dochmiac, *ἰὼ, κλύετ' ἐμᾶς κλύετε νῦν αὐδᾶς*.

579. *πόθεν ὄδ' ὁ Herm.* for *πόθεν ὁ*. He regards the verse as a resolved trochaic tetrameter catalectic, introductory to the same kind of metre at v. 603. He is doubtless right in dividing the following dialogue into consecutive speeches of single choreutae, though he only assigns it to five speakers. It appears more probable that each short and rapidly uttered clause is the ejaculation of a different person. "Certum est haec a singulis chori personis cantari, quas notare nihil attinet," Kirchhoff. The whole scene is one of alarm, confusion, and broken ejaculatory sentences. The characteristic of all the verses is an assemblage of resolved syllables, which it is not easy to reduce to certain metrical laws, though some may be called dactylic, others dochmiac. The number of speakers seems to be fourteen, i. e. the whole chorus, the Hegemon exempted, who pronounces vv. 608—9, whence the singular *ἐσεῖδον* is used.

- ὦ Βρόμιε Βρόμιε.
 ΧΟ. δ'. πέδον χθονὸς —
 ΧΟ. ε'. ἔνοσι πότνια. 585
 ΧΟ. στ'. ᾧ ᾧ· τάχα τὰ Πενθέως
 μέλαθρα διατινάζεται πεσήμασιν.
 ΧΟ. ζ'. ὁ Διόνυσος ἀνὰ μέλαθρα.
 ΧΟ. η'. σέβετέ νιν.
 ΧΟ. θ'. σέβομεν ὦ. 590
 ΧΟ. ι'. εἶδετε λαῖνα κίοσιν ἔμβολα
 διάδρομα τάδε ;
 ΧΟ. ια'. Βρόμιος *ὄς ἀλαλάζεται
 στέγης ἔσω.
 ΔΙ. ἄπτε κεράνιον αἶθοπα λαμπάδα,
 σύμφλεγε σύμφλεγε δώματα Πενθέως. 595
 ΧΟ. ιβ'. ᾧ ᾧ,
 πῦρ οὐ λεύσσεις οὐδ' ἀνγάζει
 Σεμέλας ἱερὸν ἀμφὶ τάφον,
 ἄν ποτε κεραυνόβολος ἔλιπε φλόγα

584. *πέδον χθονός*. If this be regarded as the broken speech of one of the Chœrentæ, who was going to say *σαλεύει*, there is no difficulty in it. Hermann's idea, that *ἔνοσι* governs the accusative *πέδον*, as if it were *ὦ Βρόμιε*, *ὁ πέδον χθονὸς κινῶν*, is unworthy of that generally judicious critic. The passages cited by Mr. Tyrrell in defence of it are of a totally different nature, being verbal adjectives governing the cases of the verbs. In Heracl. 65, *μάντις τάδε* is used like *σοφός τι*, *δεινός τι* &c. Elmsley gives *πέδον χθονὸς ἔνοσι πότνια*, and so Nauck. For the word *ἔνοσις*, implying an earthquake motion, see Troad. 1326.

591. *εἶδετε* Dobree for *ἴδετε*. 'Do ye see the stone imposts on the pillars tossed to and fro yonder?' The addition of *τάδε* clearly shows that this was a real stage effect; and it is precisely like the overturning of the Trojan citadel at the conclusion of the *Troades*. Nauck reads *τὰ λαῖνα [κίοσιν] ἔμβολα*, with MS. Pal., which omits *κίοσιν*.

593. *Βρόμιος ὄς κ.τ.λ.* 'Tis Bacchus himself who will be victorious over his enemies within the house.' The *ὄς* was inserted by Musgrave, and is adopted by

Hermann and W. Dindorf.—*ἀλαλάζεται*, 'will be celebrated with songs of triumph,' i. e. by us his faithful followers. They recognize the *voice* of the god, but they do not identify his *person*, when he steps forth unscathed from the ruins, and describes his delivery as effected by the agency of another. Cf. Electr. 691, *ὀλολύζεται πᾶν δῶμα*.

594—5. This distich was first assigned to Dionysus by Tyrwhitt, instead of to the Hemichorium.

596. *πῦρ*. See v. 623, *καὶ μητρὸς τάφῳ πῦρ ἀνῆψε*. Pentheus himself mistook this for a fire in his palace (v. 624), but the Maenads appear to distinguish it as a supernatural lightning-glare proceeding from the *ἑβανὸς σηκὸς* of Semele, v. 10.—*ἂν φλόγα βροντᾶς* is exegetical of *πῦρ*. Cf. v. 3, and v. 8, where the light on the tomb is spoken of as permanent, *ἔτι ζῶσαν*. Hence *ἔλιπε* is here used, as if it were a light that Semele had left behind as an undying memorial and warning to the Thebans. Here perhaps it is sufficient to suppose that the light was suddenly increased to a mighty blaze. The 'pillar of fire' inf. 1082 is of the same supernatural character.

- δίου βροντᾶς ;
 XO. ιγ'. δίκετε πεδόσε τρομερὰ σώματα,
 δίκετε Μαινάδες. 600
 XO. ιδ'. ὁ γὰρ ἄναξ ἄνω κάτω τιθεῖς
 ἔπεισι μέλαθρα τάδε Διὸς γόνος.
 ΔΙ. βάρβαροι γυναικες, οὕτως ἐκπεπληγμένοι φόβῳ
 πρὸς πέδῳ πεπτώκατ' ; ἥσθησθ', ὡς ἔοικε, Βακ-
 χίου 605
 διατινάξαντος τὰ Πενθέως δώματ'· ἀλλ' ἀνίστατε
 σῶμα καὶ θαρσεῖτε, σαρκὸς ἐξαμείψασαι τρόμον.
 XO. ὦ φάος μέγιστον ἡμῖν εὖιον βακχεύματος,
 ὡς ἐσεῖδον ἀσμένῃ σε μονάδ' ἔχουσ' ἐρημίαν.
 ΔΙ. εἰς ἀθυμίαν ἀφίκεσθ', ἥνικ' εἰσεπεμπόμην, 610
 Πενθέως ὡς ἐς σκοτεινὰς ὀρκάνας πεσούμενος ;
 XO. πῶς γὰρ οὐ ; τίς μοι φύλαξ ἦν, εἰ σὺ συμφορὰς
 τύχοις ;
 ἀλλὰ πῶς ἡλευθερώθης, ἀνδρὸς ἀνοσίου τυχών ;
 ΔΙ. αὐτὸς ἐξέσωσ' ἑμαυτὸν ῥαδίως ἄνευ πόνου.
 XO. οὐδέ σου συνήψε χεῖρα δεσμίοισιν ἐν βρόχοις ; 615
 ΔΙ. ταῦτα καὶ καθύβρις' αὐτὸν, ὅτι με δεσμεύειν δοκῶν

599. Hermann and Dindorf give δίκετε πεδόσε δίκετε τρομερὰ σώματα, the order of the words preserved in the Etymol. M. p. 279. Matthiae gives as a reason for preferring this, "nam ubi idem verbum repetitur, alio verbo interjecto hoc fieri solet."—τιθεῖς for στρέφων. Compare Troad. 287.

602. After γόνος the old copies, with the exception of the Palatine MS., add the manifest gloss Διόνυσος, which it is surprising that Elmsley should retain.

606. τὰ Πενθέως δώματ' for δῶμα Πενθέως Musgrave. The error probably arose from an idea that Πενθέως must be a trisyllable, and thus the unrhythmical δῶμα Πενθέως διατινάξαντος was adopted. In the next verse σαρκὸς is Reiske's correction for σάρκας. He also proposed τρόμου or τρόμων for τρόμον, and it is probable that σάρκας is owing to an ancient variant τρόμου. Hermann retains σάρκας, but his explanation, that ἐξαμείβειν τρόμον is equivalent to obfirmare is very far-fetched. Nauck doubts if 606—7 are genuine.

609. μονάδ'. They had not only been

on the wild mountains, ἐρημία, but deprived of their leader, μονωθεῖσαι.

610. Elmsley's view of the construction, εἰσεπεμπόμην Πενθέως, for εἰς τὰ Π. δώματα, does not seem capable of defence. Photius and Hesychius explain ὀρκάνη by εἰρκή. Cf. v. 550. But Photius gives also the meaning of a fence or enclosure of any kind. See on Aesch. Theb. 336. The meaning is, 'Were you dejected at the prospect of losing me, when Pentheus took me to his palace with the intention of putting me in a dark dungeon ?'

612. ἦν—τύχοις ; This is shortly put for τίς λοιπὸς ἦν ἐμοί, ὥστε φύλακα γίνεσθαι, εἰ σὺ κ.τ.λ. Quis mihi dux futurus erat, si tibi aliquid mali accidisset? Elmsley ; who adds that ἦν is here for ἐμελλεν ἔσεσθαι, and he compares Herc. F. 467, σὺ δ' ἦσθα Θηβῶν τῶν φιλαρμάτων ἄναξ, where see the note.

613. ἀνδρὸς—τυχών ; See Alcest. 10, ὁσίου γὰρ ἀνδρὸς θάσιος ὦν ἐτύγχανον.

615. συνήψε, 'tied together,' i. e. one hand to the other ; hence, apparently, the singular is used.

οὐτ' ἔθιγεν οὐθ' ἦψαθ' ἡμῶν, ἐλπίσιν δ' ἐβόσκετο.
 πρὸς φάτναις δὲ ταῦρον εὐρών, οὐ καθείρξ' ἡμᾶς
 ἄγων,
 τῷδε περὶ βρόχους ἔβαλλε γόνασι καὶ χηλαῖς ποδῶν,
 θυμὸν ἐκπνέων, ἰδρώτα σώματος στάζων ἄπο, 620
 χεῖλεσιν διδοὺς ὀδόντας· πλησίον δ' ἐγὼ παρὼν
 ἦσυχος θάσσω ἔλευσσον. ἐν δὲ τῷδε τῷ χρόνῳ
 ἀνετίναξ' ἐλθὼν ὁ βάκχος δῶμα καὶ μητρὸς τάφῳ
 πῦρ ἀνήψ'. ὁ δ', ὡς ἐσεῖδε, δώματ' αἰθεσθαι δοκῶν,
 ἦσ' ἐκέισε κᾶτ' ἐκέισε, δμωσὶν Ἀχελῶον φέρειν 625
 ἐννέπων, ἅπας δ' ἐν ἔργῳ δοῦλος ἦν μάτην πονῶν.
 διαμεθεῖς δὲ τόνδε μόχθον, ὡς ἐμοῦ πεφευγότος,
 ἵεται ξίφος κελαινὸν ἀρπάσας δόμων ἔσω.
 κᾶθ' ὁ Βρόμιος, ὡς ἔμοιγε φαίνεται, δόξαν λέγω,
 φάσμ' ἐποίησεν κατ' αὐλήν· ὁ δ' ἐπὶ τοῦθ' ὥρμη-
 μένος 630
 ἦσσε κᾶκέντει φαεννὸν *αἰθέρ', ὡς σφάζων ἐμέ.

617. ἐβόσκετο. Cf. Aesch. Agam. 1646, οἷδ' ἐγὼ φεύγοντας ἄνδρας ἐλπίδας σιτουμένους.

618. ταῦρον εὐρών. The delusion consisted in the circumstance that Bacchus himself was reputed to be κερασφόρος. One explanation of this was, that it symbolized the ploughing of the land by bulls. But it is now well known that from the earliest times it has been a symbol with the easterns of strength, vigour, generative power. Diodor. Sic. iii. 64, παράσημον δ' αὐτῷ ποιῆσαι κέρατα τοὺς κατασκευάζοντας τὰς γραφὰς ἢ τοὺς ἀνδρῶντας, ἅμα μὲν δηλοῦντας ἐτέραν Διονύσου φύσιν [scil. ἐκ γῆς], ἅμα δὲ ἀπὸ τῆς περὶ τὸ ἄροτρον εὐρέσεως ἐμφαίνοντας τὸ μέγεθος τῆς ἐκπονήσεως τοῖς γεωργοῖς εὐχρηστίαις. So Propert. iv. 17, 19, 'Quod superest vitae, per te et tua cornua vivam, Virtutisque tuae, Bacche, poeta ferar.' Ovid, Fast. iii. 789, 'Mite caput, Pater, huc placataque cornua vertas, Et des ingenio vela secunda meo' Inf. v. 920, καὶ ταῦρος ἡμῖν πρόσθεν ἡγείσθαι δοκεῖς, καὶ σῶ κέρατε κρατὶ προσπεφυκέναι. "Apud Nonnum XLV. 235 seqq., Bacchus statim, ut comprehendere eum satellites Penthei volunt, taurum pro se substituit." Hermann.

619. τῷδε is used like τόνδε in 293.

621. ὀδόντας. Cf. Soph. Trach. 976, ἴσχε δακῶν στόμα σόν.

624. πῦρ ἀνήψε. See on v. 596.—ὁ βάκχος, see on v. 576, and on v. 145.

625. Ἀχελῶον, for water generally, as in Androm. 167, and the well-known verse of Virgil, 'Poculaque inventis Acheioia miscuit uvis.'

627. διαμεθεῖς, 'having relaxed for an interval' &c. Cf. v. 635. El. 978.

630. φάσμα. Elmsley, Hermann, Dindorf, and Bothe agree in adopting, with Matthiae, Jacob's reading for φῶς. There was *light* enough in the house (v. 624), for Pentheus thought it was all on fire. What the context manifestly requires, is, some phantom for the deluded Pentheus to attack. The alteration was probably made from φάσμ' to φῶς on account of φαεννὸν αἰθέρα in the next verse. But αἰθήρ is itself 'luminous ether,' wherefore the epithet does not of necessity allude to what precedes. Compare Hel. 583, καὶ τίς βλέποντα σώματ' ἐξεργάζεται; ΕΛ. αἰθήρ. But it is not a little singular that this very word αἰθήρ was restored on the conjecture of Canter, the old copies omitting it.

πρὸς δὲ τοῖσδ' αὐτῷ τὰδ' ἄλλα Βάκχιος λυμαίνεται·
δῶματ' ἔρρηξεν χαμᾶζε· συντεθράνωται δ' ἅπαν
πικροτάτους ἰδόντι δεσμούςς τοὺς ἐμούς· κόπου δ'
ὑπο 634

διαμεθεῖς ξίφος παρεῖται. πρὸς θεὸν γὰρ ὦν ἀνὴρ
ἐς μάχην ἐλθεῖν ἐτόλμησ'. ἥσυχος δ' ἐκβὰς ἐγὼ
δωμάτων ἤκω πρὸς ὑμᾶς, Πενθέως οὐ φροντίσας.
ὡς δέ μοι δοκεῖ, ψοφεῖ γοῦν ἀρβύλη δόμων ἔσω,
ἐς προνώπῃ αὐτίχ' ἤξει. τί ποτ' ἄρ' ἐκ τούτων ἐρεῖ·
ῥαδίως γὰρ αὐτὸν οἶσω, καὶ πνέων ἔλθῃ μέγα· 640
πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σῶφρον' εὐορ-
γησίαν.

ΠΕ. πέπονθα δεινά· διαπέφενγέ μ' ὁ ξένος,
ὃς ἄρτι δεσμοῖς ἦν κατηναγκασμένος.
ἔα ἔα.

ὃδ' ἐστὶν ἀνὴρ· τί τάδε ; πῶς προνώπιος 645
φαίνει πρὸς οἴκοις τοῖς ἐμοῖς, ἔξω βεβώς ;

ΔΙ. στήσον πόδ', ὀργῇ δ' ὑπόθεσ ἥσυχον † πόδα.

632. τὰδ' ἄλλα is the direct object to λυμαίνεται, which governs an accusative, not a dative. Cf. 354. Elmsley reads with Scaliger τὰ τ' ἄλλα—δῶμά τ' ἔρρηξεν, to which Hermann objects, that this necessarily implies something over and above both the preceding (πρὸς τοῖσδε) and the destruction of the house which follows; whereas it does not appear that he did more than this.

633. Hesych. συντεθράνωται· συμπέπτωκε.

635. παρεῖται. See inf. 683. Alcest. 204. 636. ἐκβὰς ἐγὼ Bothe (who however retains the corrupt reading of the MSS. in his text) for ἐκ βάκχας ἄγων. Elmsley gives ἥσυχος δὲ βασιλικῶν δωμάτων, Hermann (by a very improbable conjecture) δ' ἐκ Βακχάδων δ., ex aedibus furorē et perturbatione plenīs. Mr. Tyrrel objects, that Dionysus had not been in the house at all, but only in the stable (618). We may reply, that the brevity of the narrative leaves this point quite uncertain.

639. προνώπια, the front of the house, the vestibule, προπύλαια. Cf. Hipp. 374, to which the explanation of Photius more particularly applies, προνώπιον, τὸ προεκκείμενον. Hesych. προνώπια· τὰ ἐμπροσ-

θεν τῶν πυλῶν, καθάπερ ἐνώπια τὰ ἐνδον, ὅπου αἱ εἰκόνες ἴστανται (Aesch. Suppl. 145 Dind.).—ἐκ τούτων, after all this.

641. εὐοργησίαν, easiness of temper. See Hipp. 1039. Photius, εὐόργητος, πρῶτος. Arist. Eth. ii. 7, 10, ὁ δ' ἐλλείπων (ὀργῆς) ἀόργητός τις, ἡ δ' ἐλλείψις ἀοργησία.

642. The prediction of Dionysus is fulfilled as soon as it is uttered. Pentheus does appear, and in a very violent humour. He is met by his captive, the supposed bacchant, with cool indifference. The time however has not yet come for the god to manifest himself. He yet describes his delivery as due to another, the god invisibly acting in his behalf.—προνώπιος, ἐν προνώπιοις, cf. v. 639. Compare ἐξώπιος. Bothe strangely explains the word by ἐκῶν.—φαίνει, the second person, not for φαίνεται, as in Electr. 1234.

647. πόδα. Hermann thinks that 'to subject a quiet foot to anger,' means to put a restraint on a hasty foot so as to become quiet; and probably he is right, though πόδα is suspicious on account of στήσον πόδα immediately preceding. Perhaps τρόπον, or ἡσυχὴν φρένα, or βάσιν, as proposed by Fix.

- ΠΕ. πόθεν σὺ δεσμὰ διαφυγὼν ἔξω περᾶς ;
 ΔΙ. οὐκ εἶπον ἢ οὐκ ἤκουσας ὅτι λύσει μέ τις ;
 ΠΕ. τίς ; τοὺς λόγους γὰρ εἰσφέρεις καινοὺς αἰεῖ. 650
 ΔΙ. ὃς τὴν πολύβοτρυν ἄμπελον φύει βροτοῖς.
 ΠΕ. ὠνείδισας δὴ τοῦτο Διονύσω καλόν.
 ΔΙ. * * * *
 ΠΕ. κλήειν κελεύω πάντα πύργον ἐν κύκλῳ.
 ΔΙ. τί δ' ; οὐχ ὑπερβαίνουσι καὶ τείχῃ θεοί ;
 ΠΕ. σοφὸς σοφὸς σὺ, πλὴν ἂ δεῖ σ' εἶναι σοφόν. 655
 ΔΙ. ἂ δεῖ μάλιστα, ταῦτ' ἔγωγ' ἔφυν σοφός.
 κείνου δ' ἀκούσας πρῶτα τοὺς λόγους μάθε,
 ὃς ἐξ ὅρους πάρεστιν ἀγγελῶν τί σοι·
 ἡμεῖς δέ σοι μενούμεν, οὐ φευζόμεθα.

ΑΓΓΕΛΟΣ.

- Πενθεῦ, κρατύνων τῇσδε Θηβαίας χθονὸς, 660
 ἦκω Κιθαιρῶν' ἐκλιπών, ἔν' οὔποτε
 λευκῆς χιόνος ἀνείσαν εὐαγεῖς βολαί.
 ΠΕ. ἦκεις δέ ποῖαν προστιθεῖς σπουδὴν λόγου ;

649. ἢ οὐκ ἤκουσας Herm., Bothe, Dind., with MS. Flor., for οὐκ εἶπον ; οὐκ ἤκουσας κ.τ.λ.

652. It had occurred to the present editor, that two lines had probably been lost after this, by which the speech of Pentheus would be of four verses, as above, and as those of Dionysus below, v. 656 seqq. On this theory the passage might have stood thus :

ὠνείδισας δὴ τοῦτο Διονύσω καλόν,
 σοὶ δ' αἰσχρὸν, οὐ γὰρ ἄξιον τιμὴν
 νέμεις.
 ὡμᾶς δὲ, δμῶες οἱ παρεστῶτες πύλαις,
 κλήειν κελεύω πάντα πύργον ἐν κύκλῳ.

However, it seems more probable, either that this verse should be assigned to Dionysus, in answer to a lost verse of Pentheus, or that the στιχομυθία has been broken by the loss of Dionysus' reply, which may have been to the effect that, as he had now escaped, so never should Pentheus get him into his power again, κοῦ μήποτε αὐθις ἐκ γέ σοῦ χειρώσομαι. To which Pentheus replies by defying his attempt to escape a second time, κλήειν

κελεύω κ.τ.λ. As for the sense of the present verse, which Elmsley thinks "non valde perspicuus," and compares Med. 514, καλόν γ' ὠνείδος, perhaps Pentheus meant to say, 'That, so far from being any discredit, was a praiseworthy deed,' i. e. well, there is something to be said in favour of your Dionysus, after all. Or it may mean, ironically, that planting the vine was no credit to the god. Bothe refers τοῦτο to τὸ λύνειν αὐτόν, in which case καλόν will be ironical.

662. εὐαγεῖς, 'bright,' ἀγναί, καθαραί, as Hesychius gives among other meanings. Photius, εὐαγέις, ἀγνόν, εὐσεβέις, ὅσιον, θειότατον. See on Eur. Suppl. 652, θεατῆς πύργον εὐαγῇ λαβόν, 'commanding a clear view,' and on Aesch. Pers. 468. It is probable that the α really long, though some derive it from ἄγος, *piaculum*, and this is obviously the meaning in Antig. 521, τίς οἶδεν εἰ κάτωθεν εὐαγῇ τάδε; The meaning of οὔποτε ἀνείσαν is not, 'where the snow never melts' (which is not the case), but 'where snow-showers never (i. e. rarely) cease.' For the metre, see on v. 260.

- ΑΓ. βάκχας ποτνιαδας εἰσιδὼν, αἱ τῆσδε γῆς
οὔστροισι λευκὸν κῶλον ἐξηκόντισαν, 665
ἦκω, φράσαι σοὶ καὶ πόλει χρήζων, ἄναξ,
ὥς δεινὰ δρῶσι θαυμάτων τε κρείσσονα.
θέλω δ' ἀκοῦσαι, πότερά σοι παρρησία
φράσω τὰ κεῖθεν, ἣ λόγον στείλωμεθα.
τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἄναξ, 670
καὶ τοῦξύθυμον καὶ τὸ βασιλικὸν λίαν.
- ΠΕ. λέγ', ὥς ἀθῶος ἐξ ἐμοῦ πάντως ἔσει·
τοῖς γὰρ δίκαιοις οὐχὶ θυμοῦσθαι χρεῶν.
ὅσῳ δ' ἂν εἴπῃς δεινότερα βακχῶν πέρι,
τοσῶδε μᾶλλον τὸν ὑποθέντα τὰς τέχνας 675
γυναιξὶ τόνδε τῇ δίκη προσθήσομεν.
- ΑΓ. ἀγελαῖα μὲν βοσκήματ' ἄρτι πρὸς λέπας

664. Whether ποτνιαδες is to be regarded as a mere epithet or as a proper name, is rather uncertain. Hermann and Elmsley take the latter view. The word is said to be derived from Potniae in Boeotia, where the horses of Glaucus went mad, and from which the play of Aeschylus, *Glaucus Potnieus*, took its name. Photius, Ποτνιαδας, Βάκχας, Εὐριπίδης. He must allude to this passage; for in *Orest.* 318, δρομάδες δ' περοφόροι ποτνιαδες θεαί, it is used of the Furies, and there ποτνιας looks very like another form of πότνα or πότνια. In *Phoen.* 1124, Ποτνιαδες πῶλοι, it is of course a proper name. Hesychius, Ποτνιαδες, αἱ Βάκχαι, ἀντὶ τοῦ Μαινάδες καὶ λυσσάδες.

665. γῆς—ἐξηκόντισαν, have rushed away from their homes to the mountains; cf. v. 32—3. Here γῆς is for πόλεως, as Bothe thinks; though, as Cithaeron was on the confines of Boeotia, they may have stepped beyond the real limits of the land. —λευκὸν κῶλον some take for 'naked feet,' and Elmsley compares *Cycl.* 72, Βάκχαις σὺν λευκόποσιν. See on *Ion* 221. It may, of course, be merely an ornamental epithet. However, as Blomfield has shown on *Prom.* 137, to go forth ἀπέδιλος and ἀσάνδαλος was a phrase for any hasty exit.

669. στείλωμεθα, for συστ., contract, abridge our narrative. See on *Troad.* 103. The *deliberative* subjunctives are used as in *Prom.* 799, ἐλοῦ γὰρ ἢ πόρων τὰ λοιπὰ σοι φράσω σαφηνῶς; ἢ τὸν ἐκ-

λίσουντ' ἐμέ. Bothe thinks it is a metaphor from furling a sail, which is usually στέλλειν λαῖφος, *Hec.* 1080, *Aesch. Suppl.* 703, but also στέλλεσθαι, *Il.* i. 432. Photius, στείλαμενοι, στείλαντες, and again (which is perhaps applicable to the present passage), στείλαμενος, εὐσταλῶς ἐπελθόν.

672. ἀθῶος, unpunished; see *Med.* 1300.

676. προσθήσομεν, 'we will devote (or give up) to punishment.' On προσθεῖναι, *addicere*, see *Androm.* 1016. *Phoen.* 964.

677. The account of the messenger, respecting the doings of the Maenads on the mountains, is one of the most picturesque narratives that Attic tragedy contains. This is so essential a part of the tragic drama, that very few plays are without it in some form or other; though few, like the present (*inf.* 1043), have two distinct and equally lengthy narrations, because few plots admit of a double crisis of events in their *περιπέτεια*. There is an instance of this in the *Phoenissae*, the *Iphigenia at Tauri*, and in the *Hecuba*, where both the death of Polyxena and the punishment of Polyneestor are described; but the latter is the narration, not of a messenger, but of the sufferer himself. The present messenger, who is a herdsman, had chanced to witness the bacchantes in the hills at the moment when, summoned by their leader, they had started up from sleep with all the wild gestures and strange supernatural

μόσχων ὑπεξήκριζον, ἥνιχ' ἥλιος
 ἀκτῖνας ἐξίησι θερμαίνων χθόνα.
 ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν, 680
 ὧν ἥρχ' ἐνὸς μὲν Αὐτονόη, τοῦ δευτέρου
 μήτηρ Ἀγαυή σῆ, τρίτου δ' Ἴνῳ χοροῦ.
 ἡῦδον δὲ πᾶσαι σώμασιν παρειμέναι,
 αἱ μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην,
 αἱ δ' ἐν δρυὸς φύλλοισι πρὸς πέδῳ κάρα 685
 εἰκὴ βαλοῦσαι σωφρόνως, οὐχ ὥς σὺ φῆς
 ὦνωμένας κρατῆρι καὶ λωτοῦ ψόφῳ
 θηρᾶν καθ' ὕλην Κύπριν ἡρημωμένας.

powers that Dionysus had imparted to them. He had called others to witness the scene, and a plan was concerted with them to seize Agave the leader by an ambuscade. They had however been speedily put to flight by the frantic crew, who, disappointed of their revenge, had attacked and torn to pieces a herd of oxen. Thence they had spread through the neighbouring towns, and begun to plunder houses; nor could the inhabitants oppose the thyrsus with the javelin. The man declares himself a convert, and advises the king to admit the new worship into the city. The tenour of the whole narrative is to show (as the fate of Pentheus afterwards proves) that the notion of *mystery* so strongly attached to the proceedings of the Bacchants, that for the uninitiated to behold them was in the highest degree dangerous. In this instance the herdsmen had only been allowed to escape because they had not impugned the power of the god.

678. *ὑπεξήκριζον*, which some take for the first person of a transitive verb, is more probably the plural in a neuter sense, *ἀγελᾶια βοσκήματα* being virtually equivalent to *βόες* or *ἀγέλαι*. Compare *ἐπήκρισε* Aesch. Cho. 918 (Schol. *ἐς ἄκρον ἦλθε*), *ἐξακρίζετ' αἰθέρα περὶ οἷς* Orest. 274, *ὑπερακρίσει*, 'overhangs,' Eur. Suppl. 988. The Etymol. Mag. explains the word, quoting this passage, *τὸ ἄκροισι ποσὶ πορεύεσθαι*, which is clearly wrong. Hesych. *ὑπεξήκριζον ὕβριζον*,—probably a corruption of *ἡκρίζον*, as *β* and *κ* are often interchanged in MSS. The position of *μόσχων* adds to the difficulty of the passage: we should have expected some genitive expressing 'from the lowlands to the mountain tops,' and depending on the *ὑπὸ* in composition. Or can the poet have

meant, 'the herds of cows were making their way up-hill away from their calves?' Thus *μόσχους* in v. 736 will refer to the calves that had been left in the pastures. The sense otherwise must be, 'The herds of young cattle which we were feeding (*ἀγέλαι ἃς ἐβόσκουμεν*) were just surmounting the steep to the ridge,' &c. It was on attaining the summit, and looking down upon the opposite side of the mountain, that the man suddenly came in sight of the Maenads.

682. *τρίτη δ' Ἴνῳ τρίτου* Hermann, two MSS. giving *τρίτη*.

683. *σώμασιν*, 'tired in their bodies,' more usually *σώματα*, with a dative of the cause, but Matthiae in a good note gives several examples of the present construction, among others Orest. 706, *ναῦς ἐνταθεῖσα πρὸς βίαν ποδὶ*. Hermann's *κώμασιν παρειμέναι* must be numbered among those conjectures which occasionally fell from the great critic when he was inclined to display his ingenuity rather than his sound judgment.

684. *νῶτ' ἐρείσασαι* forms as it were one word, so that the syntax is *ἐλάτης φόβην*, not *ἐλάτης νῶτα*.—*ἐλάτης* is the silver-fir, while *πέυκη* is the stone-pine, *pinus pinea*.

686. *εἰκὴ*, wherever they chanced to recline.—*σωφρόνως*, in modest guise, not like tipsy or lewd women.—*οὐχ ὥς σὺ φῆς*, for *οὐ θηρῶσαι Κύπριν, ὥς σὺ φῆς αὐτάς* (sup. v. 222). Compare Rhes. 438, *οὐχ ὥς σὺ κομπεῖς τὰς ἐμὰς ἀμύστιδας*, for *οὐ πίνων ἀμύστιδας, ὥς σὺ κομπεῖς*.—*λωτοῦ ψόφῳ*, the noise of the pipe. Here *ψόφος* is somewhat improperly used; see above, v. 513. We may supply *κηλουμένας* from the foregoing participle.

688. *ἡνεμωμένας* Nauck; a useless and

ἡ σὴ δὲ μήτηρ ὠλόλυξεν ἐν μέσαις
σταθείσα βάκχαις ἐξ ὕπνου κινεῖν δέμας, 690
μυκήμαθ' ὡς ἤκουσε κεροφόρων βοῶν.
αἱ δ' ἀποβαλοῦσαι θαλερὸν ὀμμάτων ὕπνον
ἀνῆξαν ὀρθαί, θαῦμ' ἰδεῖν εὐκοσμίας,
νεαί, παλαιαί, παρθένοι τ' ἔτ' ἄζυγες.
καὶ πρῶτα μὲν καθεῖσαν εἰς ὤμους κόμας, 695
νεβρίδας τ' ἀνεστείλανθ', ὅσαισιν ἀμμάτων
σύνδεσμ' ἐλέλυτο, καὶ καταστίκτους δορὰς
ὄφεσι κατεζώσαντο λιχμῶσιν γένυν.
αἱ δ' ἀγκάλαισι δορκάδ' ἡ σκύμνους λύκων
ἀγρίου ἐχουσαι λευκὸν ἐδίδοσαν γάλα, 700
ὅσαις νεοτόκοις μαστὸς ἦν σπαργῶν ἔτι
βρέφη λιπούσαις· ἐπὶ δ' ἔθεντο κισσίνους

improbable change. The vulgate merely means *ἐρήμας*, *χωρὶς ἄλλων*.

689. *ὀλολυγμός* was the sacrificial shout of *women*, distinctively. The *κεροφόροι βόες* were the messenger's own oxen, which the bacchantes were incited by their leader to pursue and slaughter.

692. *θαλερὸν ὕπνον*, 'refreshing sleep,' Elmsley. "Somnus, qui est in ipso flore, i. e. altus sopor," Hermann. The root is *θαλ*, implying growth by nourishment and good cheer, as in *θῆλυς*, *δαιτυθαλέη* &c.

695. *καθεῖσαν*. To let the hair fly loose was a natural trick of those who affected inspiration; *σεῖων ἄμα τὴν κόμην ἀνετον ὥσπερ οἱ τῇ μητρὶ ἀγείροντές τε καὶ ἐνθεωζόμενοι*, Lucian, *Alexandr.* p. 221. The action too had a sense of freedom from restraint, to which Phaedra alludes, when she says to her nurse *βαρύ μοι κεφαλᾶς ἐπικράνον ἔχειν, ἔφελ', ἀμπέτασον βόστρυχόν ὦμοις*, *Hipp.* 201. *Phoen.* 787, *βόστρυχον ἀμπετάσας, λωτοῦ κατὰ πνεύματα μέλπει*. In *Ion* 1200, the form *καθῆκαν* is preferred. Compare *ἀνείσαν* v. 662 with *ἀνῆκαν* v. 448.

696. *ἀνεστείλαντο*, 'tucked up,' i. e. girdled up for running. This is clear from the context, 'those to whom the tie of the girdle (*ζώνη*) had previously been loosened.' By undoing the zone, the folds of the *χιτῶν* fell to the ankles. *Theocr.* xv. 134, *λύσασαι δὲ κόμην καὶ ἐπὶ σφυρὰ κόλπον ἀνείσαι, στήθεσι φαινομένοις λιγυρὰς ἀρξάμεθ' αἰοιδᾶς* (where

the writer is speaking of a *κομῆς* to Adonis). The sense of *στέλλεσθαι* is the same as that in v. 669, but the *ἀνὰ* implies a previous loosening of the attire.

698. *λιχμῶσιν* Heath for *λιχμῶσαν*. The custom of taming snakes, which is still kept up in India, was early known to the Greeks; for the point of *λιχμῶσιν γένυν*, 'licking their (the bacchantes') chins,' is to show the harmlessness of the creatures, though, of course, they are here presumed to have been made innoxious by Dionysus in a miraculous manner. Compare *Acts* xxviii. 5. *Inf.* 767, *σταγόνα δ' ἐκ παρηδὼν γλώσση δράκοντες ἐξεφαῖδρυνον χροός*. Barnes compares *Hor. Carm.* ii. 19, 19, 'tu separatis uvidus in jugis Nodo coerces viperino Bistonidum sine fraude crines;' and Hermann well adds *Nonnus*, xlv. 410, *κεφαλῇν κυκλώσατο Κάδμου Πρηθς ὄφιν, καὶ γλώσσα πέριξ λίχμαζεν ὑπήνην*. The meaning however may be, that the snakes protruded their tongues as if licking their own jaws, *δράκοντες γλώσσης δνοφερῆσι λελειχμότες*, *Hes. Theog.* 826, compared with *Scut.* 235, *λίχμαζον δ' ἄρα τῷ γε*. The notion is that they tied round their waists girdles of living snakes.

701. *σπαργῶν*, swelling with milk, *Cycl.* 55. *Photius*, *σπαργῶσα, ἀνθοῦσα ἡ σπαρτομένη ὑπὸ θλίψεως καὶ δεομένη ἐκκρίσεώς τινος*. *Plato, Symp.* p. 206 E, *τῷ κυοῦντί τε καὶ ἤδη σπαργῶντι πολλὴ ἡ πτόησις γέγονε περὶ τὸ καλὸν, κ.τ.λ.*

στεφάνους δρυός τε σμίλακός τ' ἀνθесφόρου.
 θύρσον δέ τις λαβούσ' ἔπαισεν ἐς πέτρην,
 ὅθεν δροσώδης ὕδατος ἐκπηδᾷ νοτίς· 705
 ἄλλη δὲ νάρθηκ' ἐς πέδον καθήκε γῆς,
 καὶ τῇδε κρήνην ἐξάνηκ' οἶνον θεός·
 ὅσαις δὲ λευκοῦ πώματος πόθος παρήν,
 ἄκροισι δακτύλοισι διαμῶσαι χθόνα
 γάλακτος ἐσμούςς εἶχον· ἐκ δὲ κισσίνων 710
 θύρσων γλυκεῖαι μέλιτος ἔσταζον ροαί.
 ὥστ', εἰ παρήσθα, τὸν θεὸν, τὸν νῦν ψέγεις,
 εὐχαῖσιν ἂν μετῇλθες εἰσιδὼν τάδε.

703. σμίλακος. So Hermann and others for μίλακος. See on v. 108.

704—6. θύρσον — νάρθηκα. Here, as in Hel. 1361, a distinction seems to be implied; and the latter is doubtless merely a light wand or ferule (either a fennel-stalk or some kind of reed), while the thyrsus is said to have had a shaft made of a vine stem, and to have been tipped with a point, like a dart, for which it was evidently capable of being used; see v. 762 and 1099. Musgrave quotes from Lucian, *Bacchus* (vol. iii. p. 127, ed. Teubner), καὶ αἱ Μαινάδες σὺν ὀλο-
 λυγῇ ἐνεπήδησαν αὐτοῖς δράκοντας ὑπεζω-
 σμένας καὶ τῶν θύρσων ἄκρων ἀπογυμνοῦ-
 σαι τὸν σίδηρον. So in v. 733, when the bacchantes had used their thyrsi as lances against the enemy, they are laid aside, and they attack the cattle *χειρὸς ἀσιδήρου μέτα*. Cf. ἄθυρσοι Βάκχαι, *unarmed*, Orest. 1492. Photius: *θύρσόν τὸ ὅπλον*. Φιλή-
 μων. In Ion 217, Bacchus slays one of the rebel giants, not with the thyrsus, but with the νάρθηξ, which is called ἀπόλεμον κίσσινον βάκτρον, 'an unwarlike staff.' Therefore, the other was a warlike weapon. Diodorus Siculus, lib. iv. § 4, speaks of the armies of female Bacchantes, *καθωπλισμένων λόγχαις τεθυρωσμέναις*. All these passages seem decisive on the subject. Both thyrsus and narthex were entwined with ivy; the latter however (to judge from the painting referred to on Hel. 1361) was merely tufted at the top. The thyrsus moreover bore a fir-cone at the end. Some have considered this to refer to the use of pitch in lining the wine-jars, as Martial says, '*et vinum nuce conditum picata*.' Others, observing that a fir-cone is often borne in the hand of

sculptured figures found at Nineveh, more probably regard it as a phallic emblem. Elmsley (on v. 705) appears to doubt whether the narthex was distinct from the thyrsus; but the above considerations make this probable.—*καθήκε*, as in Herc. F. 993, *ξύλον καθήκε παιδὶς εἰς ξανθὸν κάρα*.

709. διαμῶσαι, 'clearing away,' 'scraping or cutting through.' Electr. 1023, *λευκὴν διήμησ' ἱφίγονης παρήδα*. Hesychius, in explaining διαμῶσαι by ζητοῦσαι, seems wrongly to have referred it to μάω. Thucyd. iv. 26, *διαμῶμενοι τὸν κάχληκα οἱ πλείστοι ἐπὶ τῇ θαλάσῃ ἐπινόον ὅλον εἰκὸς ὕδωρ*. Od. v. 482, *ἄφαρ δ' εὐνὴν ἐπαμήσατο χερσὶ φίλησιν εὐρέϊαν*. Xen. Oecon. xvii. 13, *ἀντιπροσαμῆσασθαι τὴν γῆν*. It may be doubted if Elmsley is right in referring δακτύλοις to the toes rather than to the fingers.

710. ἐσμούςς, stores of milk; properly *swarms*, from ἐζεσθαι, because bees alight on trees &c. Hence it is said of any aggregate of things or beings. Aesch. Suppl. 29, *ἀρσενονπληθὴ ἐσμὸν ὕβριστήν Αἰγυπτογενή*. Elmsley appears to be wrong in saying "nescio an ἐκβολὰς potius quam πλῆθος in animo habuerit. Idem enim significant *ἰέναι* et *ἐκβάλλειν*." He seems indeed wrongly to derive it from *ἰεσθαι*, and so Photius, *ἐσμός*, *πληθὺς, ὄχλος*: *κυρίως τῶν μελισσῶν παρὰ τὸ ἅμα πετομένας ἰεσθαι*, except that the grammarian does not recognize the aspirate, which however is established by the compound *ἄρεσμος*.—For the mention of the three Bacchic gifts, wine, milk, and honey, see v. 143, *ρεῖ δὲ γάλακτι πέδον, ρεῖ δ' ὄνυξ, ρεῖ δὲ μελισσῶν νέκταρι*.

ξυνήλθομεν δὲ βουκόλοι καὶ ποιμένες,
 κοινῶν λόγων δώσοντες ἀλλήλοις ἔριν, 715
 ὡς δεινὰ δρῶσι θανμάτων τ' ἐπάξια·
 καὶ τις πλάνης κατ' ἄστν καὶ τρίβων λόγων
 ἔλεξεν εἰς ἅπαντας, ὦ σεμνὰς πλάκας
 ναίοντες ὀρέων, θέλετε θηρασώμεθα
 Πενθέως Ἀγαυὴν μητέρ' ἐκ βακχευμάτων, 720
 χάριν τ' ἀνακτι θῶμεν ; εὖ δ' ἡμῖν λέγειν
 ἔδοξε, θάμνων δ' ἔλλοχίζομεν φόβαις
 κρύψαντες αὐτούς· αἱ δὲ τὴν τεταγμένην
 ὤραν ἐκίνουν θύρσον ἐς βακχεύματα,
 Ἰακχον ἀθρόψ στόματι, τὸν Διὸς γόνον, 725
 Βρόμιον καλοῦσαι· πᾶν δὲ συνεβάκχευσ' ὄρος
 καὶ θήρες, οὐδὲν δ' ἦν ἀκίνητον δρόμψ.

716. Dobree thinks this verse made up from v. 667.

717. πλάνης κατ' ἄστν, an occasional frequenter of the city, for the purpose of being present at the ecclesia, where he had picked up a smattering of rhetoric. Of course, the poet writes in reference to Athenian customs. Compare Orest. 919, where it is said to the praise of a countryman that he was one *ὀλιγάκις ἄστν κάγορας χραίνων κύκλον*. Such men were apt to become *ἀγοραῖοι ἄνθρωποι*, idlers in the market-place, to talk about politics. Cf. Rhes. 625, *τρίβων γὰρ εἰ τὰ κομψά*. Med. 686, *σοφὸς γὰρ ἄνθρωπος καὶ τρίβων τὰ τοιάδε*.

721. θῶμεν. Elmsley would read either *δῶμεν* or *θῶμεθ'*, because *δοῦναι χάριν* and *θέσθαι χάριν* are common expressions, but not *θεῖναι χάριν*. Bothe adopts *θῶμεθ'*, but no correction is needed: *θεῖναι* is here a synonym of *πράξει*, for which see Ion 36, *Λοξία δ' ἐγὼ χάριν πρῶσων ἀδελφῷ*. *Ibid.* 895. Electr. 1133. There is clearly a distinction, which Mr. Tyrrell, in following Elmsley, overlooks, between *θέσθαι χάριν*, to store up a favour for oneself, and *θεῖναι χάριν*, to do it to another.

722. Young students will not confound the present *ἐλλοχίζομεν* with the imperfect *ἐλοχίζομεν*, which is the reading of MS. Pal.

723. *τὴν τεταγμένην ὤραν*, 'at the appointed hour,' is a rare accusative. See Hel. 479. It is so used in Enn. 109, *καὶ*

νυκτίσεμνα δαῖπν' ἐπ' ἐσχάρα πυρὸς ἔθνον, *ὤραν οὐδενὸς κοινὴν θεῶν*. Hes. Scut. 401, *τὴν ὥρην μάργαντο*. It is clear that some considerable interval has occurred between the first movement of the bacchants and this endeavour to seize them. A council had been held, the usual time of their sports had been ascertained, and a proper station had been chosen for an ambuscade. From the mention of fire in v. 758, and a comparison of v. 486, it is probable that the time was night; but the first movement had been seen at early dawn, v. 678. The phrase *κινεῖν θύρσον*, like the Latin *castra movere*, may allude to the thyrsi being piled or stuck in the ground while the bacchants were resting; or it may merely mean that they began their revels.

726. *ὄρος καὶ θήρες*. The mountain echoed, and every bird and beast was aroused and joined in the outcry. This is very true to nature; for in any nightly alarm the denizens of the forest utter a confused cry, one after the other as they awake, till the whole place rings with the chorus (Humboldt, 'Aspects of Nature'). From the reading of Robortello's edition and a Paris MS., in Longinus § 15, Porson preferred *συνεβάκχευ'*, and so Elmsley, Bothe, and others have edited. The aorist however would mean, that at each cry of *Ἰακχε* there was a momentary and oft-repeated response, not one continuous accompaniment.

κυρεῖ δ' Ἀγαυή πλησίον θρώσκουσά μου
 καὶ γὰρ ἔξεπήδησ', ὡς συναρπάσαι θέλων, 730
 λόχμην κενώσας, ἔνθ' ἐκρυπτόμην δέμας.
 ἢ δ' ἀνεβόησεν, ὦ δρομάδες ἐμαὶ κύνες,
 θηρώμεθ' ἀνδρῶν τῶνδ' ὕπ'. ἀλλ' ἔπεσθέ μοι,
 ἔπεσθε, θύρσοις διὰ χερῶν ὥπλισμένοι.
 ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύξαμεν
 βακχῶν σπαραγμὸν, αἱ δὲ νεμομέναις χλόην 735
 μόσχοις ἐπήλθον χειρὸς ἀσιδήρου μέτα.
 καὶ τὴν μὲν ἂν προσεῖδες εὐθηνον πόριν
 μυκωμένην ἔχουσαν ἐν χεροῖν δίκη,
 ἄλλαι δὲ δαμάλας διεφόρουσιν σπαράγμασιν.
 εἶδες δ' ἂν ἡ πλεύρ' ἡ δίχην ἔμβασιν 740
 ῥιπτόμεν' ἄνω τε καὶ κάτω· κρεμαστὰ δὲ
 ἔσταζ' ὑπ' ἐλάταις ἀναπεφυρμέν' αἷματι.
 ταῦροι δ' ὕβρισται κεῖς κέρας θυμούμενοι

728. *μου*. Perhaps *ἐμοῦ*, as the man is speaking of his own feat as distinct from the rest.—For the sense of *κυρεῖ* see El. 777.

730. *ἐκρυπτόμην* Dind., Herm., Barnes, for *ἐκρύπτομεν*. The change is so slight that it seems rightly admitted, though neither in the transition from the singular to the plural nor in the use of the imperfect for the aorist is there any real difficulty.

733. *ὥπλισμένοι*. Armed with them as offensive weapons (see on v. 704). Compare Aesch. Theb. 428, *φλέγει δὲ λαμπὰς διὰ χερῶν ὥπλισμένην*. More usually, *διὰ χερῶν ἔχουσαι θύρσους*.

736. *ἀσιδήρου*. This also is explained on v. 704. Elmsley's note furnishes an example of the errors which the best scholars will sometimes commit. "Omnes libri *χειρὸς ἀσιδήρου*, *anapaestum* in quarta sede exhibentes." And he gives *χερὸς* in the text, forgetting that the *ι* in *σίδηρος* is short.

737. *τὴν μὲν*, perhaps Agave, mentioned v. 728.—*πόριν* (a form used also in Suppl. 628) for *πόρτιν*, 'a calf,' whence *εὐθηνον*, well fed on milk; while *δαμάλη* is 'a heifer,' perhaps from *δαμάζω*, because old enough for bearing young. Iph. A. 579, *εὐθηνῶν δὲ τρέφοντο βόες*. Elmsley, though he fails to distinguish them, cites

a verse of Theocritus which is conclusive as to their difference, i. 75, *πολλὰ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύραντο*.

738. *ἐν χεροῖν δίκη*, for *ὑποχειρίαν*. The old reading was *δίκαι*, corrected by Brodaeus, who explains it by *ἐν χειρῶν νόμῳ*. Cf. Herod. viii. 89, *ἐν χειρῶν νόμῳ ἀπολλύμενοι*. Aesch. Eum. 250, *ὑπόδικος θέλει γενέσθαι χερῶν*. Hesiod. Opp. 187, where *χειροδίκαι* is 'taking the law into their own hands.' Hermann and Dindorf prefer Scaliger's reading *δίχα*, *divisum tenere*. But if this means 'torn asunder,' then *μυκωμένην* is absurd, as Bothe truly objects. If we are to understand it *χωρὶς*, *δίχα τῶν ἄλλων*, the adverbial use is both unusual and ambiguous. Possibly it may mean *διειλημμένην*, i. e. with the fore legs held by one, and the hind legs by another. Nauck reads *ἐν χεροῖν ἀκκαῖς*, which is a mere guess, with little probability.

740. *πλευρὰ*, 'the ribs or cloven hoofs you might have seen tossed up and down; and those which hung suspended in the trees (caught in the boughs) all smeared with blood dripped gore under the silver-firs.' See inf. 1136, and for *κρεμαστὰ*, Andr. 1122.

743. *εἰς κέρας θ. τὸ πρόσθεν*, 'which before showed their anger by glancing at their horn,' as if taking sight for the

τὸ πρόσθεν ἐσφάλλοντο πρὸς γαῖαν δέμας,
 μυριάσι χειρῶν ἀγόμενοι νεανίδων. 745
 θάσσον δὲ διεφοροῦντο σαρκὸς ἐνδυτὰ
 ἢ σὺ ξυνάψαις βλέφαρα βασιλείους κόραις.
 χωροῦσι δ', ὥστ' ὄρνιθες ἀρθεῖσαι δρόμῳ,
 πεδίων ὑποτάσεις, αἱ παρ' Ἀσωποῦ ροαῖς
 εὐκαρπον ἐκβάλλουσι Θηβαίων στάχυν, 750
 'Τσίας τ' Ἐρυθράς θ', αἱ Κιθαιρῶνος λέπας
 νέρθεν κατωκῆκασιν, ὥστε πολέμιοι,
 ἐπεισπεσοῦσαι πάντ' ἄνω τε καὶ κάτω

attack, *eis kēras paremblēpon*, Hel. 1558. It is from this peculiar look of a bull when he meditates mischief, that the nurse says in Med. 92, *ἥδη γὰρ εἶδον ὄμμα νιν ταυρουμένην τοῖσδ'*. Elmsley, though he quotes the passage of the Helena, which is the key to the right interpretation, and other examples of *eis kēras thymōssein*, in *cornua irasci*, professes not to be clear about the exact meaning. It has been rightly explained in *New Cratylus*, § 170. Musgrave had before quoted *ὁξὺν κέρας δόχμωσεν* from Nonnus.

746. *διεφοροῦντο*. In familiar phrase, this passage might be rendered, 'they had their hides pulled off them in the twinkling of an eye.' Elmsley interprets *σαρκὸς ἐνδυτὰ* as a periphrasis for *σάρκες*, "*ipsa caro, quae ossium tegumentum est*," like *ἐνδυτὰ νεβρίδων* in v. 111, where see the note. It is not clear (1) if *διεφοροῦντο* is passive or active, (2) if the subject is *ταῦροι* or *αἱ γυναῖκες*, (3) if the flesh of the cows or the hide is meant. From Cycl. 234, *τοὺς τ' ἄρνας ἐξεφοροῦντο*, it seems on the whole safest to explain 'they, the bacchants, shared among themselves the pieces of flesh.' Cf. 739, 754. Suppl. 382. Herc. F. 571.

747. *ἢ σὺ ξυνάψαις* is the reading of Aldus and the Palatine MS. (the final *s* being superscribed in the latter). The MS. Flor. has *ἢ σε ξυνάψαι*. The reading given above is that of Hermann and Elmsley; Dindorf prefers *ἢ σε ξυνάψαι*, and both are doubtless defensible. Compare Hipp. 1186, *θάσσον ἢ λέγοι τις*. There is however this difference in sense, that the infinitive would mean, 'too quick for you to close your eyes (to avoid the sight),' while the messenger seems to assign a measure of time, 'before your majesty could have closed your royal eye-lids' by

winking the eyes. The rapidity of skinning an ox is similarly measured, though with less of hyperbole, in El. 824.

749. *πεδίων ὑποτάσεις*, for *τὰ ὑποταμένα πεδία*. The accusative is that of transition over, as *πηδῶντα δικόρυφον πλάκα* v. 307, "Looking eastward (from the citadel of Tanagra), the plain of the Asopus stretches beneath us, from east to west. To the south of it is a range of mountains; of which Mount Elaté (Cithaeron) is the western, and Mount Noziā, the ancient Parnes, is the eastern extremity." *Athens and Attica*, p. 17. The sense is, that the plain was as much below them on the mountains, as the earth is below birds in the air. The comparison is not of the *swiftness* of their flight.

750. *Θηβαίων*. Perhaps *Θηβαίους*, as Brunck conjectured.

751. *'Τσίας τ' κ.τ.λ.* Elmsley quotes Pausanias ix. 2, 1, *Γῆς δὲ τῆς Πλαταιίδος ἐν τῷ Κιθαιρῶνι ὀλίγον τῆς εὐθείας ἐντραπεῖσιν ἐς δεξιὰ, 'Τσιῶν καὶ Ἐρυθρῶν ἐρείπια ἐστίν. πόλεις ποτὲ τῶν Βοιωτῶν ἦσαν, καὶ νῦν ἔτι ἐν τοῖς ἐρείπιοις τῶν 'Τσιῶν ναὸς ἐστίν Ἀπόλλωνος ἡμίεργος, καὶ φρέαρ ἱερὸν*. These two towns are mentioned together in the preceding chapter, § 3, *καὶ σφᾶς αὐτίκα—τὴν ἐπὶ 'Τσιῶν ἤγε πρὸς Ἐλευθερῶν τε καὶ τῆς Ἀττικῆς*, and Thuc. iii. 24. Bothe adds Strabo, lib. ix. cap. 1.

752. *ὥστε πολέμιοι*. We are not to suppose that these were the *ordinary* doings of the bacchants. On the present occasion they had been exasperated by the attempts to arrest them; and the messenger means to convince Pentheus of the danger of interfering with them. Kirchhoff would read *ὥς δὲ πολέμιοι*.

διέφερον· ἥρπαζον μὲν ἐκ δόμων τέκνα,
 ὁπόσα δ' ἐπ' ὤμοις ἔθεσαν, οὐ δεσμῶν ὕπο 755
 προσείχετ', οὐδ' ἔπιπτεν ἐς μέλαν πέδον,
 οὐ χαλκὸς, οὐ σίδηρος· ἐπὶ δὲ βοστρύχοις
 πῦρ ἔφερον, οὐδ' ἔκαιεν, οἱ δ' ὀργῆς ὕπο
 εἰς ὄπλ' ἐχώρουν, φερόμενοι βακχῶν ὕπο·
 οὐπερ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἀναξ. 760
 τὰς μὲν γὰρ οὐχ ἤμασσε λογχωτὸν βέλος,
 κεῖναι δὲ θύρσους ἐξανιεῖσαι χερῶν
 ἐτραυμάτιζον κάπενώτιζον φυγῇ
 γυναικές ἀνδρας, οὐκ ἄνευ θεῶν τινός.
 πάλιν δ' ἐχώρουν ὅθεν ἐκίνησαν πόδα, 765
 κρήνας ἐπ' αὐτὰς, ἃς ἀνῆκ' αὐταῖς θεός·
 νίψαντο δ' αἶμα, σταγόνα δ' ἐκ παρηγίδων

755. At this verse the MS. Flor. abruptly leaves off.

757. οὐ χαλκὸς, οὐ σίδηρος. Bothe is evidently wrong here, 'intelligas ἦν, παρῇν αὐταῖς: neque aere neque ferro armatae erant.' The practice of balancing weights on the shoulders is meant; and these words specify the more difficult sorts of burdens, 'not even brass nor iron' which they had plundered from the houses and carried off. Mr. Tyrrell's objection to this explanation seems to have little force. The description is evidently that of 'looting' a captured city, as the word φερόμενοι shows in 759.

758. οὐδ' ἔκαιεν Elmsley for οὐδ' ἐκατέθ'. The meaning is, 'nor did it (the fire) burn them;' but ἐκατέτο would naturally signify 'nor did it (the fire) blaze,' which is exactly the contrary of what the poet meant to say. It is uncertain what trick this was; but the messenger evidently takes it for a supernatural power.

759. φερόμενοι, 'being plundered.'

760. τὸ δεινὸν θέαμα, that terrible spectacle which we witnessed. Elmsley compares, for the use of the article, Iph. T. 320, οὐ δὴ τὸ δεινὸν παρακίλευσμά' ἠκούσαμεν. *Ibid.* 1366, ὅθεν τὰ δεινὰ πλήγματ' ἦν γενεαῖδων. Add *ibid.* 924, τὰ δεινὰ δ' ἔργα πῶς ἔτλης μητρὸς πέρι; — τὰς μὲν Kirchhoff with Hermann, τοῖς μὲν Nauck with Elmsley and Dindorf, τῶν μὲν Matthiae and Bothe. The Aldine reading is τοὺς, the Palatine MS. has τὰς.

If we read τοῖς, the accusative αὐτὰς remains to be supplied as the object of the transitive verb αἰμάσσειν. But τὰς μὲν seems at once easier and to have better authority. If, as Hermann observes, instead of κεῖναι δὲ the poet had used αἱ δὲ, this would have been inadmissible, because αἱ μὲν and αἱ δὲ necessarily imply different parties. But now the antithesis is this, 'Them indeed the pointed javelin (of the villagers) did not wound, while they, using their thyrsi as darts (see on v. 704), both inflicted wounds, and though only women, put to flight men.'

761. λογχωτὸν βέλος, *cuspidatum telum*. The active sense of ἀπονῶτιζεν is recognized by Hesych. in ἀπενώτισαν, ἀπέστρεψαν τὰ νῶτα. Σοφοκλῆς Φινεί.

767. νίψαντο. This is one of the few instances (see on Ion 1205) where, supposing the reading to be genuine, the augment must have been altogether omitted, because it cannot have been absorbed by the preceding word. So below, v. 1084 and 1134. Hermann supports an improbable alteration by insufficient arguments, νίψαι τὰ δὲ αἶμα, as if the messenger had heard the bacchants say, 'let us go back to wash off this blood.' It is probable that the couplet is spurious: if any correction were necessary, it would be easier to read (as Porson proposed in part) κρήναις τ' ἐπ' αὐταῖς, ἃς ἀνῆκ' αὐταῖς θεός, ἐνίψαν αἶμα.

- γλώσση δράκοντες ἐξεφαίδρυνον χροός.
 τὸν δαίμον' οὖν τόνδ', ὅστις ἔστ', ᾧ δέσποτα,
 δέχου πόλει τῇδ', ὡς τὰ τ' ἄλλ' ἐστὶν μέγας 770
 κάκεϊνό φασιν αὐτὸν, ὡς ἐγὼ κλύω,
 τὴν παυσίλυπον ἄμπελον δοῦναι βροτοῖς.
 οἴνου δὲ μηκέτ' οὐτος οὐκ ἔστιν Κύπρις,
 οὔδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι.
- ΧΟ. ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους 775
 εἰς τὸν τύραννον, ἀλλ' ὁμως εἰρήσεται·
 Διόνυσος ἥσσω οὐδενὸς θεῶν ἔφν.
- ΠΕ. ἤδη τόδ' ἐγγὺς, ὥστε πῦρ, ἐφάπτεται
 ὕβρισμα βακχῶν, ψόγος ἐς Ἑλληνας μέγας.
 ἀλλ' οὐκ ὀκνεῖν δεῖ· στεῖχ' ἐπ' Ἡλέκτρας ἰὼν 780
 πύλας· κέλευε πάντας ἀσπιδηφόρους
 ἵππων τ' ἀπαντᾶν ταχυπόδων ἐπεμβάτας,
 πέλτας θ' ὅσοι πάλλουσι, καὶ τόξων χερὶ
 ψάλλουσι νευράς· ὡς ἐπιστρατεύσομεν
 βάκχαισιν. οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε, 785
 εἰ πρὸς γυναικῶν πεισόμεσθ' ἂν πάσχομεν.
- ΔΙ. πείθει μὲν οὐδὲν τῶν ἐμῶν λόγων κλύων,

768. δράκοντες. See on v. 698. The old reading δράκοντος was corrected by Reiske. The construction certainly is not, as Elmsley tells us, ἐκ παρηίδων χροός. The words stand in their natural order: 'the blood-drop from off their cheeks with their tongue snakes licked clean from the skin.'

770. δέχου πόλει. For the dative see Aesch. Eun. 453, and Suppl. 215, ἀλλ' εὖ τ' ἐπεμψεν εὖ τε δεξάσθω χροόνι.

771. κάκεϊνο κ.τ.λ. 'This also they say of him, that he gave,' &c. See v. 280 and 651.

775. ἐλευθέρους. Equivalent to ἐλευθέρως, if this be not rather the true reading. But cf. v. 650, τοὺς λόγους γὰρ εἰσφέρεις καινοὺς ἀέ. 'I am in fear if the words I have to say to one who is my ruler are freely expressed.' Phoen. 526, οὐκ εὖ λέγειν χρὴ μὴ π' τοῖς ἔργοις καλοῖς. Ar. Vesp. 554, ἐμβάλλει μοι τὴν χεῖρ' ἀπαλὴν, τῶν δημοσίων κεκλοφυῖαν, 'the hand he puts in mine is a soft one,' i. e. containing a bribe.

778. ἤδη. When I am told to my face this, and by one who has witnessed their outrageous doings, the matter affects me closely and personally, besides being a reproach to the Hellenic race at large.—ἐφάπτεται, sc. τῶν φρενῶν. Mr. Tyrrell wrongly takes it for a passive, 'is kindled.' Nauck reads ὑφάπτεται.

780. Ἡλέκτρας. For this led in the direction of Cithaeron. See Suppl. 663.

785. οὐ γὰρ ἀλλὰ, 'for truly.' Cf. Suppl. 570, κλύοιμ' ἄν· οὐ γὰρ ἀλλὰ δεῖ δοῦναι μέρος. Iph. T. 1005, οὐ γὰρ ἀλλ' ἀνὴρ μὲν ἐκ δόμων θανὼν ποθεινός.—At the end of this speech the messenger departs. In the Aldine the person of the messenger is prefixed to the speeches of Dionysus as far as v. 843, an error detected by Tyrwhitt.

787. πείθει. 'My words, no doubt, do not convince you; but still I advise you not to make war against a god.' Mr. Tyrrell, by reading πείσει, makes Dionysus promise that no harm shall happen to Pentheus; an unmeaning sentiment.

Πενθεύ· κακῶς δὲ πρὸς σέθεν πάσχων ὅμως
οὐ φημι χρῆναί σ' ὅπλ' ἐπαίρεσθαι θεῶ,
ἀλλ' ἡσυχάζειν· Βρόμιος οὐκ ἀνέξεται 790
κινούμεντα βάκχας εὐίων ὄρων ἄπο.

ΠΕ. οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγῶν
σώσει τόδ'; ἢ σοι πάλιν ἀναστρέψω δίκην.

ΔΙ. θύοιμ' ἂν αὐτῷ μᾶλλον ἢ θυμούμενος
πρὸς κέντρα λακτίζοιμι θνητὸς ὢν θεῶ. 795

ΠΕ. θύσω, φόνον γε θῆλυν, ὥσπερ ἄξια,
πολὺν ταραξας ἐν Κιθαιρῶνος πτυχαῖς.

ΔΙ. φεύξεσθε πάντες, καὶ τόδ' αἰσχρὸν, ἀσπίδας
θύρσοισι βακχῶν ἐκτρέπειν χαλκηλάτους.

ΠΕ. ἀπόρῳ γε τῷδε συμπεπλεγμέθα ξένῳ· 800
ὥς οὔτε πάσχων οὔτε δρῶν σιγήσεται.

ΔΙ. ὦ τᾶν, ἔτ' ἔστιν εὖ καταστήσai τάδε.

ΠΕ. τί δρῶντα; δουλεύοντα δουλείαις ἐμαῖς;

791. κινούμεντα. Aldus has κινούντι, which Hermann retains, but defends on doubtful principles, as if it could mean διὰ τὸ κινεῖν σε Βάκχας.

792. οὐ μὴ κ.τ.λ. 'Lecture me not, but, as you have escaped from prison, make the best of that (or, 'remember that you have escaped'); or I will see that justice shall again take its course against you.' Compare v. 343, οὐ μὴ προσόσεις χεῖρα. Electr. 383, οὐ μὴ ἀφρονήσῃ. The notion in ἀναστρέψω is, that Justice having now passed by, and suffered him to go unscathed, shall be turned back and sent in pursuit of him. Kirchhoff reads the clause with an interrogation.

795. Οὐ πρὸς κέντρα λακτίζειν, said of an ox that kicks back against the goad, Elmsley has a note in which, as usual, he collects examples rather than offers an explanation of the meaning. The phrase occurs in Eur. frag. 601. Aesch. Prom. 331. Agam. 1602. Acts ix. 5, and elsewhere.

796. θύσω. 'Yes, I will sacrifice, and by stirring up a great slaughter of women in the valleys of Cithaeron, as ye deserve.' For this sense of ταρασσεν see on Aesch. Cho. 323.

799. ἐκτρέπειν. 'For the army of Pentheus to turn away in flight their brass-plated shields for (i. e. before) the thyrsus.'

800. ἀπόρῳ κ.τ.λ. 'Truly, a troublesome stranger this, whom we are engaged with; for neither when he is being himself punished nor when he is punishing us will he be quiet.' The metaphor is from the close clasp, συμπλοκή, of wrestlers. Ar. Ach. 704, ἐξολέσθαι συμπακέντα τῇ Σκυθῶν ἐρμηῖα. Elmsley and Dindorf give ὅς, by a needless alteration. By οὔτε δρῶν he appears to mean, that he is not content with having escaped from prison, but must threaten to act in a hostile manner if Pentheus should take vengeance on his followers. Hermann refers it simply to his escape from prison, as if it were οὔτε πάσχων οὔτε μὴ. The Greeks were so fond of the antithesis between δρᾶσαι and παθεῖν, that we cannot be surprised if it is occasionally used rather as a rhetorical figure. The general sense is, 'Nothing will make him hold his tongue; he is as insolent in adversity as in success.' Bothe regards it as a proverb signifying 'never,'—"siquidem agendo et patiendo constat vita." Barnes compares the character given in Livy of Marcellus by Hannibal:—"Cum eo nimirum hoste res est, qui nec bonam nec malam ferre fortunam potest. Seu vicit, ferociter instat victis; seu victus est, instaurat cum victoribus certamen."

803. δουλείαις for δούλοισι, res pro persona. He meant that he is not going to

- ΔΙ. ἐγὼ γυναικάς δεῦρ' ὄπλων ἄξω δίχα.
 ΠΕ. οἴμοι· τόδ' ἤδη δόλιον ἔς με μηχανᾶ. 805
 ΔΙ. ποῖόν τι, σῶσαί σ' εἰ θέλω τέχναις ἐμαῖς ;
 ΠΕ. ξυνέθεσθε κοινῇ τάδ', ἵνα βακχεύητ' αἰεῖ.
 ΔΙ. καὶ μὴν ξυνθέμεν τοῦτό γ', ἴσθι, τῷ θεῷ.
 ΠΕ. ἐκφέρετέ μοι δεῦρ' ὄπλα· σὺ δὲ παῦσαι λέγων.
 ΔΙ. ᾄ·
 βούλει σφ' ἐν ὄρεσι συγκαθημένας ἰδεῖν ; 810
 ΠΕ. μάλιστα, μυρίον γε δούς χρυσοῦ σταθμόν.
 ΔΙ. τί δ' εἰς ἔρωτα τοῦδε πέπτωκας μέγαν ;
 ΠΕ. λυπρῶς νιν εἰσίδοιμ' ἂν ἐξωνωμένας.
 ΔΙ. ὅμως δ' ἴδοις ἂν ἡδέως ἃ σοι πικρά ; 815
 ΠΕ. σάφ' ἴσθι, σιγῇ γ' ὑπ' ἐλάταις καθήμενος.
 ΔΙ. ἀλλ' ἐξιχνεύσουσίν σε, κἂν ἔλθῃς λάθρα.
 ΠΕ. ἀλλ' ἐμφανῶς· καλῶς γὰρ ἐξείπας τάδε.
 ΔΙ. ἄγωμεν οὖν σε, κάπιχειρήσεις ὁδῷ ;

act on the suggestion of any of his subjects.

808. The reading in the text is that of Elmsley, though he expresses himself not altogether satisfied with it. W. Dindorf however adopts it, and Nauck; and the punctuation at least seems better than Matthiae's, who makes τοῦτό γ' ἴσθι a parenthetical clause. For ἴσθι the MSS. and edd. give ἔστι, corrected by Musgrave. The sense appears to be, 'Nay, I made that compact (viz. ἵνα αἰεὶ βακχεύωμεν) with the god,' meaning, of course, with himself and no others; which is the same as saying, he asked the advice and concurrence of no one. Hermann reads κεί μὴ ξυνθέμεν, τοῦτό γ' ἔστι τῷ θεῷ, "etiam si non pactus sum, hoc quidem deo est, i. e. hoc ille suum sibi habet, neque eripi sibi patietur, ut semper bacchemur." (The Palatine MS. gives καὶ μὴ with ν superscribed.) Bothe has καὶ μὴν ξυνθέμεν τοῦτό γ' εἰς τι τῷ θεῷ, 'for a certain purpose,' i. e. for the mysteries of religion not to be named before an impious persecutor. And so Kirchhoff independently suggests.

814. There are several ways of explaining this obscure verse. Pentheus may be made to say λυπρῶς unconsciously, in reference to the penalty he will have to pay for the sight, just as πικρά, 'to your cost,' in the next verse; while

the obvious sense, i. e. his own simple meaning, is, '(I have no desire to see them, no ἔρος;) it would be painful to look at them inebriated.' To which the reply is, 'And would you nevertheless be glad to see what would be a sad spectacle to you?' The fact is, that Pentheus' wish to see them was simply the thirst for revenge, and as far as possible removed from any pleasure or satisfaction in the sight itself, which was that of his own subjects drunk and disorderly. He would at once like and dislike to see such a sight. Elmsley gives up the passage as hopeless. Matthiae, construing λυπρῶς with ἐξωνωμένας, understands, 'They will be drunk to their own cost, if I should see them,' and Bothe follows him. Hermann says, 'Nihil hic versus difficultatis habet, modo, quod feci, signum interrogandi apponatur. Possimne dolere, ubi eas inebriatas videam?' This would be equivalent to τί γὰρ οὐκ ἂν βουλοίμην ἰδεῖν; and the reply is then consistent enough, εἰ δὲ πικρά ἐστι ταῦτα τὰ πράγματα, πῶς ἂν ἡδέως ἴδοις ;

817. ἔλθῃς for θέλῃς Pierson. The ellipse of ἵνα, suggested by Matthiae, seems hardly according to tragic use. Perhaps, κἂν θέλῃς λαθεῖν.

819. Between ἄγωμεν, the old reading, and ἄγω μὲν, preferred by W. Dindorf after Portus and others, there is little to

- ΠΕ. ἄγ' ὡς τάχιστα, τοῦ χρόνου δ' οὐ σοι φθονῶ. 820
 ΔΙ. στείλαι νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.
 ΠΕ. τί δὴ τόδ'; εἰς γυναικάς ἐξ ἀνδρὸς τελῶ;
 ΔΙ. μή σε κτάνωσιν, ἣν ἀνὴρ ὀφθῆς ἐκέλ.
 ΠΕ. εὖ γ' εἶπας αὐτὸ, καὶ τις εἰ πάλαι σοφός.
 ΔΙ. Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε. 825
 ΠΕ. πῶς οὖν γένοιτ' ἂν ἃ σὺ με νουθετεῖς καλῶς;
 ΔΙ. ἐγὼ στελῶ σε δωμάτων ἔσω μολών.
 ΠΕ. τίνα στολὴν; ἢ θῆλυν; ἀλλ' αἰδῶς μ' ἔχει.
 ΔΙ. οὐκέτι θεατὴς μαινάδων πρόθυμος εἰ.
 ΠΕ. στολὴν δὲ τίνα φῆς ἀμφὶ χρωτ' ἐμὸν βαλεῖν; 830
 ΔΙ. κόμην μὲν ἐπὶ σῶ κρατὶ ταναὸν ἐκτενῶ.
 ΠΕ. τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;
 ΔΙ. πέπλοι ποδήρεις· ἐπὶ κάρᾳ δ' ἔσται μίτρα.
 ΠΕ. ἦ καὶ τι πρὸς τοῖσδ' ἄλλο προσθήσεις ἐμοί;

choose. On the one hand, the *μὲν* is somewhat superfluous; on the other, the singular *ἕγε* in the next verse seems rather in favour of *ἄγω*. Of course, *ἄγω* as well as *ἄγωμεν* is the deliberative conjunctive. (Mr. Tyrrell's version, 'I will even be your guide,' may mislead.)

820. *δ' οὐ σοι* for *δέ σ' οὐ* is Bothe's and Dobree's correction. Hermann thinks the crasis *σοι οὐ* defensible; cf. Aesch. Cho. 913, where some take *σοῦρίζει* for *σοι οὐρίζει*. Perhaps however the true reading is *γὰρ οὐ*, for *δέ* and *γὰρ* are perpetually confused. The sense is, 'My time is at your service.' Nauck reads *τοῦ χρόνου δέ σοι φθονῶ*, and so Mr. Tyrrell, i. e. 'I grudge the time you are wasting,' 'I want to go at once.' On the other hand, this formula is generally negative, as Aesch. Prom. V. 644, *ἀλλ' οὐ μεγαλὴν τοῦδ' ἐσσι δωρήματος*. For *φθονεῖν τινί τινας* see the note on that passage.

821. *βυσσίνους*, of fine linen, or, as some will have it, of cotton texture. Aeschylus twice uses this adjective, Theb. 1042, and Pers. 127, as an epithet of *πέπλοι*.

822. *τί δὴ τόδ'*; Supply *ἐστίν* or *εἶπας*, as Elmsley observes, comparing Iou 275.—*τελῶ*, 'would you have me enlist myself among women, from having been a man?' So Oed. R. 222, *νῦν δ', ὕστερος γὰρ ἀσὶς εἰς ἀστούς τελῶ*, κ.τ.λ.

824. *τις—σοφός*. For *τις τῶν σοφῶν*. The sentiment is exactly the same as in Alcest. 58, *πῶς εἶπας; ἀλλ' ἢ καὶ σοφὸς λέληθας ὧν*; implying that such shrewd remarks could only proceed from one long versed in the subtleties of sophistry. The evasive replies of Dionysus at his examination before Pentheus, v. 460 seqq., had shown that he was an adept at chicanery.

825. Hesych. *ἐξεμούσωσεν· ἐξεπαίδευσεν*.

826. There is equal difficulty in retaining *σὺ*, which Elmsley thinks an interpolation, and in reading *ἐμὲ* for *ἃ ἐμέ*, because in either case we have an emphatic pronoun where no emphasis on the person is required. Perhaps, *πῶς οὖν γένοιτ' ἂν; ὥς με νουθετεῖς καλῶς*.

828. The student will notice *ὁ καὶ ἡ θῆλυς*, as Homer also has *θῆλυς ἑέρση*. This verse seems to have been rather celebrated, if we may judge by the number of quotations from the late Greek writers cited in Elmsley's and Kirchhoff's notes.

833. *μίτρα*. This kind of cap was peculiarly a part of the Bacchic guise. Propt. iv. 17, 29, 'Candida laxatis onerato colla corymbis Cinget Bassaricas Lydia mitra comas.' Lucian, *Bacchus*, § 2, describes the god as *κερασφόρον, βότρυσιν ἐστεφανωμένον, μίτρα τὴν κόμην ἀναδεόμενον*.

- ΔΙ. θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρας. 835
 ΠΕ. οὐκ ἂν δυναίμην θῆλυν ἐνδύναι στολήν.
 ΔΙ. ἀλλ' αἶμα θήσεις ξυμβαλὼν βάκχαις μάχην.
 ΠΕ. ὀρθῶς· μολεῖν χρὴ πρῶτον ἐς κατασκοπὴν.
 ΔΙ. σοφώτερον γοῦν ἢ κακοῖς θηρᾶν κακά.
 ΠΕ. καὶ πῶς δι' ἄστεως εἶμι Καδμείους λαθών; 840
 ΔΙ. ὁδοὺς ἐρήμους ἵμεν. ἐγὼ δ' ἡγήσομαι.
 ΠΕ. πᾶν κρεῖσσον ὥστε μὴ ᾔγγελαν βάκχας ἐμοί.
 ΔΙ. ἐλθόντ' ἐς οἴκους ἂν δοκῇ βουλευέσμεν.
 ΠΕ. ἔξεστι· πάντῃ τό γ' ἐμὸν εὐτρεπὲς πάρα.
 στείχοιμ' ἂν ἢ γὰρ ὅπλ' ἔχων πορεύσομαι, 845
 ἢ τοῖσι σοῖσι πείσομαι βουλευμάσιν.
 ΔΙ. γυναῖκες, ἀνὴρ ἐς βόλον καθίσταται·
 ἥξει δὲ βάκχας, οὗ θανὼν δώσει δίκην.
 Διόννυσε, νῦν σὸν ἔργον, οὐ γὰρ εἶ πρόσω,
 τισώμεθ' αὐτόν. πρῶτα δ' ἔκστησον φρενῶν, 850

835. γε for τε Hermann.

837. αἶμα θήσεις. If you do not go as a woman, but as a man, you will be taken for an enemy, and be compelled to engage with them in self-defence; and thus you will be the cause of bloodshed to your own subjects. Cf. φόνον τιθέναι Ion 1225.

838. ὀρθῶς. 'That is very true: we must first go to reconnoitre.' He acquiesces in the truth of the objection, but thinks the evil may be averted in another way than by putting on a female dress. Dionysus replies, 'that is at least a wiser course than to seek for mischief to oneself by doing it to others,' i. e. than to cause slaughter by openly invading their mysteries, which the uninitiated were not allowed to see.

840. καὶ πῶς κ.τ.λ. As usual, these particles imply an objection. 'Well but, if I go through the city, I shall be seen by the Theban people.' He does not seem here to allude to the female dress, which as yet he has declined to put on, but to the being seen alone with a guide going in the direction of the Bacchants, which was sure to give rise to various surmises; and if he went *incognito*, i. e. disguised as a spy, there was a chance of his being recognized. If this explanation be rejected, σοφώτερον γοῦν κ.τ.λ. must of necessity be ironical, and said in ridicule of the idea of going as a

scout; 'I suppose you think *that* wiser than to pursue one evil by another,' i. e. to catch the Bacchants by an unworthy trick. So θηρᾶν τὰμύχανα in Antig. 92.

842. μὴ ᾔγγελαν Pierson for μὴ γελᾶν. Cf. Alcest. 724, οὐκ ἐγγέλῃς γέροντα βαστάζων νεκρόν.

843. To this verse, and to 845—6, the Aldine edition prefixes the character of the ἄγγελος. Elmsley and Bothe give 842—3 to Pentheus, the next to Dionysus, and 845—6 to Pentheus. So also Nauck, though he thinks a verse has dropped out after 842 and 843. He reads ἐλθὼν γ', Kirchhoff ἐλθών, for ἐλθόντ', both retaining βουλευέσμαι with the MS. Pal. Hermann and Dindorf arrange the persons as above. But Hermann makes v. 843 interrogative, which does not seem at all necessary to the context.

844. ἔξεστι. 'By all means.' This formula of assent occurs in Hel. 442. Elmsley gives ἔξεστι πάντῃ, 'do as you please;' but πάντῃ means, 'in whatever way you may act, I am ready to comply.' The correct punctuation is due to Hermann.

845. ἢ γὰρ—ἤ. I must choose between going disguised as a woman, or openly as an enemy.

847—8. The order of these two lines in the MS. was inverted by Musgrave.

ἐνεὶς ἐλαφρὰν λύσσαν· ὡς φρονῶν μὲν εὖ
 οὐ μὴ θελήσει θῆλυν ἐνδύναϊ στολὴν,
 ἔξω δ' ἐλαύνων τοῦ φρονεῖν ἐνδύσεται.
 χρήζω δέ νιν γέλωτα Θηβαίοις ὀφλεῖν
 γυναικόμορφον ἀγόμενον δι' ἄστεως 855
 ἐκ τῶν ἀπειλῶν τῶν πρὶν, αἷσι δεινὸς ἦν.
 ἀλλ' εἴμι κόσμον ὄνπερ εἰς Ἰδίου λαβὼν
 ἄπεισι, μητρὸς ἐκ χεροῖν κατασφαγεῖς,
 Πενθεὶ προσάψων· γνώσεται δὲ τὸν Διὸς
 Διόνυσον, †ὃς πέφυκεν ἐν τέλει θεὸς 860
 δεινότατος, ἀνθρώποισι δ' ἡπιώτατος.

XO. ἄρ' ἐν παννυχίοις χοροῖς στρ.

851. ἐνεὶς. Burges plausibly reads ἐνθεὶς. Elmsley quotes πῦρ ἐνιέναι from Troad. 1262.—ἐλαφρὰν, 'slight,' i. e. amounting only to a fickle fancy, not to furious raving.—οὐ μὴ θελήσει κ.τ.λ., 'there is little chance of his consenting; but if he is no longer guided by his reason, he will put it on.' On οὐ μὴ see Hel. 292.

852. Mr. Tyrrell adds a verse, quoted by Suidas in connexion with 836, and certainly not inappropriate to this place, ἄρσιν πεφυκὼς καὶ γένους ἐξ ἄρσε-
 νος.

854. Hermann retains, perhaps accidentally, the Aldine reading ὀφλεῖν. Scholars are pretty well agreed on the point, that ὀφλισκάνω and not ὀφλω was the present in use. Yet Photius has this remark; ὀφλεῖν καὶ ῥοφεῖν: (ῥόφειν, but the word seems corrupt,) τὰς πρώτας συλλαβὰς τῶν τοιούτων οἱ Ἀπτικοὶ ὀξύνουσιν.

856. ἐκ τῶν ἀπειλῶν. This refers to χρήζω, and assigns the reason of the desire.

857. λαβὼν. The *hyperthesis* of this word from its syntax with ὄνπερ is remarkable.

859. γνώσεται, he shall know by experience. Cf. Heracl. 65, γνώσει σύ. Androm. 1006, γνώσεται δ' ἔχθραν ἐμὴν.—ὃς is not for οἷος, but, 'he shall know Dionysus, who is by nature most to be dreaded.' What is meant by ἐν τέλει is very uncertain. Hermann regards it as an *hyperbaton* for γνώσεται ἐν τέλει, 'he shall find out at last.' Elmsley explains it for παντελῶς, omnino. Matthiae,

'who is in the end (i. e. when provoked) a most dread god, though (ordinarily) most lenient to men.' Bothe compares Ion 1615, χρόνια μὲν τὰ τῶν θεῶν πως, ἐς τέλος δ' οὐκ ἄσθενῇ. Nauck and Kirchhoff think the passage corrupt. Perhaps the last line, a very weak one, is spurious, and we should read ὡς πέφυκεν ἐν τέλει θεός, viz. 'how that, in the issue or end of the affair, his nature is divine.'

862. Pentheus and Dionysus have now retired within the palace. The chorus, who, though they have not been themselves imprisoned with their master, regard the restraint that has been put upon them as a common calamity, compare themselves to a captured fawn, which has escaped from the hunters and bounds away in freedom to its favourite haunts by the river and in the wood. This simile is beautifully and happily expressed. They then pass into a strain of grave reflections on the dealings of the gods with men. 'To be victorious over one's foes is the first and best gift of heaven: and being so, it is ever dearest to one's heart. The gods will not in the end overlook insolence and impiety in man; vengeance may be slow in coming, but it will come at last. It costs but little to believe in the power of the gods, and to acquiesce in what is sanctioned at once by antiquity and by one's natural instincts. Happy are they who have found rest after many toils. Not all are born to prosperity and happiness, nor are even the hopes of all realized. The most fortunate is he to whom the present day brings no woe.'

θήσω ποτέ λευκὸν
 πόδ' ἀναβακχεύουσα δέραν
 εἰς αἰθέρα δροσερόν 865
 ῥίπτουσ', ὡς νεβρὸς χλοεραῖς
 ἔμπαίζουσα λείμακος ἡδοναῖς
 ἡνίκ' ἂν φοβερόν φύγη
 θήραμ' ἔξω φυλακᾶς
 εὐπλέκτων ὑπὲρ ἀρκύνων, 870
 θωύσσων δὲ κυναγέτας
 συντείνη δρόμημα κυνῶν,
 μόχθοις τ' ὠκυδρόμοις τ' ἀέλ-
 λαις θρώσκη πεδίων
 παραποτάμιον, ἡδομένα
 βροτῶν ἐρημίαις, 875
 σκιαροκόμου τ' * ἐν ἔρνεσιν ὕλας.
 τί τὸ σοφὸν ἢ τί τὸ κάλλιον

The metre of this stasimon is glyconic throughout.

863. λευκὸν πόδα, see v. 665. Ion 221. —ἄρα ποτέ, Rhcs. 360, ἄρα ποτ' αὖθις ἃ παλαιὰ Τροία τοὺς προπύτας πανημερεύσει θιάσους; Ion 563, πότ' ἄρα καὶ σὺν ὕψομαι δέμας;

865. αἰθέρα. This word is metrically equivalent to three long syllables in 885. Musgrave would read αἰθέρ' εἰς δροσερόν. —ρίπτουσα, cf. sup. 150.—δέραν, tossing back the neck on which the hair hangs loose.

869. θήραμα may be here the subject, 'when the timid quarry has escaped.' Nauck reads φοβεράν θήραν, which is ingenious and probable, the MS. having φοβεράν, not φοβερόν.—φυλακή, the watchers at the nets. Cf. 959.

870. ὑπὲρ ἀρκύνων. Cf. Aesch. Agam. 1347, ὕψος κρείσσον ἐκπηδήματος. Pers. 100, ἀρκύστατα τῶθεν οὐκ ἔστιν ὑπὲρ θνατὸν ἀλύξαντα φυγεῖν.

872. συντείνη, σύντονον ποιῇ. Cf. Electr. 112, σύντειν', ὦρα, ποδὸς ὁρμάν.

874. θρώσκη πεδίων. See on Hel. 598. Hermann and Elmsley read θρώσκει with the Palatine MS., the former commencing a new sentence at μόχθοις τ', the latter marking ἡνικ' ἂν—ἀλλάις as a parenthesis. Kirchhoff and Nauck also give θρώσκει, placing a colon at κυνῶν. The

more simple and natural sense is, 'as a fawn does (scil. τίθησι πόδα) when it has escaped from the net, when the hunter is urging on his dogs in pursuit, and when with swift pace it has reached the wild country,' i. e. a place of safety.—μόχθοις, which Elmsley strangely takes for εἰς μόχθους, means 'with labouring step,' 'with laborious effort.'—ἀλλάις he well compares with ἀελλάδων Ἰππων in Oed. R. 466. Possibly in Hel. 1498 we should read λαμπρῶν ἀέλλαις ἀστέρων | οὐ γαίετ' οὐράνιοι, 'who dwell among the rapidly revolving stars of heaven.'

876. The ἐν was added by the Aldine editor, as also γε in 883, where Nauck proposes and Mr. Tyrrell adopts πιστόν τι τὸ θεῖον.

877. It is easy to say, with Elmsley, "articuli abundant;" but it is better to inquire whether there is not some way of explaining an undoubtedly unusual construction. As for τί ἐστὶ τὸ σοφόν, it is the same as τί ἐστὶ σοφία. But τί ἐστὶ τὸ κάλλιον γέρας seems to mean τί ἐστὶ γέρας, ὃ ἀνθρωποὶ ὀνομάζουσι τὸ κάλλιον, where the article with the predicate will fall under the same head as the passages given on Heracl. 978. A similar use is Suppl. 852, σαφῶς ἀπήγγειλ' ὅστις ἐστὶν ἀγαθός, i. e. τίς ὁ ἀριστεύων. Translate; 'What is it to be wise or

παρὰ θεῶν γέρας ἐν βροτοῖς
 ἧ χεῖρ' ὑπὲρ κορυφᾶς
 ἐχθρῶν κρείσσω κατέχειν ; 880
 ὃ τι καλὸν φίλον αἰεί.
 ὁρμάται μόλις, ἀλλ' ὅμως
 πιστὸν τό * γε θεῖον
 σθένος· ἀπευθύνει δὲ βροτῶν
 τοὺς τὰν ἀγνωμοσύναν 885
 τιμῶντας καὶ μὴ τὰ θεῶν
 αὔξοντας σὺν μαινομένα δοκᾶ.
 κρυπτεύουσι δὲ ποικίλως
 δαρὸν χρόνου πόδα καὶ
 θηρῶσι τὸν ἄσεπτον. οὐ 890
 γὰρ κρείσσόν ποτε τῶν νόμων
 γινώσκειν χρῆ καὶ μελετᾶν.
 κούφα γὰρ δαπάνα νομί-
 ζειν ἰσχὺν τόδ' ἔχειν,
 ὃ τι ποτ' ἄρα τὸ δαιμόνιον,

clever (if it be not this), or what more honourable prize is there from the gods among men, than to keep a high hand over one's enemies' head? But the metre suggests some error. Allowing that $\cup \cup$ may stand at the beginning for a long syllable, the following would at once give a better construction with better glyconeian rhythm, *τί τὸ σοφὸν ἢ τί κάλλιον γέρας ἐν βροτοῖσιν*, κ.τ.λ. The article before *ἐχθρῶν* appears to be rightly omitted by Hermann, both here and in v. 900. The allusion of course is to the victory of Dionysus over his enemy Pentheus.

881. *ὃ τι καλὸν* κ.τ.λ. There seems a reference to *κάλλιον*, 'and if it is also honourable, it is dear.' But Elmsley cites two passages which show that this was a proverb; Plato, *Lysid.* p. 216 c, *κινδυνεύει, κατὰ τὴν ἀρχαίαν παροιμίαν, τὸ καλὸν φίλον εἶναι*, and Theognis, 17, *ὅττι καλὸν, φίλον ἐστί, τὸ δ' οὐ καλὸν οὐ φίλον ἐστί*.

884. Hesych. *ἀπευθύνει*, *κολάζει*.

885. *ἀγνωμοσύναν*, *churlishness*, *perverseness*, *want of tact or religious feeling*.—*τὰν* for *τ'* is Nauck's probable conjecture.—*σὺν δοκᾶ*, for *δόξαν*.

Cf. Oed. R. 17, *οἱ δὲ σὺν γήρᾳ βαρεῖς*. Aesch. Suppl. 183, *ὦμῃ ξὺν ὀργῇ τόνδ' ἐπὶ ῥύται στόλον*.

887. *δοκᾶ* for *δόξα* has been adopted by Mr. Tyrrell on the conjecture of Mr. Davies. Hesych. *δόκην* (sic)· *δόκησιν*. The verse is *glyconeus polyschematistis*.

888. *κρυπτεύουσι*, 'they lie in wait,' *ἐνεδρεύουσι*, *δοκέουσι*. See Hel. 541, *οὔτι που κρυπτεύομαι Πρωτέως ἄσπετον παιδὸς ἐκ βουλευμάτων*;—*χρόνου πόδα* is the accusative of duration of time, 'for a long period.' The phrase *χρόνου ποὺς* was also used in the *Alexandra*, frag. 66, and it is ridiculed by Aristophanes, Ran. 100.

890. *οὐ γὰρ* κ.τ.λ. 'For 'tis not right at any time to entertain views and dwell upon subjects above the established doctrines.' The *νόμοι* here mentioned are the same as those in Hec. 800, 847, viz. the received customs and usages of mankind, to which Euripides is apt to attribute a weight little short of a divine sanction. Hence below he combines τὸ δαιμόνιον with τὸ ἐν χρόνῳ μακροῦ νόμιμον, just as in Hec. 800 he speaks of even δ θεῶν κρατῶν νόμος. Cf. Dem. Mid. p. 556, τὸ τῆς δσίας τὸ σεμνὸν καὶ τὸ δαιμόνιον.

τό τ' ἐν χρόνῳ μακρῷ 895
νόμιμον αἰεὶ φύσει τε πεφυκός.
τί τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἢ χεῖρ' ὑπὲρ κορυφᾶς
ἐχθρῶν κρείσσω κατέχειν ; 900
ὃ τι καλὸν φίλον αἰεὶ.
εὐδαίμων μὲν ὅς ἐκ θαλάσσας ἐπωδ.
ἔφυγε χεῖμα, λιμένα δ' ἔκιχεν
εὐδαίμων δ' ὅς ὑπερθε μόχθων
ἐγένεθ' ἕτερα δ' ἕτερος ἕτερον 905
ὄλβῳ καὶ δυνάμει παρήλθεν.
μυρίαί * δὲ μυρίοισιν
ἔτ' εἰς' ἐλπίδες· αἱ μὲν
τελευτῶσιν ἐν ὄλβῳ
βροτοῖς, αἱ δ' ἀπέβησαν
τὸ δὲ κατ' ἡμαρ ὅτῳ βίотος 910
εὐδαίμων, μακαρίζω.
ΔΙ. σὲ τὸν πρόθυμον ὄνθ' ἃ μὴ χρεὼν ὀρᾶν
σπεύδοντά τ' ἀσπούδαστα Πενθεά λέγω,
ἔξιθι πάροιθε δωμάτων, ὄφθητί μοι,

903. It is doubtful whether Elmsley is right in referring this passage to a mystical doctrine, which he thinks also enunciated in the language of the initiators, Dem. de Cor. p. 516 A, *ἐφυγον κακὸν, εὖρον ἡμεινον*. The comparison may be simply this:—As the sailor is fortunate who has escaped the storm, so is he blest who has surmounted his troubles by the aid of religion; for, he proceeds to say, there *are* troubles, though some may have a less share of them than others.

907. The δὲ was added by Hermann. The metre however is scarcely by this addition assimilated to the other verses of the epode. Perhaps we should read *μυρίαί δ' ἔτι μυρίοις | εἰσὶν ἐλπίδες, κ.τ.λ.*—*ἔτι* means, that though some are more fortunate than others, there are *yet* hopes left for thousands of mortals who would otherwise have a cheerless lot.—*ἀπέβησαν*, ἄλλως, παρὰ γνάμην, ἐτελεύ-

τησαν.

910. τὸ κατ' ἡμαρ. See Ion 123.

912. During the song of the chorus, both Dionysus and Pentheus had been changing their habits within the house. Dionysus comes first upon the stage (doubtless attired with horns, as he was symbolically represented), while Pentheus, whom he summons from within to follow him, is dressed in female costume and bears a thyrsus in his hand. There is much of comedy in this scene, as indeed was unavoidable from the nature of it. But the poet has treated it admirably.

913. Mr. Tyrrell regards this verse as interpolated, observing that Dionysus should speak the same number of lines (5) as Pentheus, and comparing Iph. T. 201, *σπεύδει δ' ἀσπούδαστ' ἐπὶ σοὶ δαίμων*.

914. ὄφθητί μοι, let me see how you look in your new dress. For this is the point of the next verse.

- σκευὴν γυναικὸς μαινάδος βάκχης ἔχων, 915
 μητρός τε τῆς σῆς καὶ λόχου κατὰσκοπος·
 πρέπεις δὲ Κάδμου θυγατέρων μορφὴν μιᾷ.
 ΠΕ. καὶ μὴν ὄρᾶν μοι δύο μὲν ἡλίους δοκῶ,
 δισσὰς δὲ Θήβας καὶ πόλισμ' ἐπτάστομον·
 καὶ ταῦρος ἡμῖν πρόσθεν ἡγείσθαι δοκεῖς, 920
 καὶ σῶ κέρατα κρατὶ προσπεφυκέναι.
 ἀλλ' ἢ ποτ' ἦσθα θήρ ; τεταύρωσαι γὰρ οὖν.
 ΔΙ. ὁ θεὸς ὁμαρτεῖ, πρόσθεν ὦν οὐκ εὐμενῆς,
 ἔνσπονδος ἡμῖν· νῦν δ' ὄρα's ἃ χρὴ σ' ὄρᾶν.
 ΠΕ. τί φαίνομαι δῆτ' ; οὐχὶ τὴν Ἰνοῦς στάσιν, 925
 ἢ τὴν Ἀγαυῆς ἐστάναι, μητρός γ' ἐμῆς ;
 ΔΙ. αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὀρῶν.
 ἀλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέστηχ' ὅδε,
 οὐχ ὥς ἐγὼ νιν ὑπὸ μίτρᾳ καθήρμωσα.
 ΠΕ. ἔνδον προσείων αὐτὸν ἀνασείων τ' ἐγὼ 930
 καὶ βακχιάζων ἐξ ἔδρας μεθώρμωσα.

916. καὶ λόχου. Hermann, without assigning any reason, gives ἐκ λόχου. But the Bacchanalian company is well compared to a military λόχος. See v. 681.—In the next verse Hermann approves, and Bothe, Dindorf, and Nauck admit, Musgrave's slight alteration μορφὴν for μορφή. The dative, though it is hardly ambiguous, is inelegant in close combination with μιᾷ. For πρέπεις with a dative = *ἑμοιον εἶναι*, Elmsley compares Alcest. 1121, Aesch. Suppl. 296. Add Agam. 1299, where it is transitive, σκιᾷ τις ἂν πρέψειεν.

918. This idea 'of seeing double,' so familiarly used by us in reference to drunkards, seems to have been celebrated by subsequent writers, references to whom are given by Elmsley and Kirchhoff. Virgil alludes to some similar account, Aen. iv. 468, 'Eumenidum veluti demens videt agmina Pentheus, Et solem geminum, et duplices se ostendere Thebas.'

922. Though the particles ἀλλ' ἢ often mean *num*, 'can it be that?' &c. (see Rhos. 36. Alcest. 816), Hermann appears right in thinking the combination here somewhat out of place; and he reads ἀλλ' ἢ ποτ' ἦσθα θήρ τεταύρωσαι γὰρ οὖν. We should rather have looked for

ἀλλ' ἢ ποτ' ἔρ' ἡμῖν θήρ, 'we did not before know that we had a bull-god among us.' However the sense may be, 'Can it be that you were once a bull (and have now resumed your ancient shape)? For certainly you have the *form* of a bull.' See inf. 1017, and for the particles γὰρ οὖν Heracl. 202. Electr. 290. Medea is said to be *ἄμμα ταυρουμένη*, Med. 92.

924. νῦν δ' ὄρα's. 'So now you see what you ought to see.' He pretends that the god had hitherto disguised his true form, as being offended with Pentheus, but that he now vouchsafes to appear to him as he is.

925. On στήναι στάσιν see Suppl. 987. Her. 671. He means to ask, if he does not make as good a Bacchante, with regard to figure and mien, as Agave herself.—The exegetical γε, which Elmsley renders *utpote*, Hermann *adeo*, we may render, 'my mother, I mean.'

928. ἐξ ἔδρας, out of its proper place.

929. Either this verse, which disturbs the order of the stichomythia, is spurious, or, as Kirchhoff thinks, three lines have dropped out, one of Dionysus after 927, and a couplet of Pentheus next following.

930. ἔνδον, while yet within the house.

- ΔΙ. ἀλλ' αὐτὸν ἡμεῖς, οἷς σε θεραπεύειν μέλει,
 πάλιν καταστελόμεν· ἀλλ' ὄρθον κάρα.
 ΠΕ. ἰδού, σὺ κόσμει· σοὶ γὰρ ἀνακείμεσθα δῆ.
 ΔΙ. ζῶναί τέ σοι χαλῶσι, κούχ' ἐξῆς πέπλων 935
 στολίδες ὑπὸ σφυροῖσι τείνουσιν σέθεν.
 ΠΕ. κάμοι δοκοῦσι παρά γε δεξιὸν πόδα·
 τὰνθένδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος.
 ΔΙ. ἦ πού με τῶν σῶν πρῶτον ἡγήσει φίλων,
 ὅταν παράλογον σῶφρονας βάκχας ἴδῃς. 940
 ΠΕ. πότερα δὲ θύρσον δεξιᾷ λαβὼν χερί,
 ἦ τῇδε, βάκχῃ μᾶλλον εἰκασθήσομαι ;
 ΔΙ. ἐν δεξιᾷ χρή χᾶμα δεξιῷ ποδὶ
 αἶρειν νιν· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν.
 ΠΕ. ἄρ' ἂν δυναίμην τὰς Κιθαιρῶνος πτυχὰς 945
 αὐταῖσι βάκχαις τοῖς ἐμοῖς ὤμοις φέρειν ;
 ΔΙ. δύναι' ἂν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας
 οὐκ εἶχες ὑγιεῖς, νῦν δ' ἔχεις οἷας σε δεῖ.
 ΠΕ. μοχλοὺς φέρωμεν, ἦ χεροῖν ἀνασπᾶσω,
 κορυφαῖς ὑποβαλὼν ὦμον ἢ βραχίονα ; 950
 ΔΙ. μὴ σύ γε τὰ Νυμφῶν διολέσῃς ἰδρύματα

934. σοὶ ἀνακείμεσθα, 'we depend on you,' 'we are your devotees;' or, as Elmsley renders it, 'I give myself up to you.' The word is used in reference to statues or offerings which are dedicated and surrendered absolutely to some god. So Theocr. x. 33, χρύσεοι ἀμφότεροί κ' ἀνεκείμεθα τᾷ Ἀφροδίτᾳ. — Kirchhoff again marks the loss of a verse following.

936. στολίδες ὑπὸ σφυροῖσι, 'the tucks below the ankle.' To a female in an erect position, the stola fell so low as to nearly conceal the feet. Or if (which is not necessary) we take πέπλος in the strict sense of the *shawl*, στολίδες will be the border hanging in folds at the lower part, the folds over the breast being στολμοί.—All this was evidently said to banter him in presence of the spectators.

938. παρὰ τένοντα, 'by the foot,' i. e. the other, or *left* foot. Whether the *tendo Achilles* or the sole of the foot was properly meant by this word, is uncertain. See on Med. 1166. Photius has τένονας, τραχήλους, τὰ διατεταμένα νεύρα.

In neither of these passages of Euripides can it signify 'the neck;' while *τενόντων υπογραφὰ* in Aesch. Cho. 201, can only mean the impression of the sole of the foot from heel to toe.

943. ἅμα δεξιῷ ποδὶ. The meaning of this is rather obscure. It must refer to some peculiar way of carrying the thyrsus, probably after the fashion of a spear, for which it was sometimes used; see v. 704. The apparent sense is, that the end of the thyrsus was to rest on the right foot, and so to be propelled by its action in walking. The Greek however might mean, ἅμα δεξιῷ ποδὶ προβαίνοντα. So we may explain, ἐν δεξιᾷ ἔχειν, καὶ ἅμα δεξιῷ ποδὶ αἶρειν, to use it as a walking-stick in keeping time with your step.

951. μὴ σύ γε. On γε in expostulation see Alcest. 308, Hipp. 503. Elmsley, in supposing γε emphasizes the σὺ, 'do not you of all people in the world, a votary of Bacchus, injure those who are his associates,' forgot the formula of entreaty, μή μοι σύ, Med. 961.

καὶ Πανὸς ἔδρας, ἔνθ' ἔχει συρίγματα.

ΠΕ. καλῶς ἔλεξας. οὐ σθένει νικητέον
γυναῖκας, ἐλάταισιν δ' ἐμὸν κρύψω δέμας.

ΔΙ. κρύψει σὺ κρύψιν ἣν σε κρυφθῆναι χρεῶν, 955
ἐλθόντα δόλιον μαινάδων κατάσκοπον.

ΠΕ. καὶ μὴν δοκῶ σφᾶς, ἐν λόχμαῖς ὄρνιθας ὥς,
λέκτρων ἔχουσθαι φιλτάτοις ἐν ἔρκεσιν.

ΔΙ. οὐκοῦν ἐπ' αὐτὸ τοῦτ' ἀποστέλλει φύλαξ·
λήψει δ' ἴσως σφᾶς, ἣν σὺ μὴ ληφθῆς πάρος. 960

ΠΕ. κόμιζε διὰ μέσης με Θηβαίας χθονός·
μόνος γάρ εἰμ' αὐτῶν ἀνὴρ τολμῶν τόδε.

ΔΙ. μόνος σὺ πόλεως τῆσδ' ὑπερκάμνεις, μόνος·
τοιγάρ σ' ἀγῶνες ἀναμένουσιν, οὓς ἐχρῆν.
ἔπου δέ πομπὸς δ' εἰμ' ἐγὼ σωτήριος. 965
κεῖθεν δ' ἀπάξει σ' ἄλλος. ΠΕ. ἡ τεκοῦσά γε.

ΔΙ. ἐπίσημον ὄντα πᾶσιν. ΠΕ. ἐπὶ τόδ' ἔρχομαι.

ΔΙ. φερόμενος ἤξεις. ΠΕ. ἀβρότητ' ἐμὴν λέγεις.

954. Perhaps, with *aposiopesis*, ἐλά-
ταις δ' ἣν ἐμὸν κρύψω δέμας—, the
sentence being completed by κρύψει σὺ
&c.

955. Compare Iph. A. 1182, δεξιόμεθα
δέξιν ἣν σε δέξασθαι χρεῶν. Hermann
has a good note here. "Totum hoc col-
loquium ita compositum est, ut iis, quae
Bacchus ambigua dicit, metus potius et
miseratio quam irrisio aliqua Penthei in
animis spectatorum excitetur eorum qui-
dem, qui satis eruditi sint. Nam vulgus
ridebat, neque id nolente poeta." It is
in passages of this kind that the art of
Greek tragedy is peculiarly shown. The
Attic mind was singularly adapted to
appreciate irony, which implies not only
deceit, but also the ready capability of
detecting it. A passage that had two
distinct meanings, which would deal a
double blow like a two-edged sword,
would appear highly clever to those with
whom rhetorical *δευότης* and prevarica-
tion itself was cleverness.

957. ἐν λόχμαῖς. This is apparently
to be taken with *ὄρνιθας ὥς*, and therefore
it seems best to punctuate as in the text.
Photius, λόχη, πλαγία σύμφυτος καὶ
λοχμώδης. The meaning is, 'I doubt
not they are engaged in amorous toying,
like birds in a thicket.'

962. αὐτῶν. Θηβαίων implied in Θη-
βαίας, though ἀστῶν would be an easy
alteration. 'I am the only one of the
citizens worthy of the name of a man, in
daring thus.' As king, he was not pro-
perly an ἀστὴς, but it is the custom of
the Greeks to speak inclusively. Her-
mann and Bothe retain the old reading
εἰμ' αὐτῶν, which Elmsley, followed by
Dindorf, transposes to αὐτῶν εἰμ'. Her-
mann doubts whether such verses as this
and Suppl. 303, σφάλλει γὰρ ἐν τούτῳ
μόνῳ, τᾶλλ' ἐδ φρονῶν, were not inten-
tionally admitted on account of some
peculiar emphasis. A verse very similar
to the present is Aesch. Cho. 883, εἰοικε
νῦν αὐτῆς ἐπὶ ξυροῦ πέλας αὐχὴν πεσεῖσ-
θαι, where αὐτῆς is emphatic, *ipsius*.

963. On μόνος repeated at the end of
the verse, see *Alcest.* 722.

964. Perhaps οὓς σε χρῆ, as Fix pro-
posed. See sup. 207.

968. ἀβρότητ' ἐμὴν. He fancies that
he will be borne on a litter to save him
the trouble of walking. Plat. Theæt.
init. Θεαίτητ' ἐνέτυχον φερομένη ἐκ
Κορίνθου ἀπὸ τοῦ στρατοπέδου Ἀθήνας.
Il. xvii. 27, οὐδὲ ἔφημι πόδες αἶμα γέ οἱσι
κίοντα εὐφρῆναι ἀλοχόν τε φίλην κεδνοῦς
τε τοκῆας. The words ἀβρότης, τρυφή,
and χλιδῆ, which are all used together in

- ΔΙ. ἐν χερσὶ μητρός. ΠΕ. καὶ τρυφᾶν μ' ἀναγκάσεις.
 ΔΙ. τρυφάς γε τοιάσδ'. ΠΕ. ἀξίω μὲν ἄπτομαι. 970
 ΔΙ. δεινὸς σὺ δεινὸς κἀπὶ δεῖν' ἔρχει πάθῃ,
 ὥστ' οὐρανῷ στηρίζον εὐρήσεις κλέος.
 ἔκτειν', Ἀγαυή, χεῖρας, αἱ θ' ὁμόσποροι
 Κᾶδμου θυγατέρες· τὸν νεανίαν ἄγω
 τόνδ' εἰς ἀγῶνα μέγαν· ὁ νικήσων δ' ἐγὼ 975
 καὶ Βρόμιος ἔσται· τᾶλλα δ' αὐτὸ σημαίνει.
 ΧΟ. ἴτε θοαὶ λύσσης κύνες ἵτ' εἰς ὄρος, στρ.
 θίασον ἐνθ' ἔχουσι Κᾶδμον κόραι,
 ἀνοιστρήσατέ νιν
 ἐπὶ τὸν ἐν γυναικομίμῳ στολᾷ 980
 μαινάδων †κατάσκοπον λυσσώδη.
 μάτηρ πρῶτα νιν λευρᾶς ἀπὸ πέτρας ἧ
 σκόλοπος ὄψεται

Plat o's *Symposium*, p. 197 D, seem properly to differ in this, that ἀβρότης is that personal ease and genteel sufficiency of everything, which constitutes what we call *comfort*, while τρυφή is a superfluous kind of living, or an assumed elegance of manner, implying *affectation*; but χλιδὴ is the *luxuriousness* of ostentation or outward show. With the word κόσμος, in the sense of *ornament*, the idea of modesty, propriety, and becomingness is generally associated; with χλιδὴ, that of pride and arrogant pretension. — For τρυφᾶν see Suppl. 214.

970. τοιάσδε, scil. οἱ αἱ ἀξιοὶ ἔσονται, to which implied idea Pentheus rejoins, 'Truly, I am engaging in a work deserving of it.' Elmsley compares Rhes. 182, χρὴ δ' ἐν' ἀλίοις ποιεῖν. The μὲν, Hermann remarks, either implies some antithesis, as ἀξίω δὲ τεύξομαι, or should be altered to γάρ.

972. οὐρανῷ στηρίζον. So Hipp. 1207, κύμ' οὐρανῷ στηρίζον.

973. ἔκτεινε, stretch out your hands, or open your arms, as if to take possession of him.

976. αὐτὸ σημαίνει, the event itself will show. With these words Pentheus and his leader retire from the stage on that side which was supposed to lead into the country. Summoned by the voice of Dionysus, which is raised to a loud tone at v. 973, the chorus recite a system of doch-

miac verses, with the rapid utterance and excited mien which that metre always presupposes. They foretell the speedy destruction of Pentheus, invoke Justice to the pursuit, and deprecate the folly of impiously opposing the will of the gods.

979. ἀνοιστρήσατε. See v. 32. The chorus urge some of their number to incite the other companies of Bacchantes, now in the mountains, to take vengeance on the disguised stranger. If, with Kirchhoff and Nauck, we regard Λύσσα as personified, as in Herc. F. 858, the maddening influence itself is invited to go, and is compared with hounds in chase of some beast.—νιν, i. e. αὐτὰς. After μαινάδων a syllable seems wanting; but it is not easy to supply it by conjecture. The verse should be a dochmiac preceded by two cretics, as in v. 988, 1001. Perhaps however λυσσώδη has crept in from λύσσης, and the verse was originally dochmiac, ἐπὶ τὸν ἐν γ. στολᾷ [ἀγόμενον] κατάσκοπον μαινάδων, with which the antistrophic verse corresponds (1001) by omitting τάν.

983. σκόλοψ, stipes, here means the stump of some tree. Mr. Tyrrell, quoting a corrupt or mutilated gloss of Photius, interprets it *date palm*. But date palms do not grow in so cold a country as upper Greece. Nauck suggests ἐσκαπὸς ὄψεται.

δοκεύοντα· μαινάσω δ' ἀπύσει,
 Τίς ὃδε Καδμείων 985
 μαστήρ οὐριον δρόμον ἐς ὄρος ἐς ὄρος
 ἔμολεν, ᾧ βάκχαι ; τίς ἄρα νιν ἔτεκεν ;
 οὐ γὰρ ἐξ αἵματος γυναικῶν ἔφν,
 λεαίνας δέ γέ τινος ἢ Γοργόνων Διβυσσᾶν γένος. 990
 ἴτω δίκαι φανερός, ἴτω ξιφηφόρος,
 φονεύουσα λαιμῶν διαμπᾶξ
 τὸν ἄθεον, ἄνομον, ἄδικον Ἐχίονος 995
 γόνον γηγενῆ,
 ὃς ἀδίκῃ γνῶμα παρανόμῳ τ' ὀργᾷ ἀντ.
 περὶ *σὰ, Βάκχι', ὀργια ματρός τε σᾶς
 μανείσθαι πραπίδι
 παρακόπῃ τε λήματι στέλλεται, 1000
 τὰν ἀνίκατον ὡς κρατήσων βία.
 γνῶμαν σῶφρον', ἃ θνατοῖς ἀπροφάσιστος

986. οὐριον δρόμον Hermann for ὀριο-
 δρόμων. In the Palatine MS. ἔμολεν is
 repeated. 'Who of the Thebans has come
 here to the mountains with wind-spiced
 pace as a spy upon us?' From this verse
 to 990 (or, if τὰν is genuine, even to
 1001) is the supposed speech of Agave.
 Kirchhoff and Mr. Tyrrell propose ὀριδρό-
 μων, Nauck τίς ὃδ' ὀρειδρόμων μαστήρ
 Καδμείων; (in his text reading τίς ὃδε
 K. μαστήρ ὀρειδρόμων.) But ὀριδρόμοι,
 used simply for the Bacchantes, seems
 rather strange, especially as followed by
 ἐς ὄρος. And as an epithet of Καδμείων,
 it is out of place.

990. Hermann gives λεαίνας δέ τινος
 ὃδ', the Palatine MS. omitting γε, and
 adding ὃδ' ἔφν. Nauck λεαίνας δέ γέγον'
 ὃδ' ἢ Γ.

998. σὰ, Βάκχι', for τὰ Βάκχι', is Sca-
 liger's correction, rendered necessary by
 the σᾶς which follows. Hermann is prob-
 ably right in saying that the Tragicists
 occasionally made ἰᾶ (ya or ja) a mono-
 syllable; and it seems to have been some-
 times, as a termination, pronounced long.
 See on Aesch. Eum. 764. Hermann
 however here prefers to read τὰ Βάκχι'
 ὀργί' ἄς ματέρος, sacra ab Agave Baccho
 celebrata. Elmsley retains the vulgate
 reading, marked as corrupt. Kirchhoff
 also pronounces it "versus corruptissi-

mus." The σὰ was added by Scaliger;
 τὰ by the Aldine editor. Dindorf has
 edited περὶ σὰ, Βάκχι', ἔργα, a conjecture
 of Elmsley's. The περὶ depends rather
 on γνῶμα than on ὀργᾷ, 'with unjust
 opinions about,' &c.

1001. τὰν ἀνίκατον, her who is uncon-
 querable, viz. his mother Agave. The
 article however is perhaps spurious: see
 on 979.

1002. "Tandem pervenimus," says
 Elmsley, "ad locum totius tragoediae
 difficillimum:" and difficult it certainly
 is, though the near correspondence of the
 metres does not indicate an extensive cor-
 ruption in the MS. reading, γνῶμαν σῶ-
 φρονα θάνατος ἀπροφάσιστος εἰς τὰ θεῶν
 ἔφν βροτείῳ τ' ἔχειν ἄλυτος βίος. Her-
 mann, who, with Aldus, continues this
 sentence from the preceding, and reads
 τὰν ἀνίκατον ὡς κρατήσων βία | γνῶμαν
 σῶφρον', & θνατοῖς ἀπροφάσιστος &c.,
 elicits a forced meaning from the pas-
 sage, which it is impossible to commend.
 Nauck gives as in the text, according
 to Heath's and Elmsley's conjectures,
 though he is not satisfied with them.
 See sup. 396. 'To keep a mind discreet,
 without excuses in things relating to
 religion, and one that is human (i. e. not
 too proud) is to mortals a life free from
 care.'

ἐς τὰ θεῶν ἔφνυ,
 βροτείαν τ' ἔχειν ἄλνπος βίος.
 τὸ σοφὸν οὐ φθόνῳ 1005
 χαίρω θηρεύουσα, τὰ δ' ἕτερα μεγάλα
 † φανερά τῶν αἰεὶ ἐπὶ τὰ καλὰ βίον
 ἡμαρ εἰς νύκτα τ' εὐαγοῦντ' εὐσεβεῖν,
 τὰ δ' ἔξω νόμιμα δίκας ἐκβαλόντα τιμᾶν θεούς. 1010
 ἴτω δίκᾳ φανερός, ἴτω ξιφηφόρος,
 φονεύουσα λαιμῶν διαμπὰξ
 τὸν ἄθεον, ἄνομον, ἄδικον Ἐχίονος 1015
 τόκον γηγενῇ.
 φάνηθι ταῦρος ἢ πολύκρανος ἰδεῖν ἐπωδ.
 δράκων ἢ πυριφλέγων ὀράσθαι λέων.
 ἴθ', ᾧ βάκχε, *τὸν θηραγρέταν βακχᾶν 1020

1005 seqq. This sentence is scarcely less obscure than the preceding. The poet seems to say, that philosophy (or *rationalism*) is not to be pursued so far as to offend the gods; but the other course also (viz. religious reverence and obedience) is proved to be of great avail in whatever conduces to the happiness of life, namely, to pass one's time piously by night and by day, and to honour the gods, rejecting all unlawful practices. Hermann sums up the general sense thus: "praestare ad vitam sine timore agendam dicit simplicem illam pietatem, quae credere de rebus divinis, quam non credendo in poenas incidere malit." And he explains *ἡμαρ εἰς νύκτα per diem usque ad noctem*, the *τε* and the *δέ* coupling the two infinitives. Kirchhoff would read *ἡμαρ εἰς νύκτας*. The chief obscurity lies in the words *τῶν αἰεὶ ἐπὶ τὰ καλὰ*, which seem to be corrupt; for *βίον εὐσεβεῖν* must be taken together. Perhaps however we should read *βίου*, and so interpret *τὰ αἰεὶ ἐπὶ τὰ καλὰ βίου* (*φέρωντα*), 'whatever tends to the good of life;' and the genitive will be for *ἐν τοῖς αἰεὶ* &c., 'amongst the number of.' Or thus: *τὰ μεγάλα δ' ἕτερα φανερά τῶνδ' αἰεὶ ἐπὶ τὰ καλὰ φέρε*, 'but those other great and plain precepts, the converse of these (*ἕτερα τῶνδε*), ever tend to the good,' viz. those *νόμιμα* or *θέσμια* which inculcate a pious humility. Hermann gives *τῶν αἰεὶ ἐπὶ τὰ κατὰ βίον, ad*

vitae statum. For *εὐαγοῦντ'* he compares Theocr. xxvi. 30, *αὐτὸς δ' εὐαγέοιμι καὶ εὐαγέεσσιν ἄδοιμι*. The common reading is *εὐ ἄγοντ'*, but the MS. Pal. gives *εὐ ἄγουντ'*.

1017. *ταῦρος*. See sup. 922, and Donaldson on Pind. Ol. xiii. 18.

1020. *τὸν θηραγρέταν* for *θηραγρέτα* or *θηραγρότα*, is Matthiae's correction, who supposes *περίβαλλε βρόχον* to govern an accusative as if it were *αἶρει*. Examples of this construction are given on Med. 205. Otherwise *τῷ θηραγρέτᾳ*, and *πесόντι* for *πесόντα*, are but slight alterations. Hermann indeed defends *πесόντα* following *θηραγρέτᾳ*, of which a well-known instance is Soph. El. 480. Mr. Tyrrell gives *ἴθ', ᾧ βάκχε θῆρ, θηραγρέτᾳ βακχᾶν*, comparing 436 and 922, where however there is a manifest sense in an attribute which is here wholly unmeaning. Nauck reads *θηραγρεύτα*. Kirchhoff suggests *θῆρ' ἀγρεύταν*. Pentheus is obviously meant, round whom Dionysus is asked to throw a net with smiling face, so that he may fall into the hands of the Maenads. But the words *γελῶντι προσώπῳ*, which do not fall in with the dochmiac verse, are probably a gloss: *γελῶν* would satisfy the metre, which might easily be restored thus: *ἴθ', ᾧ βάκχε, θῆρ' ἀγρεύταν βακχᾶν | γελῶν περίβαλε βρόχον θανάσιμον | ἐς ἀγέλαν πесόντα τὰν μαινάδων*.

† γελῶντι προσώπῳ περίβαλε βρόχον ἐπὶ θανάσι-
μον ἀγέλαν πεσόντα τὰν μαινάδων.

ΑΓΓ. ὦ δῶμ', ὃ πρὶν ποτ' ἡτύχεις ἀν' Ἑλλάδα, 1025

Σιδωνίου γέροντος, ὃς τὸ γηγενὲς
δράκοντος ἔσπειρ' ὄφεος ἐν γαίᾳ θέρος,
ὥς σε στενάζω, δοῦλος ὦν μὲν, ἀλλ' ὅμως
χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν.

ΧΟ. τί δ' ἔστιν; ἐκ βακχῶν τι μηνύεις νέον; 1030

ΑΓΓ. Πενθεὺς ὀλωλε, παῖς Ἐχίονος πατρός.

ΧΟ. ὠναξ Βρόμιε· θεὸς φαίνει * νῦν μέγας·

ΑΓΓ. πῶς φῆς; τί τοῦτ' ἔλεξας; ἦ 'πὶ τοῖς ἐμοῖς
χαίρεις κακῶς πράσσουσι δεσπόταις, γύναι;

ΧΟ. εὐάζω ξένα μέλεσι βαρβάροις· 1035

οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσσω.

ΑΓΓ. Θήβας δ' ἀνάνδρους ὦδ' ἄγεις * *
* * * *

ΧΟ. ὁ Διόνυσος ὁ Διόνυσος, οὐ Θῆβαι

1025. *ἡτύχεις* for *εὐτυχής* is Heath's correction, adopted by Elmsley and Dindorf. Hermann and Bothe retain the present, which might be defended by v. 2, *Διόνυσος ὃν τίκτει ποθ' ἡ Κάδμου κόρη*.

1027. Elmsley marks this verse as corrupt, and says, "si vulgata sana est, hic est ordo verborum; ὃς ὄφεος ἐν γαίᾳ ἔσπειρε τὸ γηγενὲς δράκοντος θέρος. Sed malim 'Ἄρεος ἐν γαίᾳ.'" Hermann gives ὄφειον, i. e. ὄφειον, from Barnes; a form unknown, but in some degree supporting and supported by the conjectural *παλῶν* for *παλαῖν*, Electr. 497, *ἀλγεινὸν ἀσκῶν*, for *αἰγείον*, Od. ix. 196. However, *δράκων ὄφει* seems not more irregular than *παρθένος πηγῇ, σὺς κάπρος, γέρων λέμβος*, and many similar expressions. Moreover, *δράκων* is really a participle from an obsolete *δράκειν* = *δέρκεσθαι*, of which the aorist *ἔδρακον* long remained in use.

1029. This verse occurs in Med. 54. Dobree thinks it is here interpolated, and would place a full stop at *ὅμως*. He is followed by the recent editors; but the omission leaves the sentence bare and unfinished; and Euripides never loses an occasion of speaking a good word for a faithful slave. The MS. Pal. has *τῆς* (or *της*) *δεσποτῶν*.

1032. This verse, like the others of the chorus which follow, should be dochmiac, and not iambic; and *καὶ γὰρ*, which Aldus adds before *θεὸς*, is the editor's interpolation. Hermann however says "non videtur dubitari posse, quin trimeter sit hic versus;" and he reads *ὠναξ Βρόμιε, θεὸς, θεὸς φαίνει μέγας*. No senarius could well be less like Euripides' style. A better venture would have been, *ὦ Βρόμιε, Βρόμιε, νῦν ὠναξ φαίνει μέγας*. If the dochmiac is to be restored, we may read *φαίνει νῦν μέγας*, *θεὸς* being a monosyllable. Less likely seems *θεὸς σὺ φαίνει μέγας* (Kirchhoff).

1037. After *ἄγεις* Hermann places the mark of a lacuna. It seems probable, as Seidler perceived, that a whole senarius has also been lost. For the messenger speaks in distichs before and afterwards. And the answer of the chorus, 'Dionysus, not Thebes, has power over me,' shows that something had been said to call forth these words of defiance. The sense would be complete thus,

Θήβας δ' ἀνάνδρους ὦδ' ἄγεις, ὥστ' ἐκ
κακῶν

τῶν νῦν παρόντων μὴ σε τίσασθαι δίκην;

κράτος ἔχουσ' ἐμόν.

ΑΓΓ. ξυγγνωστὰ μὲν σοι, πλὴν ἐπ' ἐξειργασμένοις
κακοῖσι χαίρειν, ὦ γυναῖκες, οὐ καλόν. 1040

ΧΟ. ἔνεπέ μοι, φράσον, τίνι μόρῳ θνήσκει
ἄδικος ἄδικά τ' ἐκπορίζων ἀνὴρ.

ΑΓΓ. ἐπεὶ Θεράπνας τῆσδε Θηβαίας χθονὸς
λιπόντες ἐξέβημεν Ἀσωποῦ ῥοὰς,
λέπας Κιθαιρώνειον εἰσεβάλλομεν 1045

Πενθεὺς τε κἀγὼ, δεσπότη γὰρ εἰπόμην,
ξένος θ', ὃς ἡμῖν πομπὸς ἦν θεωρίας.

πρῶτον μὲν οὖν ποιηρὸν ἵζομεν νάπος,
τά τ' ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἄπο
σώζοντες, ὡς ὀρώμεν οὐχ ὀρώμενοι. 1050

ἦν δ' ἄγκος ἀμφίκρημνον, ὕδασι διάβροχον,

1041. After *θνήσκει* Hermann places an interrogation. He thinks this necessary for defending the hiatus at the end of the verse, and that the following line gives the reason why the chorus are justly rejoiced at his death. Perhaps *θνήσκει* crept in as a gloss on the more metrical word *πίτνει*.

1043. The messenger now relates, in a narrative of breathless interest, the events terminating in the death of Pentheus. This *ῥῆσις*, like the preceding, v. 677 seqq., is one of the most beautiful *descriptive* pieces that we possess perhaps in the whole range of Greek poetry; for it is well known that the Greeks in general do not show a very keen sensitiveness for picturesque scenery. The messenger who now arrives is a different person from the last. *He* was a herdsman (v. 714), and had been sent off by the king to summon the troops to go out against the Maenads (v. 780; though this order indeed may have been given to one of the king's body-guards). But this messenger was a slave (v. 1028), who had attended his master to the place, and probably never left his side from the first. The former messenger was not required as a guide, for Dionysus had said *ἐγὼ ἡγήσομαι*, v. 841. Elmsley thinks the speaker of the present *ῥῆσις* was the *πρωταγωνιστής* who also acted Agave's part.

Ibid. It is difficult to decide whether, after Dindorf, Bothe, Matthiae, and all

the later editors, *θεράπνας* is to be interpreted *αὐλῶνας*, *σταθμοὺς* (according to Hesychius; see on Troad. 211, Hec. 482), or whether it is a proper name, Therapnae being a town of Boeotia (Strabo, p. 409 Δ), and lying pretty nearly in the direction between Thebes and Cithaeron. The rarity of the word in the sense of *σταθμοί* seems the chief objection to its use in the *ῥῆσις* of a messenger.

1044. *ῥοὰς* MS. Pal. But the Greeks are not averse to a construction which was common to the Romans also, as *egredi flumen, evadere silvas*, &c. The usage is particularly common with the notion of exceeding or passing certain limits. So Herc. F. 82, *γαίας ὕρι' ἂν ἐκβαίμεν*. Plat. Resp. v. p. 461 B, *ὅταν αἱ γυναῖκες—ἐκβῶσι τὴν ἡλικίαν*.

1049. *τὰ ἐκ ποδῶν*. Avoiding both noise from our footsteps and conversation with each other. He should have said, *καὶ τὰ ἀπὸ γλώσσης*. See Ion 7.

1051. *ἀμφίκρημνον*. A ravine between lofty rocks, over-arched with stone-pines, and watered by a stream along the bottom of the vale, is the romantic scene chosen by the poet for the sports of the Maenads. This affords a convenient situation for Pentheus to view from above their proceedings. It was upon a silver-fir close to the edge of the glen that they first assailed him from the opposite cliff, *ἀντιπυργὸν ἐπιβᾶσαι πέτραι*, v. 1097. Afterwards they seem to have

πεύκαισι συσκιάζον, ἔνθα μαινάδες
 καθήντ' ἔχουσai χεῖρας ἐν τερπνοῖς πόνοις.
 αἱ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα
 κισσῷ κομήτην αἰθις ἐξανέστεφον, 1055
 αἱ δ' ἐκλιπούσαι ποικίλ' ὡς πῶλοι ζυγὰ
 βακχείου ἀντέκλαζον ἀλλήλαις μέλος.
 Πενθεὺς δ' ὁ τλήμων, θήλυν οὐχ ὀρῶν ὄχλον,
 ἔλεξε τοιάδ'· ὦ ξέν', οὗ μὲν ἔσταμεν,
 οὐκ ἐξικνούμαι μαινάδων ὅποι μόθων 1060
 ὄχθον δ' ἐπεμβὰς ἡ 'λάτην ὑψαύχενα
 ἴδοιμ' ἂν ὀρθῶς μαινάδων αἰσχροουργίαν.
 τοῦντεῦθεν ἦδη τοῦ ξένου τι θαῦμ' ὀρῶ·
 λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον
 κατήγεν, ἦγεν, ἦγεν ἐς μέλαν πέδον 1065

crossed over to reach the foot of the tree itself, v. 1106.

1052. *συσκιάζον*. See Suppl. 1219. As *κατασκιάζειν* is also active in Ion 1142, so here we may interpret, with Hermann, *umbram faciens*. It is easy to supply some such accusative as *τὸν ἔνερθε τόπον*. The stone-pine (*πύκη*) grows like our Scotch fir, with spreading boughs forming a wide and dense crown, totally unlike the spiry pyramidal outline of the silver-fir.

1054. *ἐκλελοιπότα*, 'worn out,' Elmsley; who adds that *κισσῷ κομήτην* is used like *διδάσκειν τινὰ σοφόν*.

1056. αἱ δέ, (*ἀναιμῆναι*, or *ἐκ πόνων πεπανμέναι*), *ὡς πῶλοι ἐκλιπούσαι ζυγὰ*, κ.τ.λ.—*ποικίλα*, painted or streaked in various colours. Nauck calls the epithet "suspectum."

1060. *ὅποι μόθων*. For *ἐκεῖσε ὅπου μόθων ἐστί*. This is the conjecture of Musgrave for *ὅσοι νόθων*, and W. Dindorf and Matthiæ seem to be right in adopting it, as the best correction that has been proposed. Stephens had alleged that *μόθων* was read in one of his pretended MSS. Scaliger's conjecture, approved by Barnes, was *ὅσαι μαθεῖν*, 'so as to ascertain their number.' Hermann gives *ὅσοις ὅσον, quantum oculis, non assequor Maenades*; Nauck, after Heath, *ὅσοις μόθων*. The word *μόθων* occurs in Ar. Equit. 697, where the Schol. has *μόθων, φορτικὸν ὀρχήσεως εἶδος*, and in Plut. 279, *ὡς μόθων εἰ καὶ φύσει κόβαλος*.

Photius, having both these passages of comedy in view, gives *μόθων ὕρχημα φορτικὸν καὶ κορδακῶδες*; ἀπὸ δὲ τοῦτου καὶ ἀνάγωγος καὶ ὁ ἀκόλαστος ἄνθρωπος. It is not a very strong objection against the restoration of this word in the present passage, that it does not again occur in tragedy. It was probably one familiar enough to the hearers of satyric farces; and no word perhaps more contemptuously expressed the unseemly rout or riot that the Maenads were carrying on. Elmsley, who marks the verse as corrupt, suggests *ὅσον ποθῶ*. In the Appendix to his notes, he tells us that Porson approved *ὅποι μόθων*.

1061. ἡ 'λάτην for *εἰς ἐλάτην* Tyrwhitt. Hermann gives *εἰς ἐλάτην* after Heath, 'mounting a bank (and climbing) into a silver-fir.' But *εἰς* is scarcely used for *eis* before a short vowel, unless in lyric verses (inf. 986. Rhcs. 51). Elmsley well compares v. 982—3.—The silver-fir, which has a tall, straight, and flexible stem like the spruce-fir, was well adapted for bending downwards. It was from the same use of the same sort of tree that Sinis the robber obtained the name of *πιτυοκάμπτης*.

1063. *θανυμόσθ' ὀρῶ* Kirchhoff, who says that *τι* is the addition of a corrector in the MS. Pal.

1065. *κατήγεν, ἦγεν*. It was somewhere remarked by Porson, that when a verb is repeated, it is generally used first in its compound, then in its simple form.

κυκλοῦτο δ' ὥστε τόξον ἢ κυρτὸς τροχὸς,
τόρνῳ γραφόμενος περιφορὰν, ἔλκει δρόμον·
ὥς κλῶν' ὄρειον ὁ ξένος χεροῖν ἄγων
ἔκαμπτεν ἐς γῆν, ἔργματ' οὐχὶ θνητὰ δρῶν.

Πενθέα δ' ἰδρύνσας ἐλατίνων ὄζων ἔπι 1070

ὀρθὸν μεθίει διὰ χερῶν βλάστημ' ἄνω
ἀτρέμα, φυλάσσω μὴ ἀναχαιτίσειέ νιν.
ὀρθή δ' ἐς ὀρθὸν αἰθέρ' ἐστηρίζετο,
ἔχουσα νώτοις δεσπότην ἐφήμενον.

ῶφθη δὲ μᾶλλον ἢ κατεῖδε μαινάδας· 1075

ὅσον γὰρ οὐπω δῆλος ἦν θάσσω ἄνω,
καὶ τὸν ξένον μὲν οὐκέτ' εἰσορᾶν παρήν,
ἐκ δ' αἰθέρος φωνή τις, ὥς μὲν εἰκάσαι,
Διόνυσος, ἀνεβόησεν, ὦ νεάνιδες,

This remarkable verse admirably expresses the successive efforts to bend the tree to the earth: 'he tugged it down, down, down, to the black ground.'

1066. *κυκλοῦτο* Aldus, *κυκλοῦται* MS. Perhaps *κυκλωτόν*. But see sup. 767. inf. 1084, 1134.

1067. *δρόμον*, the circular course equidistant from the centre. By *τόρνος* not a *lathe* (as in Virg. Georg. ii. 449, 'torno rasile buxum') is meant, but a string and two pegs, one fixed as a centre, the other moving round, or held, perhaps, as the object beneath it is made to revolve. Mr. Tyrrell is mistaken in saying the ancient wheel (i. e. if he means chariot-wheel) was solid. Both the drawings on vases and the Homeric and Hesiodic accounts show that it had spokes; hence also Aristotle says (Eth. N. 1) that every wheel has both a convex and a concave. The formation of a ἄψις, or half-wheel, is compared with the fir-tree arched or bowed to the ground. Dindorf and Nauck adopt Reiske's unsatisfactory emendation, *περιφορὰν ἐλικόδρομον*. Scaliger proposed *ἐλκεδρομον*, which is nearer to the old reading, and has the Homeric *ἐλκεχιτῶνες* in its favour. Compare *ἀρχέχορος*, Tro. 151. The formation however is rare in Attic; *θελεξίφρων*, not *θελεγγίφρων* (404), is the correct word. Elmsley edits *περιφορὰν ἔλκει δρόμον*. But it is clear that a wheel in being rounded may be said *ἔλκειν δρόμον* just as a man is said *ἔλκειν κῶλον*, for no poet hesitates to

attribute agency to inanimate objects. Translate; 'as a wheel moves round in having its circumference marked out by the peg-and-string.'

1072. *ἀναχαιτίζειν* is said of a horse who tries to dislodge a rider by throwing him over the neck; or rather, perhaps, of the attempt of the animal to shake off the collar, *ζεῦγλη*, from the neck itself. Cf. Hipp. 1232. Rhés. 786, αἱ δ' ἔρεγκον ἐξ ἀντηρίδων θυμὸν πνέουσai κἀνεχαιτίζον φόβῳ. Thus a sudden jerk of the fir-tree would have shaken Pentheus from his seat; for the metaphor taken from a rider is apparent, v. 1074.

1073. What is the exact sense of *ὀρθὸς αἰθήρ* might well be questioned, if the phrase occurred alone, and not as an amplification of *ὀρθή*. It would be no very violent change to read *ὀρθή δ' ἐσαυθις αἰθέρι στηρίζετο*, where the dative would be as in v. 972, οὐρανῷ στηρίζον. But cf. Soph. El. 742, ὠρθοῦθ' ὁ τλήμων ὀρθὸς ἐξ ὀρθῶν διφρῶν.

1076. ὅσον οὐπω, i. e. he would have been seen by the Maenads in a moment or two more. So Hecub. 143, ἤξει δ' Ὀδυσσεὺς ὅσον οὐκ ἤδη. Thucyd. vi. 34, οἱ δὲ ἄνδρες καὶ ἐπέρχονται καὶ ἐν πλῶ ἐὺ οἶδ' ὅτι ἤδη εἰσὶ καὶ ὅσον οὐπω πάρεσι. Photius: ὅσον οὐπω· ταχύ μετ' ὀλίγον· ἢ ἀντὶ τοῦ ἤδη. In the next line καὶ is, 'when the stranger indeed vanished out of sight, but a voice from the sky,—Dionysus, we supposed,—called out,' &c. Herc. Fur. 1003, ἀλλ' ἦλθεν εἰκῶν, ὥς ὁρᾶν ἐφαίνετο Παλλάς.

ἄγω τὸν ὑμᾶς καὶ τὰμά τ' ὄργια 1080
 γέλων τιθέμενον· ἀλλὰ τιμωρεῖσθέ νιν.
 καὶ ταῦθ' ἅμ' ἡγόρευε, καὶ πρὸς οὐρανὸν
 καὶ γαίαν ἐστήριξε φῶς σεμνοῦ πυρός.
 σίγησε δ' αἰθὴρ, σίγα δ' εὐλειμος νάπη
 φύλλ' εἶχε, θηρῶν δ' οὐκ ἂν ἤκουσας βοήν. 1085
 αἱ δ' ὥσιν ἤχην οὐ σαφῶς δεδεγμέναι
 ἔστησαν ὀρθαὶ καὶ διήνεγκαν κόρας.
 ὁ δ' αὖθις ἐπεκέλευσεν ὥς δ' ἐγνώρισαν
 σαφῇ κελευσμὸν Βακχίου Κάδμου κόραι,
 ᾗξαν πελείας ὠκύτητ' οὐχ ἥσσονες 1090
 ποδῶν ἔχουσαι συντόνοις δρομήμασι
 μήτηρ Ἀγαυὴ ξύγγονοί θ' ὁμόσποροι
 πᾶσαι τε βάκχαι· διὰ δὲ χεიმάρρον νάπης
 ἄγμων τ' ἐπήδων θεοῦ πνοαῖσιν ἐμμανεῖς.
 ὥς δ' εἶδον ἐλάτῃ δεσπότην ἐφήμενον, 1095
 πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους
 ἔρριπτον ἀντίπυργον ἐπιβάσαι πέτραν,
 ὄζιοσιν τ' ἐλατίνουσιν ἡκοντίζετο·

1082. Electra 788, καὶ ταῦθ' ἅμ' ἡγόρευε καὶ χερὰς λαβὼν παρήγεν ἡμᾶς. Compare also Phoen. 1177.

1083. Kirchhoff would read γαίην. But the two limits of the pillar, above and below, are described.—ἐστήριξε Hermann with Aldus. It is not very easy to say whether the aorist or the imperfect is here the more appropriate. In what follows, the former tense prevails; but on the other hand, the form in ξ is not lightly to be admitted in a senarius.

1084. σίγησε. Elmsley, unable to accept the doctrine, that the augment is occasionally omitted in the narratives of messengers, marks this verse as corrupt, but at the same time proposes the tamer reading, αἰθὴρ δ' ἐσίγα. The couplet is perhaps interpolated.

1087. διήνεγκαν. They threw their eyes wildly round so as not to see Pentheus at first: cf. 1095. The assembling of the bacchantes from a distance (1093) is an hyperbole.

1089. σαφῇ. In reference to οὐ σαφῶς, v. 1086.

1090. If the reading οὐχ ἥσσονες, supported as it is by the quotation of

these two verses in *Christus Patiens*, be true, it is better to regard it, with Matthiae, as a confused construction between οὐχ ἥσσονες πελείας ὠκύτητα, and ὠκύτητα ποδῶν οὐχ ἥσσονα πελείας ἔχουσαι, than to adopt Hermann's strange idea, that the meaning is οὐχ ἥσσονες οὔσαι ἔχουσαι (like σιγῶν ἔχω &c.). It is easy, with Heath, to read ἥσσονα, yet it does not seem a safe alteration. Accordingly, Matthiae, Herm., Dind., and Bothe retain the vulgate. It is possible that v. 1091 is a mere interpolation, in connexion with an altered reading ἥσσονα.

1096. αὐτοῦ is the same genitive as τοῦδε τοξεύω Ion 1411, and Πενθέως inf. 1099, where στόχος is the accusative in apposition to the sentence, 'with an unhappy aim,' and follows the genitive as in Herc. F. 57, δυσπραξία, ἥς μήποθ', ὅστις καὶ μέσσω εὐνους ἐμοί, τόχοι, φίλων ἔλεγχον ἀψευδέστατον.—κραταιβόλους, 'hard-hitting,' is formed like κραταίλεως, El. 534.—ἀντίπυργον πέτραν, an opposite height; compare the use of ἀντιπυργῶν in Eum. 658, and see above on v. 1051.

1098. Hermann appears right in read-

ἄλλαι δὲ θύρσους ἴεσαν δι' αἰθέρος
 Πενθέως, στόχον δύστηνον· ἄλλ' οὐκ ἦνυτον. 1100
 κρείσσον γὰρ ὕψος τῆς προθυμίας ἔχων
 καθήστο τλήμων ἀπορία λελημμένος.
 τέλος δὲ δρυῖνους συγκεραυνοῦσαι κλάδους
 ῥίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς.
 ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνυτον, 1105
 ἔλεξ' Ἀγαυή, φέρε περιστᾶσαι κύκλῳ
 πτόρθον λάβεσθε, μαινάδες, τὸν ἀμβάτην
 θῆρ' ὡς ἔλωμεν [μῆδ' ἀπαγγεῖλη θεοῦ
 χοροὺς κρυφαίους]. αἱ δὲ μυρίαν χέρα
 προσέθεσαν ἐλάτῃ κάξανέσπασαν χθονός· 1110
 ὑψοῦ δὲ θάσσωσαν ὑψόθεν χαμαιπετῆς
 πίπτει πρὸς οὐδας μυρίοις οἰμώνμασι
 Πενθέως· κακοῦ γὰρ ἐγγὺς ὦν ἐμάνθανε.
 πρώτη δὲ μήτηρ ἦρξεν ἱερία φόνου,
 καὶ προσπίτνει νιν· ὁ δὲ μίτραν κόμης ἀπο 1115
 ἔρριψεν, ὥς νιν γνωρίσασα μὴ κτάνοι
 τλήμων Ἀγαυή, καὶ λέγει, παρηίδος
 ψαύων, Ἐγώ τοι, μῆτερ, εἰμὶ παῖς σέθεν
 Πενθεὺς, ὃν ἔτεκες ἐν δόμοις Ἐχίονος·
 οἴκτειρε δ' ὦ μῆτέρ με, μῆδὲ ταῖς ἐμαῖς 1120
 ἀμαρτίαισι παῖδα σὸν κατακτάνῃς·

ing τ' for δ' in this verse. For the *πρῶτον μὲν* is answered by ἄλλαι δὲ in 1099.

1099. *θύρσους ἴεσαν*. On the use of the thyrsus as a warlike weapon, see on v. 704.—*στόχον* is Reiske's certain conjecture for τ' ὄχον.—*οὐκ ἦνυτον*, cf. Andr. 1132, ἄλλ' οὐδὲν ἦνευ. Dem. Mid. p. 548, ὡς δ' οὐδὲν ἦνευ τοῦτοιοις. Hes. Opp. 395, καὶ μῆδὲν ἀνύσσης.

1101. *κρείσσον τῆς προθυμίας*, too great for their eagerness, i.e. for them, though eager, to reach him. For the Ionic form *λελημμένος* see Rhes. 74. Ion 1113.

1103. *συγκεραυνοῦν* is 'to rend,' 'to tear in pieces,' 'to shiver to atoms,' like a lightning-stroke. Nauck thinks the word corrupt, which is unlikely. Compare *συντεθράνεται* in 633. What the

Maenads next did was this,—they used stakes to scratch and tear up the roots of the pine, which, in this species, lie close to the surface of the ground. Failing in this, they closed round the tree and forcibly pulled it up. Of course, the messenger regards this not merely as a feat of strength, but as the work of supernaturally assisted followers of the god. Cf. v. 1128.

1108. The clause *μῆδ'—κρυφαίους* appears to be interpolated. For it is clear that, till the very end (1214), Agave fancied she had slain a lion, or panther; hence *τὸν ἀμβάτην θῆρα* must be taken literally. See also 1141.

1115. *μίτραν*. He thought his mother did not recognize him because he was dressed as a woman; cf. 821, 929.

1121. *ἀμαρτίαισι*. This causal dative,

ἡ δ' ἀφρὸν ἐξιείσα καὶ διαστροφούς
 κόρας ἐλίσσουσ', οὐ φρονούσ' ἂ χρῆν φρονεῖν,
 ἐκ Βακχίου κατείχετ', οὐδ' ἔπειθέ νιν.
 λαβοῦσα δ' ὠλέναις ἀριστερὰν χέρα, 1125
 πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος,
 ἀπεσπάραξεν ὦμον, οὐχ ὑπὸ σθένους,
 ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χεροῖν.
 Ἴνῳ δὲ τὰπὶ θάτερ' ἐξευργάζετο,
 ῥηγνύσα σάρκα, Αὐτονόη τ' ὄχλος τε πᾶς 1130
 ἐπεῖχε βακχῶν· ἦν δὲ πᾶσ' ὁμοῦ βοή,
 ὁ μὲν στενάζων, ὅσον ἐτύγχανεν πνέων,
 αἱ δ' ἡλάλαζον. ἔφερε δ' ἡ μὲν ὠλένην,
 ἡ δ' ἶχνος αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ
 πλευραὶ σπαραγμοῖς· πᾶσα δ' ἡματωμένη 1135
 χείρας διεσφαίριζε σάρκα Πενθέως.

equivalent to διὰ τὰς ἀμαρτίας, has frequently been noticed, and is a favourite idiom with Euripides.

1125. The metre of this verse, in which the fourth and fifth foot are formed by one word, is very rare in Euripides. Perhaps the verse is not genuine, but the narrative should continue πλευραῖσι δ' ἀντιβᾶσα κ.τ.λ. It would be easy to read λαβοῦσα δ' ὠλέναισι χεῖρ' ἀριστερὰν, but similar instances of the want of caesura occur in Iph. Taur. 943, ἐς γῆν Ἀθηναίων ἐπεμπε Λοξίας. Frag. Dan. 317, 4, Ἀκρίσιος εἴληχεν, τύραννος τῆσδε γῆς. Hec. 355, γυναιξί, παρθένοις ἀπόβλεπτος μέτα. Andr. 397, ἀτὰρ τί ταῦτ' ὀδύρομαι, τὰ δ' ἐν ποσίν, κ.τ.λ. In Suppl. 699, the old reading καὶ ξυμπατάξαντες μέσον πάντα στρατὸν, has been altered to ξυμπατάξαντ' ἐς μέσον. Hec. 1159, γένοιτο διαδοχαῖς ἀμείβουσαι χεροῖν.—ὦμον, the arm to the shoulder-joint.

1131. βοή—ὁ μὲν. Compare Prom. 208, στάσις τ' ἐν ἀλλήλοισιν ὠροθύετο, οἱ μὲν θέλοντες ἐκβαλεῖν ἔδρας Κρόνον. Antig. 259, λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί, φύλαξ ἐλέγχων φύλακα.

1134. ἶχνος κ.τ.λ., 'a foot, shoes and all.' Elmsley. For ἀρβύλη see Hipp. 1189. For γυμνοῦντο Elmsley would read γυμνοῦσι after Pierson, and πλευρὰ for πλευραί. He discusses in a long note (referred to above, v. 767) the various passages of the Tragic writers where the

augment appears to be omitted; and the question seems to stand on the same footing with some other grammatical and metrical irregularities, viz. that they are *licences*, but not *violations* of any such rules, or absolute restrictions, as fastidious critics have attempted to impose. In the preceding verse, Aldus and the MS. Pal. give ἀνέφερε, for which Elmsley and others adopt the correction of Duport, ἔφερε. Hermann edits the passage thus:

αἱ δ' ἡλάλαζον· ἄγε, φέρ' ἡ μὲν ὠλέ-
 νην,
 ἡ δ' ἶχνος αὐταῖς ἀρβύλαις· γυμνοῦτε
 δὲ
 πλευρὰς σπαραγμοῖς.

There is something plausible in this; though he writes a long note rather needlessly on the anatomical question, whether pulling off an arm and a foot could be said to *lay bare* the side; and answering this in the negative, he concludes that some third and independent process must be meant by γυμνοῦν πλευράς. It is pretty clear however that the poet speaks of the effects of rending away the arm, which may fairly be supposed to lacerate extensively the muscles under the armpit.

1136. διεσφαίριζε, tossed to and fro like a ball. Herod. iv. 62, τῶν ἀποσφαγέντων ἀνδρῶν τοὺς δεξιούς ὤμους πάντας

κεῖται δὲ χωρὶς σῶμα, τὸ μὲν ὑπὸ στύφλοις
 πέτραις, τὸ δ' ὕλης ἐν βαθυξύλῳ φόβῃ,
 οὐ ρᾶδιον ζήτημα· κρᾶτα δ' ἄθλιον,
 ὅπερ λαβοῦσα τυγχάνει μήτηρ χεροῖν, 1140
 πήξας' ἐπ' ἄκρον θύρσον ὡς ὀρεστέρου
 φέρει λέοντος διὰ Κιθαιρώνος μέσου,
 λιποῦσ' ἀδελφὰς ἐν χοροῖσι μαινάδων.
 χωρεῖ δὲ θήρᾳ δυσπότημῳ γαυρουμένη
 τειχέων ἔσω τῶνδ', ἀνακαλοῦσα Βάκχιον 1145
 τὸν ξυγκύναγον, τὸν ξυνεργάτην ἄγρας
 τὸν καλλίνικον, ἧ δάκρυα νικηφορεῖ.
 ἐγὼ μὲν οὖν τῇδ' ἐκποδὼν τῇ ξυμφορᾷ
 ἄπειμ', Ἀγαυήν πρὶν μολεῖν πρὸς δώματα.
 τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν 1150
 κάλλιστον οἶμαι ταῦτ' καὶ σοφώτατον
 θνητοῖσιν εἶναι χρῆμα τοῖσι χρωμένοις.

XO. ἀναχορεύσωμεν Βάκχιον,
 ἀναβοάσωμεν ξυμφορὰν
 τὰν τοῦ δράκοντος ἐκγενέτα Πενθέως, 1155
 ὃς τὰν θηλυγενῆ στολὰν
 νάρθηκά τε, πιστὸν Ἄιδαν,
 ἔλαβεν εὐθυρσον,

ἀποτάμνοντες σὺν τῇσι χερσὶ ἐς τὸν ἥερα
 λείπει.—πάσα, here for ἐκάστη.

1137. χωρὶς, i. e. the limbs lie dis-
 persed. Or σῶμα may mean the trunk
 as contrasted with the limbs. Cf. inf.
 1210.

1140. ὅπερ. So ἐς τὸ κείνου κρᾶτα,
 Oed. R. 263. Inf. 1214, κρᾶτα—τόδε.

1141. ὡς, under the notion that it is a
 lion's head. See on 1108.

1147. ἧ, ἐν ἧ ἄγρα, δάκρυα φέρεται
 ἀντὶ νίκης. Hermann approves Reiske's
 conjecture φ, 'in honour of whom she is
 carrying a mournful prize,' the head of
 her son. In this case καλλίνικον will be
 a distinct attribute; according to the
 common reading, an adjective agreeing
 with ξυνεργάτην. Barnes explains, 'to
 whom (viz. to Agave) Bacchus gives a
 victory of tears.'

1151. ταῦτ'δ' Reiske for γ' αὐτό. Her-
 mann prefers οἶμαι δ' αὐτό, the reading

in *Christus Patiens*, with a colon at κάλ-
 λιστον. These concluding lines appear
 to represent the poet's real opinion on the
 subject; see the introductory note.

1153. Βάκχιον Hermann for βακχεῖον
 or —ων. This and the next verse are
 dochmiac preceded by a resolved cretic.

1157. πιστὸν Ἄιδαν, 'a sure cause
 of his destruction.' Similarly Ἄιδης
 πόντιος, 'a watery grave,' Aesch. Ag.
 650. Properly the thyrsus itself was
 πιστός, because he trusted to it and
 to his female dress for protection. But
 it is here ironically called 'a certain
 death' instead of 'a certain protection.'
 So Matthiae; and this is much simpler
 than Hermann's Ἄιδα, to which he at-
 taches a complex and improbable sense,
 referring it to ταῦρον, *fretum Oreo thyr-
 sigerum taurum*. Compare v. 922. Mr.
 Tyrrell reads ἔπακτον, 'brought on one-
 self.' Kirchhoff suggests τ' ἐπὶ στοναχαῖς.

ταῦρον προσηγητήρα συμφορᾶς ἔχων.

βάκχαι Καδμείαι,

1160

τὸν καλλίνικον κλεινὸν ἐξεπράξατο

εἰς γόον, εἰς δάκρυα.

καλὸς ἀγὼν, ἐν αἵματι στάζουσιν

χέρα περιβαλεῖν τέκνον.

1165

ἀλλ' εἰσρω γὰρ ἐς δόμους ὀρμωμένην

Πενθέως Ἀγαυὴν μητέρ' ἐν διαστρόφοις

ὄσσοις, δέχεσθε κῶμον εὐίου θεοῦ.

ΑΓΑΤΗ.

Ἀσιάδες βάκχαι. ΧΟ. τί μ' ὀροθύνεις ὦ ; στρ.

ΑΓΑ. φέρομεν ἔξ ὀρέων

1170

ἑλικά νεότομον ἐπὶ μέλαθρα,

μακαρίαν θήραν.

ΧΟ. ὀρῶ * γε καὶ σε δέξομαι σύγκωμον * ὦ.

ΑΓΑ. ἔμαρψα τόνδ' ἄνεν βρόχων *

1161. As τὸν καλλίνικον here represents a substantive, ὕμνον being understood, it seems that κλεινὸν is the predicate, in the sense of ὥστε κλεινὸν εἶναι. 'She hath achieved a victory which is an illustrious one, (ending as it has) in groans and tears.'—γόνον for γόνον is Canter's correction. For ἐκπράσσειν 'to effect,' compare Hel. 20, ὅς δόλιον εὐνὴν ἐξέπραξ' ὑπ' αἰετοῦ δίωγμα φεύγων. The old reading ἐξεπράξατο, which Scaliger altered to ἐξεπράξατε (so Kirchhoff and Nauck), is perhaps capable of defence, *sibi consecuta est* (Agave). For the following words refer to her, not to the Maenads in general; and thus καλὸς ἀγὼν is a fit exegesis of καλλίνικον κλεινόν.—The ἐν is added, as if he had said ἐν αἵματι βεβαμμένην. Compare Electr. 1172, νεοφόνους ἐν αἵμασι πεφυρμένοι. Elmsley says it is redundant here and in v. 1167. In the latter verse it means 'with,' as a person is often said, with reference to things external to him, to be ἐν ὕπλοις, ἐν πέλοις &c. So Electr. 321, σκῆπτρ', ἐν οἷς Ἑλληνισιν ἐστρατηλάττει.

1165. Mr. Tyrrell reads περιβαλεῖν χέρα, omitting τέκνον as a gloss; rightly, perhaps.

1169. Agave now comes on the stage. She presents an awful spectacle; ecstatic

madness has made her voice, her gestures, her looks, unlike to human. Panting with excitement, with starting eye-balls, dishevelled hair, and garments besprent with blood, she holds aloft in triumph the head of her own child. She asks if they see *that*. But she is unconscious as yet of the atrocity she has committed.—ὀροθύνεις is Hermann's correction for τί μ' ὀρθείς ὦ. Nauck reads ὀρθοίς, after Stephens.

1170. ὀρέων. Hermann prefers ὄρεος, a reading given by Plutarch in quoting the passage (Vit. Crass. c. 33), and θήραν for θήραμα. Agave, as a follower of Bacchus, not inaptly calls the newly-rended prey ἑλίξ, a fresh-cut vine tendril.

1173. Hermann gives ὀρῶ τε and σύγκωμος. The MS. Pal. omits γε and ὦ, which were added by the Aldine editor. Hermann thinks that the κῶμος of Agave, v. 1168, is alluded to, to which the chorus say they will be associates. The reading in the text however, by which σύγκωμον becomes the predicate, is much more natural.

Ibid. Something has been lost here. The word λιν rests on Stephens's conjecture, the MS. having νέον νιν. Perhaps ἔχω τε νιν, νέον ὄντ' ἐν χερσίν (reading ἀνέπηλ' ἐπὶ θήρα τόνδε, or ἐπὶ θήρα τοῦδε, with Hermann, in 1190).

* * νέον λιν,
ὡς ὀρᾶν πάρα.

ΧΟ. πόθεν ἐρημίας ; 1175

ΑΓΑ. Κιθαιρών ΧΟ. τί Κιθαιρών ;

ΑΓΑ. κατεφόνευσέ νιν.

ΧΟ. τίς ἂ βαλοῦσα πρώτα ;

ΑΓΑ. ἔμὸν τὸ γέρας.

μάκαιρ' Ἀγαυή κληζόμεθ' ἐν θιάσοις. 1180

ΧΟ. τίς ἄλλα ; ΑΓΑ. τὰ Κάδμου ΧΟ. τί Κάδμου ;

ΑΓΑ. γένεθλα

μετ' ἐμὲ μετ' ἐμὲ τοῦδ'
ἔθιγε θηρός. εὐτυχής γ' ἄδ' ἄγρα.

μέτεχέ νυν θοίνας. ΧΟ. τί μετέχω τλάμων ; ἀντ.

ΑΓΑ. νέος ὁ μόσχος ἄρ-

τι γέννιν ὑπὸ κόρυθ' ἀπαλότριχα 1185

κατάκομον βάλλει.

ΧΟ. πρέπει γὰρ ὥστε θηρὸς ἀγραύλου φόβη.

ΑΓΑ. ὁ Βάκχιος κυναγέτας σοφὸς σοφῶς

ἀνέπηλεν ἐπὶ θήρα 1190

τόνδε μαινάδας.

1175. πόθεν. For ποῦ. See on Rhes. 612. Or we may supply πόθεν (ἐκομίσω νιν) ;

1179. πρώτα Hermann for πρῶτα or πρῶτά γε. This and the next verse are of the metre called *iambelegus*.

1180. The words κληζόμεθ' ἐν θιάσοις are given by Aldus to the messenger. This does not suit the arrangement of the antistrophic verse ; and it is clear that Agave says of herself, 'we are spoken of in all the bacchic companies as the fortunate Agave.'

1181. τί Κάδμου ; Scil. τί λέξεις περὶ τῶν Κάδμου ; See Ion 286.—μετ' ἐμὲ, 'next after me.' The proper reply to τίς πρώτα above.—γένεθλα occurs twice according to the old reading, but Heath expunged the superfluous word. The metre is bacchiac.

1183. Nauck reads εὐτυχής γ' ἄδ' ἄγρα, the MS. Pal. by the first hand giving εὐτυχής τὰδ' ἄγρα. This is better than εὐτυχής τὰδ' ἄγρα, because the clause can thus, as in the antistrophe, 1199, be continued to Agave.

1185. The sense seems to be, 'the whelp, being yet young, is just putting forth a hairy chin beneath its finely-haired crest.' She thinks it is a lion's head she has got, and calls the long tangled mane of that animal its κόρυς. At the same time the words are so selected, that they suit the physical aspect of her son's face. Thus βάλλει is for ἐκβάλλει, φύει. Nauck reads θάλλει with Musgrave. W. Dindorf follows Hermann in reading ἄπο for ὑπὸ, "*vitulus hic, juvenis adhuc genas, comatum molli crine amisit capitis ornamentum.*" Though the position of the article is rather in favour of construing νέος γέννιν, still ἀποβάλλει for ἀπέβαλε, ἀπόλεσε, would be obscure ; and besides, it is evident that the reply of the chorus better suits the interpretation given above.

1187. φόβη Kirchhoff for φόβη. He would make this verse a dochmiac, like 1173, by reading πρέπει γ' ὥστε θήρ κ.τ.λ.

1189. κυναγέτας, supply ὦν, as ὁ Βάκχιος is the proper name, not the adjective.

ΧΟ. ὁ γὰρ ἄναξ ἀγρεύς.

ΑΓΑ. ἐπαινεῖς ; ΧΟ. τί δ' ; ἐπαινώ.

ΑΓΑ. τάχα δὲ Καδμείοι

ΧΟ. καὶ παῖς γε Πενθεὺς ματέρ'

1195

ΑΓΑ. ἐπαινέσεται,

λαβοῦσαν ἄγραν τάνδε λεοντοφυνῇ

ΧΟ. περισσὰν ΑΓΑ. περισσῶς. ΧΟ. ἀγάλλει ;

ΑΓΑ. γέγηθα

μεγάλα μεγάλα καὶ

φανερὰ τᾷδε γᾶ κατειργασμένα.

ΧΟ. δεῖξόν νυν, ὦ τάλαινα, σὴν νικηφόρον 1200

ἄστοῖσιν ἄγραν, ἣν φέρουσ' ἐλήλυθας.

ΑΓΑ. ὦ καλλίπυργον ἄστν Θηβαίας χθονὸς

ναίοντες, ἔλθεθ', ὡς ἴδητε τήνδ' ἄγραν,

Κάδμου θυγατέρες θηρὸς ἣν ἡγρεύσαμεν,

οὐκ ἀγκυλωτοῖς Θεσσαλῶν στοχάσμασιν, 1205

οὐ δικτύοισιν, ἀλλὰ λευκοπήχεσιν

χειρῶν ἀκμαῖσι. κᾶτα κομπάζειν χρεῶν

καὶ λογχοποιῶν ὄργανα κτᾶσθαι μάτην ;

ἡμεῖς δὲ ταύτη χειρὶ τόνδε θ' εἴλομεν

χωρὶς τε θηρὸς ἄρθρα διεφορήσαμεν. 1210

1192. ἀγρεύς. This, as well as Ζαγρεύς, was a title of Bacchus.

1193. τί δ' ; Compare El. 1008. sup. 654.

1196. ἐπαινέσεται. Though according to the old reading, which Elmsley has followed, the whole speech from τάχα δὲ to περισσῶς is given to Agave, it is clear that the antistrophic verses require to be distributed, like the strophic, between Agave and the chorus, as Hermann perceived. The words are taken out of the mouth of the chorus by Agave anticipating them. There is a similar example in Suppl. 1141, 1153.

1197. περισσὰν, 'extraordinary.' See Hippol. 437. sup. 429.

1199. τᾷδε γᾶ L. Dindorf for τᾷδ' ἔργα. Hermann gives φανερὰ τᾷργ' ἐγὼ, Nauck and Mr. Tyrrell τᾷδ' ἄγρᾳ, which is perhaps better than τᾷδε γᾶ.

1207. The Thessalian javelins used in hunting (Hippol. 221) were called ἀγκυλωτὰ from the thong or loop in the

middle, in which the forefinger was inserted in the act of hurling the weapon, Andr. 1133. ἀγκυλωτὸς is formed like λογχωτὸς, sup. 761, κυκλωτὸς &c. There is no need whatever to read ἀγκυλητοῖς, which Mr. Tyrrell adopts from Nauck, though Aeschylus twice uses the form ἀγκυλητὸς, frag. 16 and 189, ed. Herm. Lucian, Ζεὺς Ἐλεγχ. vol. ii. p. 637, makes the god to say, κεραυνὸν, ὡς ὀρεῖς, διηγκυλωμένος ἀνέχομαι σε, i. e. 'with my finger on the loop, in the act of poising the dart.' Xen. Anab. v. 2. 12, ὁ δὲ τοῖς πελτασταῖς πᾶσι παρήγγελλε διηγκυλωμένους ἵεναι.

Ibid. κομπάζειν, understand ἐπὶ εὐστοχίᾳ. The next line seems better read with a question than ironically understood, as Hermann prefers. Cf. Alcest. 831, κᾶτα κωμάζω κᾶρα στεφάνοις πυκασθεῖς ; Nauck, without much reason, interchanges the terminations of this and the next, to μάτην—χρεῶν.

1210. χωρὶς is to be construed with

ποῦ μοι πατὴρ ὁ πρέσβυς ; ἐλθέτω πέλας.
Πενθεύς τ' ἐμὸς παῖς ποῦ 'στιν ; αἰρέσθω λαβὼν
πηκτῶν πρὸς οἴκους κλιμάκων προσαμβάσεις,
ὡς πασσαλεύσῃ κρᾶτα τριγλύφοις τὸδε
λέοντος, ὃν πάρειμι θηράσας' ἐγώ. 1215

ΚΑ. ἔπεσθέ μοι φέροντες ἄθλιον βάρος
Πενθέως, ἔπεσθε, πρόσπολοι, δόμων πάρος,
οὗ σῶμα μοχθῶν μυρίοις ζητήμασι
φέρω τόδ' εὐρὼν ἐν Κιθαιρῶνος πτυχαῖς
διασπαρακτὸν, κοῦδὲν ἐν ταύτῳ πέδῳ 1220
λαβὼν, ἐν ὕλῃ κείμενον δυσευρέτῳ.
ἤκουσα γάρ του θυγατέρων τολμήματα,
ἤδη κατ' ἄστῳ τειχέων ἔσω βεβῶς
σὺν τῷ γέροντι Τειρεσίᾳ βακχῶν πάρα·
πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι 1225
τὸν κατθανόντα παῖδα μαινάδων ὕπο.
καὶ τὴν μὲν 'Ακταίων' 'Αριστέα ποτὲ

the verb. Cf. v. 1137, κείται δὲ χαρὶς σῶμα.

1213. πηκτῶν for πλεκτῶν Barnes, who compares Phoen. 491, προσφέρειν πύργοισι πηκτῶν κλιμάκων προσαμβάσεις. On this passage Dr. Wordsworth remarks (Athens and Attica, p. 118), "The marble *lion-head* antefixa, which still terminate the northern angles of the western pediments of the Parthenon, indicate that Euripides has not neglected in the delineation of her character one of the most natural and pathetic elements of madness, viz. its partial saneness and sense of propriety."

1214. τὸδε. See sup. 1140. Shilleto (on Thuc. i. 14) proposes *κάρα τὸδε*.—τριγλύφοις, i. e. on the metopes between the triglyphs. See Orest. 1372. Iph. T. 113.

1216. Cadmus, the unhappy grandfather of the slain Pentheus, is now seen advancing before the palace with attendants, who are bearing on a covered bier the mangled limbs which have been with difficulty collected through the wood. Agave, still unconscious what she has done, runs to meet him with a smiling countenance, and exhibits the spoils she has brought away from the hunt.

1221. δυσευρέτῳ, if the reading be right, must mean δι' ἑς εὐρεῖν τὴν ἄτρα-

πὸν οὐ ῥαδίῳ ἐστι. Hermann gives *δυσευρέτως*. So long as the right word occurred in the clause, the poets were not always careful to construe it with the noun to which in logical strictness it belonged. Here the epithet seems rather intended to apply to σῶμα. Accordingly, Reiske proposed to read *δυσεύρετον*. Nauck thinks the genuineness of the verse doubtful. Xenophon, Mem. iii. 1, 10, has (in some edd.) the form *εὐεύρετος*.

1224. βακχῶν πάρα, scil. βεβῶς, a *Bacchis rediux*, is Musgrave's correction for β. *πέρη*, and is admitted by Elmsley, Hermann, and the later editors, except Mr. Tyrrell. Cadmus had accompanied Teiresias, in the earlier part of the play, to the Bacchic orgies, of which both had professed themselves converts. Matthiae defends *πέρη*, on his favourite theory of mixed constructions, *ἤκουσα θυγατέρων τολμήματα* and *ἤκουσα βακχῶν πέρη*. It is true that *ἄπο* would be more usual than *πάρα* in the sense of 'away from.'

1227. 'Ακταίων'. Dindorf chooses to read 'Ακτέων'. See v. 337. The dative 'Αριστέα may be defended by Ion v. 3, ἢ μ' ἐγείνατο 'Ερμῆν μεγίστῳ Ζηνί. Aldus has *ἄριστέα*, for which others give 'Αρισταίῳ, after Heath. There was probably a double form, 'Αριστέας and

τεκοῦσαν εἶδον Αὐτονόην Ἰνώ θ' ἄμα
 ἔτ' ἀμφὶ δρυμοῖς οἰστροπλήγας ἀθλίας,
 τὴν δ' εἶπέ τις μοι δεῦρο βακχείῳ ποδὶ 1230
 στείχειν Ἀγαύην, οὐδ' ἄκραντ' ἠκούσαμεν
 λεύσσω γὰρ αὐτὴν, ὅψιν οὐκ εὐδαίμονα.

ΑΓΑ. πάτερ, μέγιστον κομπάσαι πάρεστί σοι,
 πάντων ἀρίστας θυγατέρας σπείραι μακρῶ
 θνητῶν· ἀπάσας εἶπον, ἐξόχως δ' ἐμέ, 1235
 ἢ τὰς παρ' ἱστοῖς ἐκλιπούσα κερκίδας
 εἰς μείζον' ἦκω, θήρας ἀγρεύειν χερσὶν.

φέρω δ' ἐν ὠλέναισιν, ὡς ὄρας, τάδε
 λαβούσα τάριστεῖα, σοῖσι πρὸς δόμοις
 ὡς ἂν κρεμασθῇ· σὺ δέ, πάτερ, δέξαι χερσὶν 1240
 γαυρούμενος δὲ τοῖς ἐμοῖς ἀγρεύμασι
 κάλει φίλους ἐς δαῖτα· μακάριος γὰρ εἶ,
 μακάριος, ἡμῶν τοιάδ' ἐξειργασμένων.

ΚΑ. ὦ πένθος οὐ μετρητὸν, οὐδ' οἶόν τ' ἰδεῖν, 1245
 φόνον ταλαίναις χερσὶν ἐξειργασμένων.
 καλὸν τὸ θῦμα καταβαλοῦσα δαίμοσιν
 ἐπὶ δαῖτα Θήβας τάσδε κάμῃ παρακαλεῖς.

Ἄρισταιος, so that L. Dindorf may be right in restoring Ἄριστῆ. Hesiod, Theog. 975, Κάδμω δ' Ἀρμονίῃ, θυγάτηρ χρυσῆς Ἀφροδίτης, Ἰνὼ καὶ Σεμέλῃν καὶ Ἀγαύην καλλιπάρηον, Αὐτονόην θ', ἣν γῆμεν Ἀρισταῖος βαθυχαίτης, γέινατο.

1230. τὴν δὲ—Ἀγαύην. Compare Hel. 1025, τὴν μὲν σ' εἶσαι πατρίδα νοστήσαι Κύπριν.

1232. αὐτὴν for αὐτῆς Hermann after Scaliger, and this is undoubtedly an improvement; for, as he says, “non enim infelicem adspectum filiae, sed ipsam videre vult, quae praebet infelicem adspectum.” W. Dindorf calls the emendation “valde probabilis,” without admitting it into the text, which Nauck has done, but not Kirchhoff nor Mr. Tyrrell. Cf. Orest. 725, ἀλλ' εἰσορῶ γάρ—Πυλάδην—ἡδεῖαν ὅψιν.

1236. κερκίδας. See Ion 197, 1419. Greek women, who sate at home (οἰκουρεῖν, ἐνδον καθῆσθαι), were wont so to employ their time. She here speaks contemptuously of such tame and monotonous occupations.—εἰς μείζον Herm.

with MS. Pal.

1240. Hermann, who contends that ἂν is used after particles of purpose only when the subjunctive expresses possible contingency, here gives ὡς ἀγκρεμασθῇ. He compares ὡς πασσαλεύσῃ in v. 1214. Even supposing this doctrine could be established as a positive rule (for it is undoubtedly generally true that ὡς is ‘in order that it may,’ ὡς ἂν ‘so as that it may,’ &c.), we cannot rely on the poets, who have metre as well as sense to consult, invariably observing with rigid accuracy distinctions so subtle and minute.

1245. ἐξειργασμένων. The genitive after πένθος, perhaps, as Elmsley thinks, rather than the genitive absolute. He explains πένθος facinus luctuosum. That it nearly always signifies mourning for a death has been elsewhere observed. ‘O woe immense and not to be looked upon, (the deed of women) who’ &c.

1246. καλὸν τὸ θῦμα. ‘A glorious victim is this which you have laid low for the gods, and now invite the Thebans here and me to the banquet!’

- οἷμοι κακῶν μὲν πρῶτα σῶν, ἔπειτ' ἐμῶν.
ὥς ὁ θεὸς ἡμᾶς ἐνδίκως μὲν, ἀλλ' ἄγαν,
Βρόμιος ἀναξ' ἀπώλεσ' οἰκείος γεγώς. 1250
- ΑΓΑ. ὥς δύσκολον τὸ γῆρας ἀνθρώποις ἔφν
ἐν τ' ὄμμασι σκυθρωπόν. εἴθε παῖς ἐμός
εὖθρος εἶη, μητρὸς εἰκασθεὶς τρόποις,
ὄτ' ἐν νεανίαισι Θηβαίοις ἅμα
θηρῶν ὀριγνῶτ'· ἀλλὰ θεομαχεῖν μόνον 1255
οἷός τ' ἐκείνος. νουθετητέος, πάτερ,
σοί' ὅστιν τίς αὐτὸν δεῦρ' ἂν ὄψιν εἰς ἐμήν
καλέσειεν, ὥς ἴδῃ με τὴν εὐδαίμονα ;
- ΚΑ. φεῦ φεῦ· φρονήσασαι μὲν οἷ' ἐδράσατε 1260
ἀλγήσετ' ἄλγος δεινόν· εἰ δὲ διὰ τέλους
ἐν τῷδ' αἰεὶ μενεῖτ', ἐν ᾧ καθέστατε,
οὐκ εὐτυχοῦσαι δόξετ' οὐχὶ δυστυχεῖν.
- ΑΓΑ. τί δ' οὐ καλῶς τῶνδ', ἧ τί λυπηρῶς ἔχει ;

1249. ἄγαν. Either ἄγαν ἐνδίκως means ὑπερδίκως, or some word like ἀναιδῶς, ἠγλεῶς, may be supplied from the context. Similarly in Prom. 1051, ὥς ὅδ' οὐ πεπλασμένος ὁ κόμπος, ἀλλὰ καὶ λίαν εἰρημένος, it is necessary to understand λίαν ἀληθῶς. — οἰκείος γεγώς means, 'having been born from our family,' viz. his own daughter Semele.

1252. σκυθρωπός MS. Pal., which is defensible on the ground that the speaker is thinking of a particular γέρον rather than of γῆρας generally. She cannot yet see why Cadmus should have said ὦ πένθος οὐ μετρητὸν κ.τ.λ., and she attributes it to the natural moroseness of old age.—ἐν ὄμμασι, 'in people's eyes,' i. e. to look at. If 'stern in look' were meant, τὰ τ' ὄμματα should have been used.

1255. ὅτε ὀριγνῶτο is εἰ ποτε, one optative following another by a common kind of attraction. See inf. 1384. Tro. 700. Rhes. 466. 'I wish my son may be as lucky as his mother, when he goes a-hunting in company with Theban youths.' The optative, even without ἂν, combined with a relative of time, may be used of future time as well as of past, representing, as it properly does, a hypothetical contingency. See on Aesch. Eum. 695, οὐκ οὐν δίκαιον τὸν σέβοντ' εὐεργετεῖν, ἄλλως τε πάντας χῶτε δεόμενος τύχοι; where δταν τύχη would be more usual. Soph.

Antig. 666, ὃν πόλις στήσειε, τοῦδε χρῆ κλύειν, i. e. εἰ τίνα στήσειε, or ὃν ἂν στήσῃ, —though here we should perhaps read χρῆν κλύειν, in this sense; 'No! rather than ordering others, he ought himself to have shown obedience to whomsoever the city had set over him.' That Pentheus' hunting at all is a mere hypothesis, is implied by the optative as well as by the context, ἀλλὰ &c. Photius, ὀριγνηθῆναι, ἀντὶ τοῦ ἐπιθυμῆσαι. Ὅριγνώμεθα, ὀρεγόμεθα. Hesiod, Scut. 190, ἔγχεσιν ἡδ' ἐλάτῃς αὐτοσχεδὸν ὀριγνῶντο. Theocr. xxiv. 44, ἦτοι ὅγ' ὀριγνῶτο νεοκλώστου τελαμώνος.—For ἅμα Dindorf admits a useless, and indeed bad, alteration, θαμά. With ἐν νεανίαις ἅμα compare Ion 717, νυκτιπόλοις ἅμα σὺν νύμφαις.

1256. After this verse the Aldine editor (Musurus) interpolated a line, which Kirchhoff has rightly ejected, σοί τ' ἐστὶ [κάμοι μὴ σοφοῖς χαίρειν κακοῖς. ποῦ ὅστιν;] τίς αὐτὸν κ.τ.λ. See sup. 170.

1260—I. μὲν—δέ. 'If you become conscious of what you have done, you will be deeply grieved; but, if you remain to the end in your present state, without being happy you will seem to be not unhappy;' because you will be incapable of feeling remorse, and live in a visionary enjoyment. Here we should rather have looked for μὴ δυστυχεῖν. See inf. v. 1348. Andr. 77, and on Hel. 835.

- ΚΑ. πρῶτον μὲν ἐς τόνδ' αἰθέρ' ὄμμα σὸν μέθες. 1265
 ΑΓΑ. ἰδού· τί μοι τόνδ' ἐξυπείπας εἰσορᾶν ;
 ΚΑ. ἔθ' αὐτὸς, ἥ σοι μεταβολὰς ἔχειν δοκεῖ ;
 ΑΓΑ. λαμπρότερος ἢ πρὶν καὶ διυπετέστερος.
 ΚΑ. τὸ δὲ πτοηθέν τόδ' ἔτι σῇ ψυχῇ πάρα ;
 ΑΓΑ. οὐκ οἶδα τοῦπος τοῦτο, γίγνομαι δέ πως 1270
 ἔννοους, μετασταθεῖσα τῶν πάρος φρενῶν.
 ΚΑ. κλύοις ἂν οὖν τι, κάποκρίναι' ἂν σαφῶς ;
 ΑΓΑ. ὡς ἐκλέλησμαι γ' ἂ πάρος εἵπομεν, πάτερ.
 ΚΑ. ἐς ποῖον ἦλθες οἶκον ὑμεναίων μέτα ;
 ΑΓΑ. σπαρτῶ μ' ἔδωκας, ὡς λέγουσ', Ἐχίονι. 1275
 ΚΑ. τίς οὖν ἐν οἴκοις παῖς ἐγένετο σῶ πόσει ;
 ΑΓΑ. Πενθεὺς, ἐμῇ τε καὶ πατρὸς κοινωνίᾳ.
 ΚΑ. τίνος πρόσσωπον δῆτ' ἐν ἀγκάλαις ἔχεις ;
 ΑΓΑ. λέοντος, ὡς γ' ἔφασκον αἱ θηρώμεναι.
 ΚΑ. σκέψαι νυν ὀρθῶς, βραχὺς ὁ μόχθος εἰσιδεῖν. 1280
 ΑΓΑ. ἔα, τί λεύσσω ; τί φέρομαι τόδ' ἐν χεροῖν ;
 ΚΑ. ἄθρησον αὐτὸ καὶ σαφέστερον μάθε.
 ΑΓΑ. ὀρῶ μέγιστον ἄλγος ἢ τάλαιν' ἐγώ.
 ΚΑ. μὼν σοι λέοντι φαίνεται προσεικέναι ;
 ΑΓΑ. οὐκ, ἀλλὰ Πενθέως ἢ τάλαιν' ἔχω κάρα. 1285
 ΚΑ. ὦμωγμένον γε πρόσθεν ἢ σὲ γνωρίσαι.

1266. *υπεπείν* has the same sense of *ordering* in Herc. F. 962.

1268. *διυπετέστερος*, 'brighter.' On this word see Rhes. 43. The root is perhaps *πετ*, 'to spread open,' though as an epithet to a river (Il. xvi. 174) it would seem to contain the root of *πεσεῖν*. Why Agave, on coming to her senses, should think the air looked *brighter*, does not appear. It is evident that Cadmus puts the question as a test of her sanity. See Herc. F. 1090. Surely the reply is indicative rather of continued phrenzy. It was one of the peculiar powers of Bacchus to create a sudden supernatural light; see vv. 624, 1083. Hence it seems not improbable, that in v. 1269 (which Aldus gives without an interrogation) should be read τὸ γὰρ πτοηθέν τόδ' ἔτι σῇ ψυχῇ πάρα, 'You think so, because you are yet flighty.' To which the answer is very apt: 'I don't know what you mean by *flighty*; but I am becoming

conscious,' &c. There may however be, as Mr. Tyrrell suggests, an allusion to the Homeric *ἄχλυσ* on the eyes of Diomedes, Il. v. 127.

1271. Kirchhoff would omit this verse, reading *γινώσκω* for *γίγνομαι* above. We may also suppose a line to have dropped out of the stichomythia, e.g. τί χρῆμα πάσχουσ', ὅτι μεθίστασαι φύσιν ;

1272. *σαφῶς* Reiske for *σοφῶς*. The latter would stand, if it could signify *ἐμφορόνως*.

1281. *φέρομαι*. Elmsley proposes *φέρομεν*. Hermann and Matthiae give the only explanation which the middle will properly bear, *quid hoc reporto?* See however above, v. 279. We might read τί δὲ φέρω τόδ' ἐν χ.

1286. *ὦμωγμένον*. 'Bewailed (by me) long before you recognized it as such.' Hermann says that *ὦμωγμένον* can only stand if we read *οὐ πρόσθεν*, and admits Musgrave's conjecture *ἡμαγμένον*, deny-

- ΑΓΑ. τίς ἔκτανέν νιν ; πῶς ἐμὰς ἦλθ' ἐς χέρας ;
 ΚΑ. δύστην' ἀλήθει', ὡς ἐν οὐ καιρῷ πάρει.
 ΑΓΑ. λέγ', ὡς τὸ μέλλον καρδία πῆδημ' ἔχει.
 ΚΑ. σύ νιν κατέκτας καὶ κασίγνηται σέθεν. 1290
 ΑΓΑ. ποῦ δ' ὦλετ' ; ἦ κατ' οἶκον, ἦ ποίοις τόποις ;
 ΚΑ. οὐπερ πρὶν Ἀκταίωνα διέλαχον κύνες.
 ΑΓΑ. τί δ' ἐς Κιθαιρῶν' ἦλθε δυσδαίμων ὄδε ;
 ΚΑ. ἐκερτόμει θεὸν σάς τε βακχείας μολών.
 ΑΓΑ. ἡμεῖς δ' ἐκέϊσε τίνι τρόπῳ κατήραμεν ; 1295
 ΚΑ. ἐμάνητε, πᾶσά τ' ἐξεβακχεύθη πόλις.
 ΑΓΑ. Διόνυσος ἡμᾶς ὤλεσ'· ἄρτι μανθάνω.
 ΚΑ. ὕβριν γ' ὕβρισθéis. θεὸν γὰρ οὐχ ἡγείσθé νιν.
 ΑΓΑ. τὸ φίλτατον δὲ σῶμα ποῦ παιδὸς, πάτερ ;
 ΚΑ. ἐγὼ μόλις τόδ' ἐξερυνήσας φέρω. 1300
 ΑΓΑ. ἦ πᾶν ἐν ἄρθροισι συγκεκλημένον καλῶς ;
 ΚΑ. * * * *

ing that the emphatic *σέ* is here admissible on account of the sense. But the enclitic *σε* is objectionable on metrical grounds, because, being virtually part of the preceding word, it forms a spondee before *γν*. See however Hec. 729.

1287. ἦλθεν χέρας Hermann, on Elmsley's suggestion. The MS. Pal. has ἦλθες. Mr. Tyrrell has πῶς ἐμ' ἦλθεν ἐς χέρας ; (He should have given ἐμ' ἦλθεν, and might have compared τί χρέος ἔβα με, Ar. Nub. 30.)

1288. ἐν οὐ καιρῷ. This is more forcible than οὐκ ἐν καιρῷ, which Elmsley thinks would have been written had the metre allowed it. See on οὐκ ἀπόδειξιν Hipp. 197, and above, v. 455. Cadmus' reluctance to tell Agave that she is herself the murderer is happily expressed by this verse. He wishes Truth had come at any moment rather than the present, when the shock may retard her recovery from madness.

1289. τὸ μέλλον is the accusative depending on the implied sense of δέδοικα. There is a very similar passage in Aesch. Suppl. 560, χλωρῷ δέματι θυμὸν πάλλοντ' ὄψιν ἀήθη, 'were agitated with fear at the unwonted sight.'

1295. καταίρειν, like ἀπαίρειν, is intransitively used for ἵεναι, with the usual idea of going *down* into the country from the city. See on El. 774. Hesych.

κατήραμεν· ἤλοθμεν.

1297. Alcest. 940, λυπρὸν διάξω βίον, ἄρτι μανθάνω.

1298. ὕβριν γ' Matthiae for ὕβριν. Hermann thinks *ὕμιν* may have been the true reading, and Nauck adopts this. Perhaps also ὕβρισμ'. In Suppl. 495, for οὐς ὕβρις ἀπόλεσεν, Porson proposes ὕβρισμ'. The γε however here is called for by the sense.

1301. After this verse Matthiae pointed out that at least one verse has been lost. Elmsley however says, "mihi non liquet," and prints the passage as if entire. But in fact the two distinct questions, 'Are the mangled limbs decently put together?'—'What share had Pentheus in my folly?' manifestly imply some intervening answer, e.g. οὐκ, ἀλλὰ χωρὶς ὡς ἐτύγχανεν πεσόν. Nauck says of 1301 "vellem abesset." Indeed, it is probable that several lines are here lost: for the next question is neither clear in itself, nor in any way connected with what precedes, unless it be referred to θεὸν γὰρ οὐχ ἡγείσθé νιν, v. 1298. Compare v. 26, ἐπεὶ μ' ἀδελφὰι μητρὸς, ἃς ἤκιστ' ἐχρήν, Διόνυσον οὐκ ἔφασκον ἐκφύναι Διός. Matthiae gives reasons for supposing that this passage was originally considerably longer. Elmsley refers the several references to verses not now found in the play, to the lacuna after v. 1330.

ΑΓΑ. Πενθεί δὲ τί μέρος ἀφροσύνης προσήκ' ἐμῆς ;

ΚΑ. ὑμῖν ἐγένεθ' ὅμοιος, οὐ σέβων θεόν.

τοιγὰρ ξυνήψε πάντας ἐς μίαν βλάβην,
ὑμᾶς τε τόνδε θ', ὥστε διολέσαι δόμους 1305

καῶμ', ὅστις ἄτεκνος ἀρσένων παίδων γεγώς

τῆς σῆς τὸδ' ἔρνος, ὦ τάλαινα, νηδύος

αἰσχιστα καὶ κάκιστα κατθανόνθ' ὀρώ,

ᾧ δῶμ' ἀνέβλεφ', ὅς συνεῖχες, ὦ τέκνον,

τοῦμὸν μέλαθρον, παιδὸς ἐξ ἐμῆς γεγώς, 1310

πόλει τε τάρβος ἦσθα· τὸν γέροντα δὲ

οὐδεὶς ὑβρίζειν ἤθελ', εἰσορῶν τὸ σὸν

κάρα· δίκην γὰρ ἀξίαν ἐλάμβανεν.

νῦν δ' ἐκ δόμων ἄτιμος ἐκβεβλήσομαι

ὁ Κάδμος ὁ μέγας, ὅς τὸ Θηβαίων γένος 1315

ἔσπειρα, καξήμησα κάλλιστον θέρος.

ὦ φίλτατ' ἀνδρῶν, καὶ γὰρ οὐκέτ' ὦν ὅμως

τῶν φιλτάτων ἔμοιγ' ἀριθμήσει τέκνων,

οὐκέτι γενείου τοῦδε θιγγάνων χερὶ

τὸν μητρὸς αὐδῶν πατέρα προσπτύξει, τέκνον, 1320

1307. *ἔρνος*. Compare *ἔλικα νεότομον*, v. 1171. Aesch. *Eum.* 635, οὐδ' ἐν σκότοισι νηδύος τεθραμμένη, ἀλλ' οἷον ἔρνος οὗτις ἀν' τέκοι θεός. For the masculine participle in the next verse Elmsley well compares *Troad.* 735, ὦ περισσὰ τιμηθεὶς τέκνον. The ὅστις gives the reason why he may be said *διολωλέναι*, though yet alive, *me, qui mortuum videam* &c.

1308. Aesch. *Prom.* V. 980, τρίτον δὲ τὸν νῦν κοιρανούντ' ἐπόψομαι αἰσχιστα καὶ τάχιστα (sc. ἐκπεσόντα).

1309. ᾧ δῶμ' ἀνέβλεφ', 'to whom the house looked up.' The Palatine MS. has *δν* superscribed as a variant. In *Suppl.* 322, τοῖς κερταμοῦσι γοργὸν ἀναβλέπει seems to mean 'looks up sternly in the face of her accusers.' In *Ion* 1467, ἀελίου ἀναβλέπειν λαμπάσιν also is best explained 'looks up to the light of the sun.' The old reading *ἀνέβλεπεν* is retained by Matthiae and Hermann, on the ground that a vowel is occasionally made short before *βλ*. Elmsley reads *ἀνέβλεπ'*, but he should have adopted the aspirate. Dindorf compares *ἐλιφ'* in

Orest. 63.—*συνεῖχες*, *continuebas*, 'kept up,' 'supported.' Cf. v. 391. *Iph. T.* 57, στῦλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες. *Suppl.* 312, τὸ γὰρ τοι συνέχον ἀνθρώπων πόλεις τοῦτ' ἔσθ', ὅταν τις τοὺς νόμους σάῳζι καλῶς.

1313. ἐλάμβανεν. "Formula rhetorica, sumens fieri, vel factum esse, quod certa conditione futurum esse dicendum erat." Hermann. See on *Troad.* 397. Closely resembling this is *Plat. Symp.* p. 190 C, οὔτε ὥπως ἀποκτείναιεν εἶχον καὶ ὥσπερ τοὺς γίγαντας κεραυνώσαντες τὸ γένος ἀφανίσαιεν—αἱ τιμαὶ γὰρ αὐτοῖς καὶ ἱερὰ τὰ παρὰ τῶν ἀνθρώπων ἠφανίζετο, —οὐθ' ὥπως ἐφ' ἐν ἀσελγαίνειν. It is not, perhaps, necessary here to understand either ἐλάμβανεν ἢ οὐ λαβεῖν ἐμελλεν, since the actual results of a former experience may be meant; 'no one cared to insult Cadmus; for (whenever he did so) he used to get his deserts.' See on *Orest.* 715. Elmsley remarks, both here and on *Heracl.* 852, on the interchange of *δίκην δοῦναι* and *δίκην λαβεῖν*.

1320. τὸν μητρὸς πατέρα. Cf. v. 43, Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα

λέγων, τίς ἀδικεῖ, τίς σ' ἀτιμάζει, γέρον,
 τίς σὴν ταράσσει καρδίαν λυπηρὸς ὦν ;
 λέγ', ὡς κολάζω τὸν ἀδικοῦντά σ', ὦ πάτερ.
 νῦν δ' ἄθλιος μὲν εἰμ' ἐγὼ, τλήμων δὲ σὺ,
 οἰκτρὰ δὲ μήτηρ, τλήμονες δὲ σύγγονοι.
 εἰ δ' ἔστιν ὅστις δαιμόνων ὑπερφρονεῖ,
 ἐς τοῦδ' ἀθρήσας θάνατον ἡγείσθω θεούς.

1325

ΧΟ. τὸ σὸν μὲν ἀλγῶ, Κάδμε· σὸς δ' ἔχει δίκην
 παῖς παιδὸς ἀξίαν μὲν, ἀλγεινὴν δὲ σοί.

ΑΓΑ. ὦ πάτερ, ὁρᾷς γὰρ τὰμ' ὅσῳ μετεστράφη, 1330

*

ΔΙ.

*

δράκων γενήσκει μεταβαλὼν, δάμαρ τε σὴ
 ἐκθηριωθείς ὄφεος ἀλλάξει τύπον,
 ἦν Ἄρεος ἔσχες Ἀρμονίαν, θνητὸς γεγώς.

Πένθει δίδωσι, θυγατρὸς ἐκπεφυκῶτι. So below, σὸς παῖς παιδὸς, where Elmsley defends σὸς against the obvious correction σῆς, on the ground that παῖς παιδὸς is generally used by Euripides as one word. Cf. *Androm.* 584, 1073, 1083.

1328-9. In these two verses the true office of a chorus, to assuage, alleviate, and console, is well shown. It was their natural impulse to exult at the death of Pentheus; and exult they did, v. 1154 seqq. Now however, when they see the grief of Cadmus and the penitence of Agave, they hesitate not to express their sympathy, and to say, that though Pentheus deserved his fate, they are sorry for it on Cadmus' account.

1330. For ὅσῳ we should perhaps read ὅποι (unless indeed some clause followed like εἰς χεῖρον ἢ πρίν). There can be little doubt that a number of verses have been lost. One is quoted as from the *Bacchae* by the schol. on Ar. *Plut.* 908; and two others are supposed by Porson to have been borrowed from this part of the play by the author of *Christus Patiens*, 1309—10. Agave must here have spoken a *θρήνος* of some length over the remains of her son; and indeed, it is expressly recorded that she did so by the rhetorician Apsines (circ. A.D. 235), whose words are cited by Elmsley; τοῦτον τὴν τρόπον κέκινηκεν Εὐριπίδης οἰκτον ἐπὶ τῷ Πένθει κινήσαι βουλόμενος. ἔκαστον γὰρ

αὐτοῦ τῶν μελῶν ἡ μήτηρ ἐν ταῖς χερσὶ κρατοῦσα, καθ' ἑκάστον αὐτῶν οἰκτίζεται. It was therefore like the fine address of Hecuba over the mangled body of Astyanax in *Troia*. 1156. If we compare the speech of the θεὸς ἀπὸ μηχανῆς at the conclusion of the *Ion*, the *Helena*, the *Electra*, and the *Andromache* (not to mention other plays), we shall form a fair judgment of the length to which the speech of Dionysus probably extended, i. e. to from forty to fifty verses, of which fourteen only now remain; and of these the first was recovered by Matthiae from an inedited Scholium on Dionysius Periegetes, v. 391, where it is cited in connexion with the two following; Ἰστέον δὲ, ὅτι Κάδμος καὶ Ἀρμονία ἡ γαμετὴ μετεμορφώθησαν εἰς θηρία, ἐπειδὴ τοῦ Ἄρεος ὄφιν ἐφόνευσεν ὁ Κάδμος, ὃς τοὺς ἐταίρους αὐτοῦ ἀνείλεν, Ἐριφὸν καὶ Δηϊλέοντα, ὡς καὶ Εὐριπίδης ἐν Βάκχαις φησὶ περὶ Κάδμου, Δράκων γενήσκει μεταβαλὼν, δάμαρ τε σὴ κ.τ.λ.

1332. ἀλλάζει. See on v. 4.

1333. Ἀρμονίαν. See Phoen. 7. Pind. *Pyth.* iii. 91. Apollodor. iii. 4, 2, Κάδμος δὲ, ἀνθ' ὧν ἔκτεινεν (viz. the armed men who sprung from the sown teeth of the dragon), αἰδίων ἐνιαυτὸν ἐθήτευσεν Ἄρει, —μετὰ δὲ τὴν θητείαν Ἀθηνᾶ αὐτῷ βασιλείαν κατεσκέυασε, Ζεὺς ἔδωκεν αὐτῷ γυναῖκα Ἀρμονίαν, Ἀφροδίτης καὶ Ἄρεος θυγατέρα, καὶ πάντες θεοὶ, καταλιπόντες τὸν οὐρανὸν, ἐν τῇ Κадмеΐα τὸν γάμον

ὄχον δὲ μόςχων, χρησμός ὡς λέγει Διὸς,
 ἐλᾶς μετ' ἀλόχου, βαρβάρων ἡγούμενος.
 πολλὰς δὲ πέρσεις ἀναρίθμῳ στρατεύματι 1335
 πόλεις· ὅταν δὲ Λοξίου χρηστήριον
 διαρπάσῃσι, νόστον ἄθλιον πάλιν
 σχήσουσι· σὲ δ' Ἄρης Ἀρμονίαν τε ρύσεται,
 μακάρων τ' ἐς αἶαν σὸν καθιδρύσει βίον.
 ταυτ' οὐχὶ θνητοῦ πατρὸς ἐκγεγώς λέγω 1340
 Διόνυσος, ἀλλὰ Ζηνός· εἰ δὲ σωφρονεῖν
 ἔγνωθ', ὅτ' οὐκ ἠθέλετε, τὸν Διὸς γόνον
 εὐδαιμονεῖτ' ἂν σύμμαχον κεκτημένοι.

ΑΓΑ. Διόνυσσε, λισσόμεσθ' ἄν, ἡδίκηκαμεν.

ΔΙ. ὅψ' ἐμάθεθ' ἡμᾶς, ὅτε δ' ἐχρήν, οὐκ ἤδετε. 1345

ΑΓΑ. ἐγνώκαμεν ταυτ'· ἄλλ' ἐπεξέρχει λίαν.

εὐωχοῦμενοι ἀνύμνησαν. *Ibid.* iii. 5, 4, 'Ο δὲ Κάδμος μετὰ Ἀρμονίας Θήβας ἐκλιπών, πρὸς Ἐγχελέας παραγίνεται. Τούτοις δὲ ὑπὸ Ἰλλυριῶν πολεμουμένοις ὁ θεὸς ἔχρησεν Ἰλλυριῶν κρατήσῃν, ἂν ἡγεμόνα Κάδμον καὶ Ἀρμονίαν ἔχουσιν. Οἱ δὲ πεισθέντες ποιοῦνται κατὰ Ἰλλυριῶν ἡγεμόνας τούτους, καὶ κρατοῦσι. Καὶ βασιλεύει Κάδμος Ἰλλυριῶν, καὶ παῖς Ἰλλύριος αὐτῷ γίνεται. Αὐθις δὲ μετὰ Ἀρμονίας εἰς δράκοντα μεταβαλὼν, εἰς Ἥλυσιον πεδion ὑπὸ Διὸς ἐξεπέμφθησαν. Compare with this statement v. 1339, and the use of μεταβαλὼν intransitively in both writers. It is therefore probable that Apollodorus had this passage in view; and if so, the expedition of Cadmus against the Illyrians was part of the prediction of Dionysus. And this, in fact, is doubtless the meaning of βαρβάρων ἡγούμενος, leading the Ἐγχελεῖς against the Illyrians, v. 1334. Apoll. Rhod. iv. 516, οἱ δ' ἔρ' ἐπ' Ἰλλυρικοῖο μελαμβασθέος ποταμοῖο, Τύμβος ἴν' Ἀρμονίης Κάδμοιό τε, πύργον ἔδειμαν, Ἀνδράσιν Ἐγχελέεσσιν ἐφέστιοι, οἱ δ' ἐν ὄρεσσι Ἐνναίουσιν, ἅπερ τε Κεράνεια κικλήσκονται.

1338. σχήσουσι. Scil. οἱ βάρβαροι. The common belief was, that a disastrous return was the inevitable penalty of sacrilege committed by a victorious army in a conquered land. Hence it was that the Grecian fleet met with so many mishaps in their return from Troy. Compare *Troad.* 69—86. Aesch. *Ag.* 329 seqq. εἰ δ' εἰσεβοῦσι τοὺς πολιτισσοῦχους

θεοὺς τοὺς τῆς ἀλούσης γῆς, θεῶν θ' ἰδρύματα, οὐτὰν ἐλόντες αὐθις ἀνθαλοῖεν ἂν. Musgrave quotes an important passage from Herod. ix. 42, ἔστι λόγιον (Mardonius is speaking), ὡς χρεὼν ἐστί Πέρσας ἀπικομένους ἐς τὴν Ἑλλάδα διαρπάσαι τὸ ἱρὸν τὸ ἐν Δελφοῖσι, μετὰ δὲ τὴν διαρπαγὴν ἀπολέσθαι πάντας.—τοῦτον δ' ἔγωγε τὸν χρησμὸν (adds the Historian), τὸν Μαρδόνιος εἶπε ἐς Πέρσας ἔχειν, ἐς Ἰλλυριοῦς τε καὶ τὸν Ἐγχελέων στρατὸν οἶδα πεποιημένον, καὶ οὐκ ἐς Πέρσας.

1312. ὃν οὐκ ἠθέλετε is Nauck's conjecture.

1343. εὐδαιμονεῖτ' ἂν, 'you would be happy (which now you are not).' Hermann is clearly right in adopting this emendation of Musgrave's. It had also been made many years ago by the present editor; and it is necessary to the sense; for, as Hermann remarks, εὐδαιμονοῖτ' ἂν, which is the old reading, retained by Matthiae, Elmsley, Dindorf, Kirchhoff, and Nauck, would mean, 'you may possibly be happy even yet.' But Dionysus speaks in reference to the death of Pentheus.

1315. ἤδετε for the more usual ἤδετε seems recognized in Bekker's *Anecdota*, p. 98 (quoted by Elmsley), ἤδετα: Εὐριπίδης Βάκχαις (αι and ε are constantly confused). The Palatine MS. has εἶδετε, which does not seem a bad reading. In *Oed. R.* 1232, W. Dindorf edits λείπει μὲν οὐδ' ἂ πρόσθεν ἤδεμεν τὸ μὴ οὐ βαρύσπου εἶναι.

- ΔΙ. καὶ γὰρ πρὸς ὑμῶν θεὸς γεγὼς ὑβρίζομην.
 ΑΓΑ. ὀργὰς πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς.
 ΔΙ. πάλαι τάδε Ζεὺς οὐμὸς ἐπένευσεν πατὴρ.
 ΑΓΑ. αἰαί, δέδοκται, πρέσβυ, τλήμονες φυγαί. 1350
 ΔΙ. τί δῆτα μέλλεθ' ἄπερ ἀναγκαίως ἔχει ;
 ΚΑ. ὦ τέκνον, ὡς ἐς δεινὸν ἤλθομεν κακὸν,
 [σύ θ' ἢ τάλαινα σύγγονοί τε σαὶ *]
 ἐγὼ θ' ὁ τλήμων βαρβάρους ἀφίζομαι
 γέρων μέτοικος· ἔτι δέ μοι τὸ θέσφατον
 εἰς Ἑλλάδ' ἀγαγεῖν μιγάδα βάρβαρον στρατόν. 1355
 καὶ τὴν Ἄρεως παῖδ' Ἀρμονίαν, δάμαρτ' ἐμὴν,
 δράκων δρακαίνης * φύσιν ἔχουσιν ἀγρίαν,
 ἄξω πὶ βωμοὺς καὶ τάφους Ἑλληνικοὺς
 ἡγούμενος λόγχαισιν, οὐδὲ παύσομαι

1348. πρέπει—οὐκ is a common Greek hyperbaton for οὐ πρέπει. See on Hel. 835. Otherwise, if the οὐ directly negated the infinitive, it should be μή. Compare χρῆν μὲν οὐ σ' ἁμαρτάνειν, Hipp. 507. δόξετ' οὐχὶ δυστυχεῖν sup. v. 1263. This verse, with v. 1346 and 1344, were assigned by Elmsley to Agave instead of to Cadmus.

1350. φυγαί. Elmsley thinks this an *aposiopesis*, and supplies μένουσιν ἡμᾶς. Rather it appears to be an instance of the *schema Pindaricum*, for which see Ion 1146, ἐνῆν δ' ὕφανται γράμμασιν τοιαῖδ' ὕφα. The next verse was restored by Elmsley from the Palatine MS., where it alone occurs.—μέλλετε, scil. δρᾶν.

1353. Elmsley, while he observes that the passage as it now stands is ἀνακόλουθος, adds, "nulla tamen mendi suspicio." The loss of a word in this verse is supplied in the Aldine edition by φίλαι at the end. Hermann thinks σύ θ' ἢ τάλαινα παῖς τε κ.τ.λ., is nearer the original. We might also read ἐγὼ σύ θ' ἢ τάλαινα, κ.τ.λ.; but perhaps the verse is spurious, and there has been a loss of several lines. Otherwise ἐγὼ δ', not ἐγὼ θ', should come next. What follows is obscure, and probably the interpretation depended on something preceding. It is clear that he should have either said ἔτι δέ μοι θέσφατόν ἐστι, (μοί' ἐστι θέσφατον may perhaps be right,) or ἔτι δέ μοι τὸ θέσφατον λέγει, viz. the oracle or prediction in v. 1331 seqq. Cf.

Phoen. 643, οὐ κατοικίσει πεδία νιν τὸ θέσφατον πυροφόρα δόμων ἔχρη. But, even if this were right, or supposing the poet to have written ὡς τὸ θέσφατον λέγει, εἰς Ἑλλάδ' ἀγαγὼν κ.τ.λ., how are we to account for Cadmus repeating the very same prediction, that he should lead an army against the Illyrians, and that he and his wife should be changed into serpents? Still more, how shall we reconcile v. 1360 with v. 1339? The one sends him to the isles of the blest, the other makes him an unquiet daemon in Hades. And what are we to understand by his conducting his serpent-wife against the altars and tombs of the Hellenes? Is this the same as, or different from, the sack of Delphi, 1336? Mr. Tyrrell sees no difficulty, but supposes Cadmus and Harmonia led, or rather guided, the barbarians (the Encheleis and the Illyrii) against the temple of Loxias, and that this expedition alone, not that of the Encheleis against the Illyrians, is alluded to by Euripides; further, that this was subsequent to the transformation of the two into serpents. We may conclude that under this symbol (probably phallic) lies a legend or a meaning which it is impossible for us to decipher.

1357. φύσιν is wanting in the MS., and was added by Musurus. Nauck proposes, and Kirchhoff approves, σχῆμ' ἔχουσιν ἀγρίας.

- κακῶν ὃ τλήμων, οὐδὲ τὸν καταιβάτην 1360
 Ἀχέροντα πλεύσας ἥσυχος γενήσομαι.
 ΑΓΑ. ὦ πάτερ, ἐγὼ δὲ σοῦ στερεῖσα φεύξομαι.
 ΚΑ. τί μ' ἀμφιβάλλεις χερσίν, ὦ τάλαινα παῖ,
 ὄρνιν ὅπως κηφῆνα πολιοῦχρος κύκνος ;
 ΑΓΑ. ποῖ γὰρ τράπωμαι, πατρίδος ἐκβεβλημένη ; 1365
 ΚΑ. οὐκ οἶδα, τέκνον· σμικρὸς ἐπίκουρος πατήρ.
 ΑΓΑ. χαῖρ', ὦ μέλαθρον, χαῖρ', ὦ πατρώα στρ.
 πόλιν· ἐκλείπω σ' ἐπὶ δυστυχία
 φυγὰς ἐκ θαλάμων.
 ΚΑ. στεῖχέ νῦν, ὦ παῖ, τὸν Ἀρισταίου 1370
 * * *
 ΑΓΑ. στένομαί σε, πάτερ.
 ΚΑ. καὶ γὰρ σέ, τέκνον,
 καὶ σὰς ἐδάκρυσα κασιγνήτας.
 ΑΓΑ. δεινῶς γάρτοι τάνδ' αἰκίαν ἀντ.

1360. καταιβάτην, going beneath the earth, by a 'swallow' or καταβόθρα, like the Erasinus in Argolis, or forming a cascade, like the Styx in Arcadia. See Thuc. i. 46. Tozer, Geography of Greece, pp. 114, 120.

1364. ὄρνιν κηφῆνα, the decrepit bird, its parent. The old reading ὄρνις is altered to ὄρνιν on the suggestion of Elmsley. Κηφῆν occurs in Troad. 191 in the same sense, γραῦς, ὡς κηφῆν, δειλαία νεκροῦ μορφή. Hes. Opp. 302, κηφῆνεςσι καθοῦροις εἵκελος ὄργην, οἷ τε μελισσῶν κάματον τρύχουσιν ἀεργοὶ ἔσθοντες. Hermann, who objects to πολιοῦχρος unless applied to an aged bird, thinks that we should further read πολιοῦχρων κύκνον. Still the sentiment is rather bare, 'why do you embrace me like an aged swan?' It is much less feeble to ask, 'Why do you embrace me as a swan embraces his aged sire?' The solution of the difficulty which he adopts involves an awkward hyperbaton of the words, τί με ἀμφιβάλλεις, κηφῆνα ὄντα, ὡς κύκνος, ὄρνις πολιοῦχρος. On the supposed piety of the swan (perhaps confounded with that of the stork, from a fancied similarity of its habits and appearance), Musgrave compares Soph. El. 1058, τί τοὺς ἔνωθεν φρονιμωτάτους οἰωνοὺς ἐσορώμενοι τροφᾶς κηδομένους ἀφ' ὧν τε βλάστωσιν

ἀφ' ὧν τ' ὄνασιν εὖρωσι, κ.τ.λ., though it does not appear certain that the swan is there specifically meant. See also Eur. El. 151—5.

1366. Compare Iph. A. 1241, ἀδελφε, μικρὸς μὲν σύ γ' ἐπίκουρος φίλοις.

1367. On the short ὦ in πατρώας see Alcest. 249. Elmsley reads χαῖρε πατρώα or χαῖρ' ὦ πατρία.

1368. ἐπὶ δυστυχία, in a time of trouble; on an occasion of misfortune. See Rhés. 649. Heracl. 291. Or perhaps, 'for unhappiness,' i. e. to be unhappy.

1370. A verse has been lost after this, as Hermann has pointed out, not only from the antithetical character of these lines, but because the ellipse of δόμον or οἶκον, where the masculine article is added, seems without example. Aristæas or Aristæus had married Autonoe the daughter of Cadmus, sup. v. 1227. Nauck thinks the concluding lines, after this verse, are not genuine.

1373. γάρτοι Hermann for γάρ. Aldus has δεινῶς γὰρ δεινῶς κ.τ.λ., whence Elmsley gives δεινῶς, δεινῶς τάνδ' αἰκίαν. Kirchhoff retains the MS. reading, though he thinks it corrupt, δεινῶς γὰρ τάνδ' αἰκίαν. In the next verse a syllable is wanting. Perhaps, ἤδη τοὺς σοὺς οἶκους ἔφερον, or τοὺς σοὺς τ' οἶκους κακὸν εἰσέφερον.

Διόνυσος ἀναξ τοὺς σοὺς * εἰς
οἴκους ἔφερεν.

1375

ΚΑ. καὶ γὰρ ἔπασχεν δεινὰ πρὸς ὑμῶν,
ἀγέραςτον ἔχων ὄνομ' ἐν Θήβαις.

ΑΓΑ. χαῖρε, πάτερ, μοι.

ΚΑ. χαῖρ', ὦ μελέα

θύγατερ. χαλεπῶς * δ' εἰς τόδ' ἂν ἦκοις.

1380

ΑΓΑ. ἄγετ' ὦ πομποί με, κασιγνήτας
ἵνα συμφυγάδας ληψόμεθ' οἰκτρὰς.
ἔλθοιμι δ' ὅπου

μήτε Κιθαιρῶν μιάρὸς * μ' ἐσίδοι

μήτε Κιθαιρῶν' ὅσσοισιν ἐγὼ,

1385

μήθ' ὅθι θύρσου μνημ' ἀνάκειται
βάκχαις δ' ἄλλαισι μέλοιεν.

ΧΟ. πολλαὶ μορφαὶ τῶν δαιμονίων,
πολλὰ δ' ἀέλπτως κραίνουσι θεοὶ,
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκῆτων πόρον ἡῦρε θεός.
τοιούδ' ἀπέβη τόδε πρᾶγμα.

1390

1376. *ἔπασχεν*. So Hermann, who gives the verse to Cadmus instead of to Dionysus, for *ἔπασχον*. The god, he truly observes, has long ago performed his part, and left the stage.

1380. The *δὲ* was inserted by Reiske. Aldus has *καὶ σὺ γε θύγατερ*, which however is only the editor's conjecture.—*εἰς τόδε*, scil. *εἰς τὸ χαῖρειν*.

1384. *μ' ἐσίδοι* was inserted by Brunck from conjecture, and is admitted by Herm., Elmsl., Dind., and Matth. Kirchhoff, observing that *ἐμὲ* should be emphatic, reads *ἐμ' ἴδοι μιάρὸς*. Here is another instance of the Attic attraction of optatives: *ἔλθοιμι ὅπου μὴ ἐσίδοιμι κ.τ.λ.*, *eam, ubi non videam*, or *videre contingat*. In fact, the clause with *ὅπου* is an integral part of the wish. Mr. Tyrrell prefers *ἐμ' ὅρᾳ μιάρῃς*, which is rather a Latin construction,—the Greeks

do not commonly use the subjunctive in the subordinate clause after an optative. [In *Hermathena*, p. 300, Mr. Tyrrell says that *ὅρᾳ* "is, of course, the indicative mood, not the subjunctive;" and he translates, 'let me go where there will be no Cithaeron looking down on me as there is here.']

1388. Hermann's note on these concluding anapaests is deserving of attention:—"Qui factum sit, ut Euripides quinque fabulas iisdem versibus finierit, non memini me a quoquam interpretum indicatum legisse. Scilicet, ut fit in theatris, ubi actorum partes ad finem deductae essent, tantus erat surgentium atque abeuntium strepitus, ut quae chorus in exitu fabulae recitare solebat, vix exaudiri possent. Eo factum, ut illis chori versibus parum curae impenderetur."

ΕΥΡΙΠΙΔΟΥ ΕΚΛΟΓΗ.

Τ Π Ο Θ Ε Σ Ι Σ¹.

Μετὰ τὴν Τροίης ἄλωσιν ἄραντες οἱ Ἕλληνες καθωρμίσθησαν ἐν τῇ ἀντιπέραν Χερρονήσῳ τῆς Θράκης, ἧς ἦρχε Πολυμήστωρ· οὗ δὲ καὶ κενοτάφιον ἔχωσαν Ἀχιλλεῖ, ἐν Τροίᾳ ταφέντι. διατρίψαντες δὲ ἐκεῖ ἡμέρας δὴ τινας, ἐφ' ᾧ τὰ αὐτῶν εὖ διαθήσονται, ἐπεὶ ἀναχθήσεσθαι ἔμελλον, φάνεν τὸ τοῦ Ἀχιλλέως εἰδωλον ἐπὶ τοῦ τάφου ἐπέσχε τοὺς Ἀχαιοὺς τῆς ἀναγωγῆς, αἰτοῦν γέρας αὐτῷ δοθῆναι τὴν παῖδα Πριάμου Πολυξένην, τὴν καὶ πρότερον κατεγγυηθείσαν αὐτῷ ὑπὸ τοῦ πατρὸς, δι' ἣν καὶ ὑπὸ Πάριδος καὶ Διφύβου τοξευθεὶς ὄλωλεν, ὅτε τὰς ἐγγύας πρὸς τοῦτον πληροῦν ἔμελλε Πριάμος. Ἕλληνες μὲν οὖν, ὧν εὖ ἔπαθον ὑπ' αὐτοῦ μεμνημένοι καὶ τιμῶντες τὴν ἀρετὴν τοῦ ἀνδρὸς, ἐψηφίσαντο σφάξαι τὴν Πολυξένην ἐπὶ τῷ τάφῳ τοῦ ἥρωος. ἔπεμψαν δὲ τὸν Λαέρτου Ὀδυσσεῆα πρὸς τὴν μητέρα αὐτῆς Ἑκάβην, ὡς ἂν τὴν τε παρθένον λάβῃ καὶ τῷ ποικίλῳ τῶν λόγων, τοιοῦτος γὰρ ἦν ὁ ἀνὴρ, πείσῃ Ἑκάβην μὴ δυσχερῶς σχεῖν ἐπὶ τῇ τῆς παιδὸς ἀφαιρέσει. ἐλθὼν οὖν Ὀδυσσεὺς τὴν τε κόρην συναιρομένην² εὔρεν αὐτῷ τῆς σπουδῆς καὶ πείθουσαν τὴν μητέρα, ὡς τεθνήξεσθαι μᾶλλον αὐτῇ προσῆκον ἢ τὸ ζῆν παρ' ἀξίαν. σφαγείσης δὲ τῆς παρθένου, Ἑκάβη θεραπείαν αὐτῆς ἔπεμψε παρὰ τὰς ἀκτᾶς, ἐφ' ᾧ ὕδωρ ἐκείθεν κομίσαι πρὸς λουτρὸν Πολυξένης. εὔρε δὲ Πολύδωρον ἐκεῖ κείμενον· ἀλόυσαν γὰρ ὡς ἔγνω τὴν Τροίαν Πολυμήστωρ, σφάξας αὐτὸν ἔρριψεν εἰς τὴν θάλασσαν, ὡς ἂν αὐτὸς ἔχῃ τὸ ἀιγιστὸν ὃν πρὸς αὐτὸν μετὰ τοῦ παιδὸς Πολυδώρου πρῶν Πριάμος ἔπει, her usage, ἐπειδὴ ἑώρα τὸ Ἴλιον πρὸς κίνδυνον ἥδη χωροῦν. ἦν δὲ ὁ χρυσὸς he murdered, ὡς ἄγαν καὶ ἱκανὸς ὀρθῶσαι καὶ αὐτὸς τὸ γένος τοῦ Πριάμου. a fair use, ὡς τοῦτον εὔρεν ἡ δούλη κείμενον ἐπ' ἀκταῖς, ἀνελομένη καὶ τῷ πέπλῳ εἰλίξασα κομίζει πρὸς τὴν Ἑκάβην. καὶ ἡ τὸν τῆς Πολυξένης νεκρὸν, πρὶν ἐκκεκαλύφθαι τοῦτον, εἶναι νομίσασα, ἐπειδὴ ἔγνω Πολύδωρον, ἀθλίως τε ἔσχε καὶ ὅπως ἀμυνεῖται Πολυμήστορα μηχαν-

¹ Kirchhoff has printed only the shorter argument (Ἄλλως) from two MSS. (F and E). This, the longer, he calls "Thomae Magistri fetum," and omits it. Nauck gives it in a shorter form (from what MS. he does not state). They are so far similar, that the one is an epitome or the other an amplification of an original.

² i. e. συλλαμβάνουσαν, 'aiding his desire.'

νᾶται τοιόνδε· κοινωναμένη πρότερον τὴν περὶ τούτου γνώμην Ἀγαμέμνονι, πέμπει τὴν αὐτῆς δούλην ὡς Πολυμήστορα, αὐτὸν τε καὶ τὰ τέκνα πρὸς ἑαυτὴν μετακαλουμένη περὶ τινος ἀναγκαίου πρὸς αὐτὸν κοινώσασθαι. οὗτος μὲν οὖν ἀγνοῶν ὅτι Πολυδῶρος εὕρηται παρὰ τὰς ἀκτὰς, καὶ ἅμα καὶ τισιν ὑποκλαπεῖς μετὰ τῶν παίδων πρὸς αὐτὴν ἀφικνεῖται. Ἐκάβη δὲ πρὸς αὐτὸν τούτου χάριν ἔφη κεκληκέναι, ἵνα χρυσοῖ θησαυροὺς κεκρυμμένους ὑπ' αὐτῆς ἐν Ἰλίῳ μνηύσῃ. εἰσάγει δὲ καὶ τῆς σκηνῆς ἔνδον εἰπούσα ὡς ἂν καὶ ἕτερ' ἅττα αὐτῷ δώσει χρήματα, μεθ' ὧν ἐξῆλθε τῆς Τροίας. ἐκέκρυπτο δὲ εἴσω πλείστος γυναικῶν ὄχλος· σὺν αἷς τοῦτον εἰσελθόντα Ἐκάβη ὀφθαλμῶν τε στερεῖ καὶ τὰ τέκνα αὐτοῦ ἀποσφάττει. δικάσαντος δὲ αὐτοῦς τοῦ Ἀγαμέμνονος ὕστερον, καὶ τοῦ Πολυμήστορος πολλὰ περὶ τῆς σφαγῆς Πολυδῶρου διαπλάσασμένου, Ἐκάβη περιεγένετο ἐλέγξασα αὐτὸν ὡς τοῦ χρυσοῦ χάριν καὶ οὐχ ὧν προὔτεινε τὸν παῖδα ἀνείλε, σύμψηφον σχοῦσα καὶ Ἀγαμέμνονα.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν τῇ ἀντιπέραν τῆς Θράκης Χερρονήσῳ· ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν αἰχμαλωτῖδων Τρωάδων συμμαχησουσῶν τῇ Ἐκάβῃ.

ΑΛΛΩΣ.

Μετὰ τὴν Ἰλίου πολιορκίαν οἱ μὲν Ἕλληνες εἰς τὴν ἀντιπέραν Τρωάδος Χερρόνησον καθωρμίσθησαν· Ἀχιλλεὺς δὲ νυκτὸς ὄραθεὶς σφαγῆναι ἡξίου μίαν τῶν Πριάμου θυγατέρων. οἱ μὲν οὖν Ἕλληνες τιμῶντες τὸν ἥρωα Πολυξένην ἀποσπάσαντες Ἐκάβης ἐσφαγίασαν. Πολυμήστωρ δὲ ὁ τῶν Θρακῶν βασιλεὺς ἕνα τῶν Πριαμίδων Πολυδῶρον κατέσφαξεν. εἰλήφει δὲ τοῦτον παρὰ τοῦ Πριάμου ὁ Πολυμήστωρ εἰς παρὰ ταθήκην μετὰ χρημάτων. ἀλούσης δὲ τῆς πόλεως, κατασχέειν αὐτὸν ὁρῶντες τὸν πλοῦτον, φονεῖν ὥρμησεν καὶ φιλίας δυστυχῶς ἐν. ἐκριφέντος δὲ τοῦ σώματος εἰς τὴν θάλασσαν, τὸ κλυδώνι. ὡς τὰς τῶν αἰχμαλωτῖδων σκηναὺς αὐτὸν ἐξέβαλεν. Ἐκάβη δὲ τὸν νεκρὸν θεασαμένη ἐπέγνων· κοινωναμένη δὲ τὴν γνώμην Ἀγαμέμνονι, Πολυμήστορα σὺν τοῖς παισὶν αὐτοῦ ὡς ἑαυτὴν μετεπέμψατο, κρύπτουσα τὸ γεγονός, ὡς θησαυροὺς ἐν Ἰλίῳ μνηύσῃ αὐτῷ παραγενομένου δὲ τοὺς μὲν υἱοὺς κατέσφαξεν, αὐτὸν δὲ τῶν ὀφθαλμῶν ἐστέρησεν. ἐπὶ δὲ τῶν Ἑλλήνων λέγουσα τὸν κατήγορον ἐνίκησεν· ἐκρίθη γὰρ οὐκ ἄρχειν ὁμότητος, ἀλλ' ἀμύνασθαι τὸν κατ' ἀρξάντα.

H E C U B A.

THAT the *Hecuba* is one of the most popular of the Greek tragedies, cannot be doubted; but that it is also one of the best, cannot perhaps justly be conceded. It has been objected by Hermann¹ and others, as a fault in the composition, that the play really has a double plot, that is, it involves two distinct tragic incidents, the self-devotion and sacrifice of Polyxena, and the crime and punishment of the Thracian king Polymestor, each of which is unconnected with the other. The former part of the drama he admits to be, on the whole, well and touchingly told; of the latter he remarks, “Si verum dicendum est, hanc quae est tragoedia, inseruit alii, quae vocaretur tragoedia, sed praeter nomen et versus admodum nihil habet tragoediae.” Nor does A. Von Schlegel² give a more flattering estimate of this concluding part, which he describes as “filled up with the vindictive cunning of Hecuba, the stupid avarice of Polymestor, and the miserable policy of Agamemnon, who dares not himself call the Thracian king to account, but plays him into the hands of the captive women.”

The motive, however, in the poet's mind, is evident enough; and that, in fact, is all that we really have to do with. He wished to throw an overwhelming load of grief and suffering on Hecuba, the captive queen of Troy³; and for this end, he represents the death of two of her children as occurring at nearly the same time, though by different causes and in different places. Both events are announced, according to the usual custom of Euripides, in the prologue; and Hecuba herself, in the opening monody, adds that she has been warned by a vision and an ominous dream that some misfortune is impending over both her children; which vision, as distinct from the other, is the ghost of the murdered Polydorus himself. So far therefore Euripides made a fair use of a complex or double plot (somewhat after the method he has adopted in the *Andromache*), because his leading idea was not the sufferings either of this or that child of Hecuba, but the weight of accumulated woe which fell on Hecuba herself.

In respect of historical sequence, the plot of the *Hecuba* imme-

¹ Praefat. ad Hec. p. xv. (ed. 1831).

² Theatre of the Greeks, p. 246.

³ The “Fortunes of Priam,” Πριαμικὰ τύχαι, were cited in Aristotle's time (Eth. i. 11, 14) as the *ne plus ultra* of human affliction. He was the Job of the Greeks. In v. 659 Hecuba is described as πάντα νικῶσ' ἄνδρα καὶ θῆλυν σποράν κακοῖσιν.

diately precedes the *Troades* ; for in the prologue of the latter play, Poseidon, speaking of Hecuba, says (v. 39),

ἡ παῖς μὲν ἀμφὶ μνήμῃ Ἀχιλλείου τάφου
λάθρα τέθνηκε τλημόνως Πολυξένη,

while that very event is the subject of the present drama. The subject was taken from, or at least, was contained in, the Ἰλίου Πέρις. The Grecian army, having razed Troy, and divided the spoils, are on their homeward voyage, when contrary winds detain them at the Thracian Chersonese. Having been warned by the ghost of Achilles* (who, it will be remembered, was buried at Sigeum, and was also worshipped as a δαίμων ἐπιχώριος in the neighbouring shore of Leuce Acte†, which will account for his supernatural appearance in the vicinity of Troy), that his shade must, ere they depart hence, be appeased by the blood of one of the Trojan captives, a dispute arises in the council of the Greeks, in which, contrary to the wish of Agamemnon, it is resolved to offer Polyxena, as the fittest victim to honour the noblest of the Achæan host. Of this decision Hecuba is first informed by the chorus, who urge her to petition the commander-in-chief for a remission of the cruel decree. Polyxena herself, being apprised of her imminent danger by her mother, gives vent to lamentations for her own and her mother's fate; and Ulysses, who has persuaded the army to sacrifice her, arrives to claim the victim. Hecuba endeavours to soften his heart by reminding him of the former favours she had conferred upon him; and points out that Helen is a much more fitting person to be chosen. Ulysses however has pledged his word, and dwells on the importance of showing all possible honour to the claims of departed heroes, as the highest incentive to the pursuit of military renown. Polyxena then voluntarily surrenders herself, like Macaria the daughter of Hercules in the *Heraclidae*; the chorus sing a stasimon, the theme of which is their own captive state, and the Argive herald Talthylus forthwith arrives to inform Hecuba, which he does with much feeling, of the terrible details of the maiden's death. This part of the play is harrowing, and has a pathos such as none but Euripides knew how to impart. Hecuba, who, in this as in the *Troades*, appears in great measure to reflect the character and doctrines of the poet himself, moralizes on the advantage of noble birth, and then prepares to bury her child with such honours as she and her fellow-captives can pay. A servant, sent by

* This is the subject of an interesting and early vase-painting in the British Museum. The shade is seen, of more than human stature, as if rising from the shore. The origin of the story was given in the poem of the *Nόστοι*.

† Androm. 1262.

her for water to wash the corpse, returns from the shore with the news of a fresh grief: the corpse of Polydorus, Hecuba's youngest son, who had been sent by his father, with a considerable sum of money, to be taken care of by Polymestor, king of Thrace, has been found lying on the beach. Hecuba at once surmises that he has been murdered for his gold. The arrival of Agamemnon, to hasten the funeral of Polyxena, prior to the departure of the fleet, affords her an opportunity of requesting his aid in avenging herself on the treacherous Polymestor. Agamemnon hesitates, because the Thracians are regarded as allies of the Greeks, and the army will say that he is acting partially through his affection for Cassandra, the sister of Polyxena. He consents however, at length, at least not to offer any opposition to her plans of vengeance, which are these:—Polymestor and his children are to be invited into the tent of the captive ladies, under pretence that Hecuba has a secret to reveal to him, respecting a hidden treasure belonging to the family of Priam. Suspecting no harm, he dismisses his attendants, and enters the tent. There he is suddenly seized by a number of the captives; his children are slain, and he is himself deprived of sight. Madly rushing from the scene of the slaughter, he describes what he has endured; upon which Hecuba justifies her conduct before Agamemnon, who decides the cause in her favour. Polymestor, as a last act of his vengeance, foretells to Hecuba that she shall die by a fall from a mast, having first been changed into the canine form, and to Agamemnon that he will die by the hand of his wife.

This story was one of the many Trojan legends current in the age of Euripides. We have learnt to call them "Cyclic" because they are not contained in our Homeric texts. Virgil and Propertius, both of whom drew from these sources more largely than is commonly thought, allude to it, *Aen.* iii. 49—55, *Prop.* iv. 13, 55,

Te scelus accepto Thracis Polymestoris auro
Nutrit in hospitio non, Polydore, pio.

The brutality of Hecuba's revenge is objected to by critics; but, although the civilized Greeks themselves seem to have regarded such tortures with dislike⁶, we must remember, first, that Hecuba is a *γυνή βάρβαρος*, a character which they delighted to contrast with a *γυνή Ἑλληνίς*, and secondly, that the Greek doctrine of revenge was in itself carried to a very great extent by the best Greek moralists. Hecuba indeed is not intended to be drawn as an amiable character: she is a rationalist professedly, and by no means patient or resigned under the trials sent her by the gods. Severe as her trials have

⁶ Aeschylus seems to speak of the *ἀφθαλμωρύχοι δίκαι* as un-Greek, *Eum.* 177.

been, she is not utterly prostrated by them, but rouses herself to a vengeance which is accomplished by the united aid of craft, persuasion, and daring. The object of tragedy, so far as the just punishment of crime is concerned, is fulfilled; and there, perhaps, we may be content to leave the matter, without any such unreasonable disparagement of the poet for his development of the plot, as Hermann has expressed, in calling the play as a whole "*fabula plane monstruosa* ?."

The scene is laid entirely in the Thracian Chersonese; for, although Achilles was said to be buried at Sigeum, it is only necessary to suppose that the immolation of Polyxena over his tomb was performed there by the army who had returned for that purpose (*ἔχλος πᾶς*, v. 521). The author of the Greek Argument assumes that there was a cenotaph in the Chersonese as well as a tomb in the Troad; and that the former was the place of the sacrifice.

The date of the play is not known. But v. 174 is quoted or rather parodied in v. 1165 of the "*Clouds*," which was brought out Ol. 89. 1; and it is believed to have been exhibited but a few years earlier, or in Ol. 88. K. O. Müller (*Hist. Gr. Lit.* p. 369) thinks that v. 650 refers to the misfortunes of the Spartans at Pylos, B.C. 425; and an allusion has been also found in v. 462 to the then recent restoration of the ancient religious Ionic rites in Delos by the Athenians, in the year 426 (*Thuc.* iii. 104). As regards the style and metres, it is to be classed with the *Ion* and the *Helena*, as intermediate between the earlier and severer, and the latest and more floridly written plays of Euripides. The simplicity and excellence of the versification will always make the *Hecuba* a select subject for the less advanced students of Greek Tragedy. The text has come down to us with comparatively few corruptions; and it is contained in the two best MSS. (AB Kirchhoff) and several others of high authority, including the Florentine (C).

The chorus consists of Trojan captives, like that in the *Troades*. The stage represented, as the principal object, the tent of Agamemnon, in a compartment of which Hecuba was lodged (v. 53), while others of the captives resided perhaps in adjacent quarters (v. 616, 1016). Above this tent the ghost of Polydorus is seen to hover, and probably in front of the entrance, so as to be visible to Hecuba within. As the latter comes forth on the stage, the spectre retires from her view. In the same tent, and of course out of sight of the spectators, the punishment of Polymestor is supposed to be inflicted. The scene was also supposed to represent the station of the Grecian fleet. This is clear from v. 1015, where Polymestor says,

ποῦ δ' ; αἶδ' Ἀχαιῶν ναύλοχοι περιπτυχαί.

¹ Præfat. p. xviii.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ.

ΕΚΑΒΗ.

ΧΟΡΟΣ [ΑΙΧΜΑΛΩΤΙΔΩΝ ΓΥΝΑΙΚΩΝ].

ΠΟΛΥΞΕΝΗ.

ΟΔΥΣΣΕΥΣ.

ΤΑΛΘΥΒΙΟΣ.

ΘΕΡΑΠΑΙΝΑ.

ΑΓΑΜΕΜΝΩΝ.

ΠΟΛΥΜΗΣΤΩΡ [ΚΑΙ ΟΙ ΠΑΙΔΕΣ ΑΥΤΟΥ].

ΕΤΡΙΠΙΔΟΥ ΕΚΑΒΗ.

ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ.

Ἦκω, νεκρῶν κευθμῶνα καὶ σκότου πύλας
λιπὼν, ἔν' Ἀιδης χωρὶς ᾧκισται θεῶν,
Πολύδωρος, Ἐκάβης παῖς γεγὼς τῆς Κισσέως

1. If it was a bold conception on the part of the poet to put the Prologue into the mouth of a ghost, we must remember that Aeschylus had exhibited both Darius in the *Persae* and Clytemnestra in the *Eumenides*, as spectral forms on the stage. These three however are the only examples in extant plays. It must be admitted that such barrowing sights were more appropriate in the middle of the action, when expectation had been sufficiently raised to receive them, than at the commencement. — Polydorus, the youngest son of Hecuba, who had been sent away from Troy at the beginning of the war into Thrace, has been murdered by his treacherous host Polymestor, and thrown into the sea. So long as there seemed a chance of success for the Trojans, he had been well cared for, because vengeance would certainly have overtaken the perfidy of his host. But Hector and Priam are gone, and none are now left whom he need fear. While the Grecian fleet is detained in its homeward course by the unquiet daemon of Achilles, Hecuba, now a captive and a slave, shall be made acquainted with the death of this her youngest son, and shall also have to bewail the sacrifice of her daughter Polyxena over the tomb of Achilles. The corpse of Polydorus shall be found on the beach by a slave, and brought to his mother. For so it has been permitted by the powers below, that

the honour of a tomb shall not be denied him.

Ibid. σκότου πύλαι, like Ἄιδου πύλαι, Alc. 126. Il. xxiii. 71. Aesch. Ag. 1291 Dind. S. Matth. xvi. 18, πύλαι Ἄιδου οὐ κατισχύουσιν αὐτῆς.

2. χωρὶς θεῶν. One of the primeval and universal instincts of man, derived, no doubt, from observing the heavenly bodies, is the notion of a *supernal* and an *infernal*, the one full of light and glory, the other of sunless gloom and despair. According to a doctrine strongly held by the Greeks (Ion 1017) that the bad should ever be kept distinct from the good, this isolation of the abodes of gods and daemons was inculcated by Homer, Il. xx. 65 (quoted by Pflugk), who calls the abode of Hades *σμερδαλὴ εὐρώεντα*, *τά τε στυγέουσι θεοὶ περ*. It was the same feeling, somewhat differently developed in the mind of Aeschylus, which made him regard the Chthonian powers as hostile, and in a manner antagonistic to the Olympian gods, who were benevolently disposed to the human race.

3. Κισσέως. In Il. xvi. 718, Asius is called the own-brother of Hecuba, and the son of Dymas. Here she is ἡ Κισσέως, the daughter of Cisseus. Virgil calls her *Cisseis*, Aen. x. 705, and vii. 320, doubtless from the Cyclic poems. Apollodor. iii. 11, 5, Πρίαμος δὲ Ἀρίσβην ἐκδοὺς Τρτάκῳ, δυντέραν ἐγγήμεν Ἐκάβην τὴν Δύμαντος, ἥ ὡς τινὲς φασι, Κισσέως,

Πριάμου τε πατρός, ὅς μ', ἐπεὶ Φρυγῶν πόλιν
 κίνδυνος ἔσχε δορὶ πέσεϊν Ἑλληνικῶ, 5
 δείσας ὑπεξέπεμψε Τρωικῆς χθονὸς
 Πολυμήστορος πρὸς δῶμα, Θρηκίου ξένου,
 ὃς τήνδ' ἀρίστην Χερσονησίαν πλάκα
 σπείρει, φίλιππον λαὸν εὐθύνων δορί.
 πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκπέμπει λάθρα 10
 πατῆρ, ἦν, εἴ ποτ' Ἴλίου τείχη πέσοι,
 τοῖς ζῶσιν εἷη παισὶ μὴ σπάνις βίου.
 νεώτατος δ' ἦν Πριαμίδων· ὃ καὶ με γῆς
 ὑπεξέπεμψεν· οὔτε γὰρ φέρειν ὄπλα
 οὔτ' ἔγχος οἶδος τ' ἦν νέφ βραχίονι. 15
 ἕως μὲν οὖν γῆς ὄρθ' ἔκειθ' ὀρίσματα,

ἢ ὡς ἔτεροι λέγουσιν, Σαγαρίου ποτα-
 μού καὶ Μετώπης. It is clear that there
 were different accounts, and there is no
 reason to suppose that Euripides him-
 self invented the parentage of Cisseus.
 Homer, II. xxi. 88, says that Priam had
 many wives; but he makes Polydorus
 and Lycaon the sons of Laothoë the
 daughter of Altes, and states that
 Polydorus had been killed by Achilles,
 II. xx. 107,

αὐτὰρ δ βῆ σὺν δουρὶ μετ' ἀντίθεον
 Πολύδωρον
 Πριαμίδην. τὸν δ' οὐ τι πατὴρ εἰασκε
 μάχεσθαι,
 οὐνεκά οἱ μετὰ παισὶ νεώτατος ἔσκε
 γόνουιο,
 καὶ οἱ φίλτατος ἔσκε, πόδεσσι δὲ πάντας
 ἐνίκα.

Now it was the object of Euripides to
 represent Hecuba as overwhelmed with
 an accumulation of grief for the loss of all
 that was dear to her. Hence Polydorus
 as well as Polyxena is represented as *her*
 child. (This remark, with the above
 references to Homer, is due to Hermann.)
 There was an ancient variant τῆς Κισ-
 σίας, said to be the name of a town in
 Phrygia.

8. Hermann seems right in restoring
 τήνδ' for τήν. The words are perpetually
 confused in MSS.; and the reason why
 the article is here faulty will be found in
 the note on Androm. 215. The reason
 too why transcribers preferred τήν is
 obvious. They had fancied that Euripides
 lays the scene partly in the Thracian

Chersonese, and partly in the Troad; and
 they thought that the difficulty might be
 removed by altering the demonstrative
 τήνδε.—φίλιππον, because the Thracian
 steeds were admired for their superior
 race, as, for instance, the horses of Rhe-
 sus. Cf. Hes. Opp. 505, διὰ Θρήκης
 ἵπποτρόφου εὐρέϊ πόντῳ ἐμπνεύσας (Bo-
 réas).

12. εἷη μὴ σπάνις. Probably μὴ is
 merely placed out of its true order, so
 that it is needless to regard μὴ σπάνις
 as = εὐπορία. See Hippol. 197. Bacch.
 1288.

13. ὅ. Porson explains this as the
 subject to the verb, τὸ εἶναι νεώτατον.
 In this opinion he is not followed by the
 later editors, who take δ for δι' δ, this
 clause being in fact but a repetition of
 that in v. 6. So ταῦτα for διὰ ταῦτα,
 Andr. 212. Ion 346. On the other hand
 compare Phoen. 1419, and Bacch. 455,
 where ἐφ' ὅπερ refers to the statement
 or insinuation of a purpose just before
 made. Scholfield cites three instances
 of the phrase δ καὶ δέδοικα (or rather,
 we might say, of δ καὶ for δι' δ) from
 Phoen. 155, 263, Ar. Eccl. 338.

14—15. ὄπλα οὐτ' ἔγχος. The accou-
 trements of a δολίτης, which, as a more
 creditable rank than the ψιλοί, a younger
 son of a king would have been, had he
 attained sufficient bodily strength. It is
 the τευχέων βάρος of this kind that the
 aged Iolaus is unable to cope with, Heracl.
 723.

16. ὀρίσματα, the flanking walls, by
 which the circuit of a city is defined. Cf.

πύργοι τ' ἄθραυστοι Τρωικῆς ἦσαν χθονὸς,
 Ἔκτωρ τ' ἀδελφὸς οὐμὸς ἡτύχει δορὶ,
 καλῶς παρ' ἀνδρὶ Θρηκί, πατρώῳ ξένῳ,
 τροφαῖσιν, ὥς τις πτόρθος, ἡνξόμην τάλας. 20
 ἐπεὶ δὲ Τροία θ' Ἐκτορὸς τ' ἀπόλλυται
 ψυχῇ, πατρώα θ' ἐστία κατεσκάφη,
 αὐτὸς δὲ βωμῷ πρὸς θεοδμήτῳ πίτνει
 σφαγεῖς Ἀχιλλέως παιδὸς ἐκ μαιφόνου,
 κτείνει με χρυσοῦ τὸν ταλαίπωρον χάριν 25
 ξένος πατρώος, καὶ κτανῶν ἐς οἶδμ' ἄλδος
 μεθῆχ', ἵν' αὐτὸς χρυσὸν ἐν δόμοις ἔχη.
 κείμει δ' ἐπ' ἀκταῖς, ἄλλοτ' ἐν πόντου σάλῳ,
 πολλοῖς διαύλοις κυμάτων φορούμενος,
 ἄκλαυστος ἄταφος· νῦν δ' ὑπὲρ μητρὸς φίλης 30
 Ἐκάβης αἴσσω, σῶμ' ἐρημώσας ἐμὸν,
 τριταῖον ἤδη φέγγος αἰωρούμενος,

Hipp. 1459. Schol. τῆς γῆς ὀρίσματα καὶ τὸ πύργοι Τρωικῆς χθονὸς, ταυτὸν ἐστίν.

20. ὥς τις πτόρθος. Compare the beautiful simile in Od. vi. 162, Δῆλφ δῆποτε τοῖον Ἀπόλλωνος παρὰ βωμῷ φοῖνικος νέον ἔρνος ἀνερχόμενον ἐνόησα.

21. ἀπόλλυται is rightly preferred by all the recent editors to the Aldine ἀπάλετο.

23. αὐτὸς, sc. Ἐκτορος πατὴρ implied in πατρώα ἐστία. This subject, like many others touched upon in the present play, was taken from the Ἰλίου Πέρις.—θεοδμήτῳ, simply *divine, sacred*, as βωμὸν καὶ θεηλάτους ἔδρας, Ion 1306. The best MS. (A) gives λιθοδμήτῳ, with the vulgate as a variant.

26. κτείνει—καὶ κτανῶν. Pflugk cites the same expression from Herc. F. 33, and ἔσπειρεν—καὶ στείρας from Phoen. 22. All these instances occur in prologues, where explicitness and clearness are especially appropriate.

27. ἔχη. "Conjunctivus non tam consilium Polymestoris indicat, quam consideri nunc ab eo aurum." *Herm.*

28. ἐπ' ἀκταῖς. Supply ἄλλοτε from the next clause. Of course, Polydorus speaks of his corpse, as he does inf. v. 47, not of his spirit or spectre, when he says φανήσομαι. This is clear from v. 778. But it is a singular confusion of ideas

between the material and the immaterial, to speak of the ghost as identical with, and yet having power (v. 81) even to leave, the insensate body, ἀφελς τὸ σῶμα ἑαυτοῦ, καὶ μόνη ψυχὴ ὦν, in the words of the Schol. on v. 1. This was an error the Roman poets were perpetually committing.—διαύλοις κυμάτων, the movements backwards and forwards of the waves, as the wind or currents affected them. He merely means ἄνω κάτω φορούμενος, the metaphor being from the double course, up and down, of the stadium, Aesch. Agam. 335.

30. ὑπὲρ μητρὸς. "Proprie intelligendum, quia in somnis umbra Polydori adstitit matri, ut Somnium apud Homerum, στή δ' ἄρ' ὑπὲρ κεφαλῆς." *Herm.* The scene is supposed to be night. Hecuba has just been scared by the vision seen from her couch; see v. 54 and 69. On αἴσσω see Troad. 156. Bacch. 147. The αἰ is really long, but made short before the following vowel, as αἰεῖω in Aesch. Ag. 16, and ἰέντα in Theb. 488. ἰεῖσα inf. 338.

32. αἰωρούμενος, having now been hovering, i. e. occasionally appearing suspended in mid-air, for the three days (and nights) during which my mother has been detained here. He should have said τριταῖος, but φέγγος is added as if it had been τρίτον. So Hippol. 275, τριταῖον

ὅσονπερ ἐν γῇ τῇδε Χερσονησία
 μήτηρ ἐμὴ δύστηνος ἐκ Τροίας πάρα.
 πάντες δ' Ἀχαιοὶ ναῦς ἔχοντες ἤσυχοι 35
 θάσσουσ' ἐπ' ἀκταῖς τῇσδε Θρηκίας χθονός·
 ὁ Πηλέως γὰρ παῖς ὑπὲρ τύμβου φανείς
 κατέσχ' Ἀχιλλεύς πᾶν στράτευμ' Ἑλληνικόν,
 πρὸς οἶκον εὐθύνοντας ἐναλίαν πλάτην·
 αἰτεῖ δ' ἀδελφὴν τὴν ἐμὴν Πολυξένην 40
 τύμβω φίλον πρόσφαγμα καὶ γέρας λαβεῖν.
 καὶ τεύζεται τοῦδ', οὐδ' ἀδώρητος φίλων
 ἔσται πρὸς ἀνδρῶν· ἡ πεπρωμένη δ' ἄγει
 θανεῖν ἀδελφὴν τῷδ' ἐμὴν ἐν ἡματι.
 δυοῖν δὲ παιδῶν δύο νεκρῶ κατόψεται 45
 μήτηρ, ἐμοῦ τε τῆς τε δυστήνου κόρης.
 φανήσομαι γὰρ, ὡς τάφου τλήμων τύχω,
 δούλης ποδῶν πάροιθεν ἐν κλυδωνίῳ.
 τοὺς γὰρ κάτω σθένοντας ἐξητησάμην
 τύμβου κυρῆσαι, κεῖς χέρας μητρὸς πεσεῖν. 50
 τοῦμόν μὲν οὖν ὅσονπερ ἤθελον τυχεῖν
 ἔσται· γεραιᾷ δ' ἐκποδὼν χωρήσομαι

οὐδ' ἄσιτος ἡμέραν. The Greeks had some curious superstitions about the third day after death; see *Alcest.* 1146. They thought that the ghost hovered round the tomb till then, expecting its return into the body. The sacrifice called *τρίτα* was offered to the spirit or ghost on that day,—we cannot say why, beyond the fact that the number was mystical.

37. *ὑπὲρ τύμβου*. It is not said where the tomb of Achilles was, though history placed it on the promontory of Sigeum; and it is not stated how the ghost, either there or in the Chersonese, caused the detention of the ships. It seems the ghost had warned the army on their departure (*τύμβου ἐπιβάς*, v. 111), that a propitiatory offering must be made to his tomb, under certain penalties. This having been disregarded, they are now kept by contrary winds at the Chersonese, till the request is complied with. Cf. v. 900, *νῦν δ', οὐ γὰρ ἴησ' οὐρίους πνοὰς θεός, μένειν ἀνάγκη πλοῦν ὀρώντας ἤσυχον*. The case is thus exactly parallel to the sacrifice of Iphigenia at Aulis. The

story itself was given in the poem of the *Νόστοι*. Sophocles also adopted it in the *Polyxena*; see frag. 472 Dind.

38. For *Ἑλληνικόν* MS. A gives the variant *γρ. καὶ ἀχαικόν*.

40. Here Polydorus distinctly specifies Polyxena as the victim. But the actual demand of Achilles seems indefinite, *τῶν πολυμόχθων τινὰ Τρωιάδων*, v. 97. In v. 390, Ulysses says that Achilles did not ask for Hecuba, but for Polyxena; and this shows that Hecuba had not been informed who was the person specified. In the Greek Argument, Polyxena is said to have been betrothed to Achilles; and this is given as a reason why she was demanded.

41. *πρόσφαγμα*. See on *Hel.* 1255. The propitiation of heroes and daemons by blood-offerings was an essential part of the Greek creed. See *Heracl.* 1041.

44. *τὴν ἐμὴν τῇδ' ἡμέρᾳ* A, with the vulg. as a marginal variant.

47. *φανήσομαι*, i. e. *νεκρὸς οὐμὸς φανήσεται*. Cf. 778.

Ἐκάβῃ· περὰ γὰρ ἦδ' ὑπὸ σκηνῆς πόδα
Ἀγαμέμνωνος, φάντασμα δειμαίνονσ' ἑμόν.
φεῦ·

ὦ μήτερ, ἥτις ἐκ τυραννικῶν δόμων
δούλειον ἡμάρ εἶδες, ὡς πράσσεις κακῶς,
ὅσον περ εὔ ποτ'. ἀντισηκώσας δέ σε
φθείρει θεῶν τις τῆς πάροιθ' εὐπραξίας.

ΕΚΑΒΗ.

ἄγετ', ὦ παῖδες, τὴν γραῦν πρὸ δόμων,
ἄγετ', ὀρθοῦσαι τὴν ὁμόδουλον,
Τρῳάδες, ὑμῖν, πρόσθε δ' ἄνασσαν.
λάβετε, φέρετε, πέμπετ', ἀείρετέ μου
γεραιῆς χειρὸς προσλαζύμεναι

53. περὰ πόδα. Though περᾶν, like βαίνειν, is properly transitive, and βαίνω πόδα occurs Electr. 94, yet the addition of πόδα is so common in Euripides, even after neuter verbs, as ἐκβὰς πόδα Heracl. 802, προβὰς κῶλον δεξιὸν Phoen. 1412, ἐλθεῖν νόστιμον πόδα Alcest. 1153, πεζεύειν πόδα *ibid.* 869, that one may doubt if it be not more correctly explained in all these places alike as a cognate accusative.—ὑπὸ σκηνῆς, 'from under the tent.' Porson reads ὑπὲρ σκηνῆν on the mere conjecture of Musgrave. But not to cite the many instances of ὑπὸ with a genitive in this sense, collected by Hermann from Homer and Pindar, one in the *Andromache*, v. 441, νεοσσὸν τόνδ' ὑπὸ πτερῶν σπάσας, is conclusive.

55. ἥτις is not for ἦ, but the construction is, ὡς πράσσεις κακῶς, ἥτις εἶδες κ.τ.λ., 'how unfortunate you are, in that you have seen slavery.'

57. ἀντισηκώσας τῆς π. εὐπραξίας is, 'giving you a balance (of evil) against your former prosperity,' or simply, 'outweighing' it. So Pers. 439, ὡς τοῖσδε καὶ δὲς ἀντισηκώσαι δοῦν.

59. Hecuba now appears, led by her handmaids, and supporting herself by their aid. She has been driven from within her tent in alarm at the apparition of her son, whom she believes to be safe and well in Thrace. She has had dreams too about Polyxena. Her mind is uneasy; she cannot shake off her apprehensions, and would fain consult her prophetic children, Cassandra and

Helenus, as to the purport of these nightly visions. The previous appearance moreover of Achilles' shade over his tomb, in connexion with these more recent alarms, is a subject of dread.—The metre of this monody is the same kind of irregular anapaestic, of which the principles have been explained on Troad. 99, where the same speaker utters a similar monody immediately after the prologue. The chorus follow in a system of regular anapaestics.

60. τὴν is the reading of all the later editors. Porson preferred νῦν, judging the article to be useless. The sense however is, τὴν νῦν μὲν ὁμόδουλον, πρόσθε δ' ἄνασσαν. The νῦν, which some copies add after ὁμόδουλον, is clearly an unnecessary interpolation.

62. Porson, with some good MSS., reads λάβετε, φέρετε, πέμπετε, | ἀείρετέ μου δέμας, which is faulty in metre, and δέμας has no support from MSS. The syntax is, προσλαζύμεναι, i.e. προσλαμβανόμεναι, μου γεραιᾶς χειρὸς, 'taking me by the hand,' as φάσγαλον κώπης λαβῶν *inf.* 543. The first foot of the anapaestic verse, a spondee, is resolved into four short syllables. So in Troad. 124, δι' ἄλλα τε πορφυροειδέα λιμένας θ'. *Ibid.* 136, Πρίαμον ἐμέ τε τὰν μελέαν Ἐκάβαν. Ion 889, κρόκεα πέταλα φάρεσιν ἔδρεπον.—The middle syllable of γεραιᾶς is short, a usage which is now well ascertained. Porson thought γράλας would be more harmonious, but no change seems necessary.

καὶ γὰρ σκολιῷ σκίπωνι χερὸς 65
 διεριδομένα σπείσω βραδύπουν
 ἧλυσιν ἄρθρων προτιθεῖσα.
 ὦ στεροπα Διὸς, ὦ σκοτία νύξ,
 τί ποτ' αἰρομαι ἔννυχος οὕτω
 δείμασι, φάσμασιν; ὦ πότνια χθών, 70
 μελανοπτερύγων μάτερ ὀνείρων,
 ἀποπέμπομαι ἔννυχον ὄψιν,
 ἂν περὶ παιδὸς ἐμοῦ τοῦ σωζομένου κατὰ Θρήκην
 ἀμφὶ Πολυξείνης τε φίλης θυγατρὸς δι' ὀνείρων 75
 φοβερὰν ὄψιν ἔμαθον, ἐδάην.
 ὦ χθόνιοι θεοὶ, σῶσατε παῖδ' ἐμὸν,
 ὃς μόνος οἴκων ἄγκυρ' ἔτ' ἐμῶν 80
 τὴν χιονώδη Θρήκην κατέχει,

65. σκίπων χερὸς, 'the staff of a hand' (i. e. no real staff but a substitute for it), is qualified, as Musgrave observes, by the epithet σκολιῷ, which is applicable to a bent arm, but not to a stick by nature straight. Cf. χερὸς στήριγμα, Iph. A. 617. Ar. Vesp. 727, ὥστ' ἤδη τὴν ὀργὴν χαλάσας τοὺς σκίπωνας καταβάλλω. Hesych. σκίπωνι χερὸς βακτηρία χερὸς. In Troad. 150, however, Hecuba speaks of herself as σκῆπτρῳ Πριάμῳ διεριδομένα. — σπείσω, κ.τ.λ., "festinabo, quantum licet per pedes senio graves." Pflugk.

68. στεροπα Διὸς is interpreted 'light of day' by Hermann, Pflugk, and Dindorf, after the Scholiast, ὥ ἡμέρα ἡ δίκην ἀστραπῆς λάμπουσα. Hermann well compares Soph. Trach. 99, where the sun is addressed as ὦ λαμπρὰ στεροπα φλεγέθων. Porson objects to the *Earth* being called *Mother of Dreams*, and would transpose the clauses ὦ σκοτία νύξ and ὦ πότνια χθών. He defends however the vulgate by Iph. T. 1262, νύχια χθών ἐτεκνώσατο φάσμα; ὀνείρων. Doubtless, the poet regarded dreams as sent up from the recesses of the earth, i. e. from Hades; and hence they are 'black-winged,' i. e. gloomy and of evil portent. This is what Homer had done before and what Virgil did after him, Od. xxiv. 12. Aen. vi. 283 &c. Inf. v. 704, οὐδὲ παρέβα με φάσμα μελανόπτερον.

72. ἀποπέμπομαι, *abominor*, ἀποδιώκω, I pray the gods to avert it. Cf. v. 99.

76. The reading of this verse is given according to the text of Pflugk, Matthiae, and Dindorf. The common reading was ἂν—δι' ὀνείρων εἶδον. εἶδον γὰρ φοβερὰν κ.τ.λ. But some MSS. omit εἶδον, others εἶδον γὰρ, and there can be little doubt that both were added by grammarians who required a verb to govern ἂν, and regarded ὄψιν, which had already occurred, as the accusative of a new clause. The words εἶδον γὰρ and ὄψιν ἔμαθον are rejected as interpolations by both Kirchhoff and Nauck. Porson edits εἶδον φοβερὰν ὄψιν, | ἔμαθον ἐδάην. Hermann gives εἶδον, εἶδον, | φοβερὰν κ.τ.λ.

79. χθόνιοι θεοί. Schol. οἱ ἐγχώριοι, οἱ ἐντόπιοι. And so Dindorf and Hermann understand it. The latter quotes Oed. Col. 948, where the council of Aeopagus is called χθόνιος, national and indigenous. — ἄγκυρ' ἔτ' ἐμῶν is given by W. Dindorf from one MS., another having ἔστ' ἐμῶν. The common reading is ἄγκυρά τ' ἐμῶν, which Hermann, Pflugk, and Kirchhoff retain, but with a far-fetched explanation, 'the sole survivor and anchor of my house.' Nauck reads ἄγκυρ' ἀμῶν. The scholia recognize the τε (μόνος ὑπάρχων ἐμοί, καὶ ἄγκυρα τῶν ἐμῶν οἴκων). But another explanation suits the reading ἔτι much better; τελευταία ἄγκυρα, ἀπὸ μεταφορᾶς τῶν ναυτιλλομένων, οἱ τὰς ἄλλας ῥίψαντες ἄγκυρας—ἐπὶ τῇ τελευταίᾳ τὰς ἐλπίδας ἔχουσιν. Porson gives ἄγκυρ' αὐτ' ἐμῶν, after Reiske.

ξείνου πατρώου φυλακαῖσιν.
 ἔσται τι νέον,
 ἥξει τι μέλος γοερὸν γοεραῖς.
 οὔποτ' ἐμὰ φρὴν ὧδ' ἀλίαςτος 85
 φρίσσει, ταρβεῖ.
 ποῦ ποτε θείαν Ἑλένουψχυνὰ
 ἦ Κασσάνδραν ἐσίδω, Τρωάδες,
 ὥς μοι κρίνωσιν ὀνείρους ;
 εἶδον γὰρ βαλιὰν ἔλαφον λύκου αἵμονι χαλᾷ 90
 σφαζομένην, ἀπ' ἐμῶν γονάτων σπασθείσαν ἀνάγκα
 † οἰκτρῶς. καὶ τότε δεῖμά μοι
 ἦλθ' ὑπὲρ ἄκρας τύμβου κορυφᾶς
 φάντασμ' Ἀχιλέως 95
 ἦται δὲ γέρας τῶν πολυμόχθων
 τινὰ Τρωιάδων.

85. ἀλίαςτος, unceasing, unalterable. An Homeric word, on which see Buttmann's Lexilogus. Photius explains λιάζειν by λίαν ἐσπουδακέναι (like ἀγάζειν from ἄγαν, Aesch. Suppl. 1046). But this λιάζειν is quite distinct from the ancient word, of uncertain etymology, λιάζεσθαι, 'to move away,' inf. 100. Compare Orest. 1479, ἔναντα δ' ἦλθεν Πυλάδης ἀλίαςτος.

87. θείαν, inspired, prophetic. Schol. εἶπε δὲ ψυχὴν Ἑλένου, ἐπειδὴ τεθνηκώς ἦν, Κασσάνδραν δὲ, καὶ οὐ Κασσάνδρας, ἐπειδὴ ζῶσα ἦν. That Helenus at least is represented as dead, and therefore that he could only be consulted διὰ νεκυομαντείας, is to be inferred, because Polydorus has just been called the only stay (i.e. the only male son, cf. Iph. T. 57) now left to the family. Most copies give Κασάνδρας.

90. βαλιὰν, dappled; see Alcest. 579. Rhcs. 356.—αἵμονι, αἱματηρᾷ. Aesch. Suppl. 826, αἷμον' ἔσω σέ γ' ἐπ' ἄμαλα, a very doubtful passage, but having the scholium attached, ἡμαγμένον σε καθίζω. Hermann suspects the word means 'greedy,' as in αἵμονα θήρης, Il. v. 49. His idea, that both this word and αἶμα are to be referred to ἀίσσειν, in the sense of 'eager desire for,' seems plausible.

92. After this verse Nauck thinks something is wanting. But surely the appearance of Achilles' ghost is rightly called another fear. Kirchhoff says

"neque οἰκτρῶς neque μοι a poeta esse videntur."

93. οἰκτρῶς. Hermann places a lacuna after this word, and suspects that it should be repeated to complete the dimeter verse. Porson thinks ἀνοικτως may have been supplanted by ἀνάγκα, and he would read καὶ τότε δεῖμά μοι ἦλθ' ὑπὲρ ἄκρας | τύμβου κορυφᾶς κ.τ.λ. In this case, οἰκτρῶς must be regarded as a gloss; and two MSS. have a very similar gloss, ἀνηλεώς.—καὶ τότε δεῖμα, this too, viz. the following circumstance, besides the apparition and the dream, is a third source of alarm; Achilles appeared some time ago to the army while yet in the Troad, and asked for the immolation of a female captive. Who shall say (she reasons, in connexion with the dream about the deer and the wolf) that the lot may not fall on my Polyxena?

97. Τρωιάδων. See above, v. 40. Why did he ask for the blood of a maiden, rather than one of those who had borne arms against him? The poets doubtless exaggerated the pathos naturally incident to such an event as a human sacrifice, by preferring to make the softer sex the subject of these sanguinary legends. Hence Iphigenia dies at Aulis; hence Macaria devotes herself in the Heraclidae, and it is the daughter of Erechtheus who saves her country by her death, Ion 278.

ἀπ' ἐμᾶς οὖν, ἀπ' ἐμᾶς τόδε παιδὸς
πέμψατε, δαίμονες, ἵκετεύω.

ΧΟΡΟΣ.

Ἑκάβη, σπουδῇ πρὸς σ' ἐλιάσθην, 100
τὰς δεσποσύνους σκηναὶς προλιποῦς,
ἦν' ἐκληρώθην καὶ προσετάχθην
δούλῃ, πόλεως ἀπελαυνομένη
τῆς Ἰλιάδος, λόγχης αἰχμῇ
δοριθήρατος πρὸς Ἀχαιῶν, 105
οὐδὲν παθέων ἀποκουφίζουσ',
ἀλλ' ἀγγελίας βάρος ἀραμένη
μέγα, σοί τε, γύναι, κήρυξ ἀχέων.
ἐν γὰρ Ἀχαιῶν πλήρει ξυνόδῳ
λέγεται δόξαι σὴν παῖδ' Ἀχιλεῖ 110
σφάγιον θέσθαι· τύμβου δ' ἐπιβάς
οἶσθ' ὅτε χρυσεοῖς ἐφάνη σὺν ὅπλοις,
τὰς ποντοπόρους δ' ἔσχε σχεδίας
λαίφῃ προτόνοις ἐπερειδομένας,

99. On the anapaest following the dactyl in irregular anapaestic systems, see Troad. 177. Iph. T. 180, 215. Iph. A. 123. Compare inf. v. 147.

100. The chorus, consisting of fellow-captives, approach Hecuba, and inform her that her worst fears have been realized by the resolution of the Greeks to offer her daughter Polyxena to the angry shade of Achilles. They describe how various opinions were held on the subject in a full council of the Greeks, and how Ulysses at length prevailed on them to adopt the cruel decree. They apprise her that he will forthwith appear in person to demand the victim; and they counsel her to supplicate Agamemnon, who has been her friend in the dispute, to avert the calamity by his influence.—ἐλιάσθην, see v. 85.

107. ἔρασθαι is more properly said of one who takes up the burden of his own griefs, than of him who carries a load to be laid on another. So Orest. 3, συμφορὰ—ἥς οὐκ ἂν ἔραιτ' ἄχθος ἀνθρώπου φύσις. The sense seems to be, 'having imposed on myself the heavy task of bearing bad

tidings to you.' Hence it is equivalent to φέρουσα, προστιθείσα, as opposed to ἀποκουφίζουσα.

112. οἶσθ' ὅτε. 'You remember when' &c. Three commentators at least write at considerable length in explanation of a phrase which does not seem by any means obscure. Hermann is no doubt right in saying, that the full expression would be, 'you remember what took place when,' &c. So εἰδέναι ἡνίκα is used inf. v. 239. Troad. 70. Iph. T. 852. Canter's conjecture οἶσθ' ὅτι would be objectionable on the ground that it is a mere colloquial formula. The appearance of Achilles' shade is evidently regarded as a not very recent event.

114. λαίφῃ κ.τ.λ., 'just as they had their sails supported by the stays,' i. e. with all sail on. The πρότονοι, as the word implies, were fastened at or near the prow, holding the mast erect in its place, when raised in the μεσόδμη after being lowered, precisely as is still done in the Bengalese river-craft. See Od. xii. 409. xv. 290. For the detention of the ships see on v. 37. Either a dead

τάδε θωΰσσων, 115
 ποῖ δὲ, Δαναοὶ, τὸν ἔμδον τύμβον
 στέλλεσθ' ἀγέραστον ἀφέντες ;
 πολλῆς δ' ἔριδος ξυνέπαισε κλύδων,
 δόξα δ' ἐχῶρει δίχ' ἂν 'Ελλήνων
 στρατὸν αἰχμητὴν, τοῖς μὲν διδόναι 120
 τύμβῳ σφάγιον, τοῖς δ' οὐχὶ δοκοῦν.
 ἦν δὲ τὸ μὲν σὸν σπεύδων ἀγαθὸν
 τῆς μαντιπύλου βάκχης ἀνέχων
 λέκτρ' Ἀγαμέμνων
 τὼ Θησείδα δ', ὅζω 'Αθηνῶν, 125
 δισσῶν μύθων ῥήτορες ἦσαν
 γνώμη δὲ μιᾷ ξυνεχωρείτην,
 τὸν Ἀχίλλειον τύμβον στεφανοῦν
 αἵματι χλωρῷ, τὰ δὲ Κασσάνδρας
 λέκτρ' οὐκ ἐφάτην τῆς Ἀχιλείας 130
 πρόσθεν θήσειν ποτὲ λόγῃς.
 σπουδαὶ δὲ λόγων κατατεινομένων

calm or adverse winds had set in, when they had gone forward as far as the Chersonese, after leaving the spot where Achilles appeared.

119. ἐχῶρει δίχα, made progress in two different directions, i. e. two different motions, to kill or to spare, gained their respective adherents in the course of the discussion. Pflugk thinks it simply means ἐγίνοντο δίχα αἱ γνώμαι.—δοκοῦν, see inf. 506.

123. ἀνέχων, *sustinens*, στέργων, 'lik-ing,' 'having in regard.' Schol. τιμῶν καὶ περιποιούμενος. This is given as a reason why he spoke in behalf of the mother of Cassandra. Pflugk compares Ajac. 211, ἐπεὶ σε λέχος δουριάλωτον στέρξας ἀνέχει θούριος Αἴας. So also Oed. Col. 674, τὸν οἰνῶπ' ἀνέχουσα κισσόν, where W. Dindorf needlessly edits νέμουσα.

126. δισσῶν μύθων. The meaning is, as the Scholiast and Hermann explain it, that they both voted that a sacrifice should be offered, but one of them was in favour of slaying Polyxena, the other, a different captive. Their names, Acmas and Demophon, will be remembered by readers of the *Heracliadae*; see v. 35.

They are styled, in Homeric phrase, 'offshoots of an Athenian stock,' like πτόρθος, v. 20. Homer does not mention either Theseus or his sons among the warriors against Troy, if the verse in Il. i. 265 is rightly rejected as spurious.

129. χλωρῷ, fresh, living blood. Trach. 1055, ἐκ δὲ χλωρὸν αἷμά μου πέπωκεν ἤδη.

132. Photius, κατατείνας, συντείνας. He also cites κατατείνας ἐρῶ from Plato, Polit. ii. (p. 592 A), a passage which Musgrave had adduced in illustration of the present verse. The κατὰ implies the contention of one speaker against the other. The sense is, the partisans of the arguments that were bandied on both sides were about equal, till Ulysses turned the scale in favour of those who were for slaying Polyxena. Achilles had asked τινὰ Τρωϊδῶν, v. 97; and when Polyxena was named as the most fitting, Agamemnon opposed it on family grounds, viz. her relationship to Cassandra. It was jealousy of his interference on private interests that induced one of the sons of Theseus and Ulysses to insist on Polyxena's death in particular; for so we must understand δούλων σφαγίων in v. 137, as is clear from the context.

ἦσαν ἴσαι πως, πρὶν ὁ ποικιλόφρων
 κόπῃς, ἡδυλόγος, δημοχαριστῆς
 Λαερτιάδης πείθει στρατιὰν 135
 μὴ τὸν ἄριστον Δαναῶν πάντων
 δούλων σφαγίων οὔνεκ' ἀπωθεῖν,
 μηδὲ τιν' εἰπεῖν παρὰ Περσεφόνῃ
 στάντα φθιμένων
 ὡς ἀχάριστοι Δαναοὶ Δαναοῖς 140
 τοῖς οἰχομένοις ὑπὲρ Ἑλλήνων
 Τροίας πεδίων ἀπέβησαν.
 ἦξει δ' Ὀδυσσεὺς ὅσον οὐκ ἤδη,
 πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν,
 ἔκ τε γεραῖας χερὸς ὀρμήσων. 145
 ἀλλ' ἴθι ναοὺς, ἴθι πρὸς βωμοὺς,
 ἴζ' Ἀγαμέμνονος ἱκέτις γονάτων
 κήρυσσε θεοὺς τοὺς τ' οὐρανίδας
 τοὺς θ' ὑπὸ γαῖαν.
 ἦ γάρ σε λιταὶ διακωλύσουσ' 150
 ὀρφανὸν εἶναι παιδὸς μελέας,
 ἦ δεῖ σ' ἐπιδεῖν τύμβου προπετῇ
 φοινισσομένην αἵματι παρθένον
 ἐκ χρυσοφόρου

133. In Iph. A. 526 Agamemnon says of Ulysses ποικίλος ἀεὶ πέφυκε τοῦ τ' ὅχλου μέτα.—κόπῃς, in the sense of 'an orator,' seems only to be used in this passage and twice in Lycophron. Among the many meanings of the word given by Hesychius, this is not recognized. Perhaps (see El. 837) a 'cutting speaker' was meant. For a collection of similar terms cf. Ar. Nub. 445 seqq.

143. ὅσον οὐκ ἤδη. See on Bacch. 1076.

147. On the metre see v. 99. For κηρύσσειν τινὰ compare Ar. Ach. 748, ἐγὼ δὲ καρυξῶ Δικαιοπόλιν ὄπα. Aesch. Cho. 117, κηρύξας ἐμὸν τοὺς γῆς ἔνευθε δαίμονας. Here the sense is merely κάλει. So βοᾶν and φωνεῖν τινὰ are used in much the same sense.—οὐρανίδας, cf. Electr. 1234.

149. γαῖαν Herm. and Pflugk with all the copies,—“contra metrum,” says Por-

son, who gives γαῖας. The last syllable however (according to a better arrangement of the verses) is common, on account of the full stop in the sentence; as in v. 72 and 83; and Pflugk cites τῶν ὑπὸ γαῖαν from Alcest. 896, and Aesch. Eum. 912, παρὰ τ' ἀθανάτοις τοῖς θ' ὑπὸ γαῖαν. Dindorf thinks γαῖας more probable, because the corruption is easy, and the short syllable could have been avoided at the option of the poet. Similarly κατὰ γαῖαν, 'on the earth,' and κατὰ γαῖας, 'below the earth,' are occasionally confused, though the two phrases are properly distinct.

152. ἐπιδεῖν, 'to live to see.'—τύμβου προπετῇ. A somewhat singular expression for πρὸ τύμβου πεσοῦσαν. The Schol. has προκειμένην. Kirchhoff gives τύμβω with two of the good MSS.

154. χρυσοφόρου. Porson remarks that among the Greeks it was the custom

- δειρῆς νασμῶ μελαναυγεί.
EK. οἱ γὼ μελέα, τί ποτ' ἀπύσω; 155
 ποίαν ἀχά; ποῖον ὀδυρμόν;
 δειλαία δειλαίου γήρως,
 δουλείας τὰς οὐ τλατᾶς,
 τὰς οὐ φερτᾶς ὦμοι μοι.
 τίς ἀμύνει μοι; ποία γενεά, 160
 ποία δὲ πόλις;
 φρούδος πρέσβυς, φρούδοι παῖδες.
 ποίαν, ἣ ταύταν ἣ κείναν,
 στείχω; ποῖ δ' ἦσω; ποῦ τις θεῶν
 ἣ δαίμων * νῶν ἐπαρωγός; 165
 ὦ κάκ' ἐνεγκοῦσαι Τρωάδες, ὦ
 κάκ' ἐνεγκοῦσαι
 πῆματ', ἀπωλέσατ', ὠλέσατ'. οὐκέτι μοι βίος
 ἀγαστὸς ἐν φάει.
 ὦ τλάμων, ἄγῃσαί μοι, 170

for maidens to wear many golden trinkets, and quotes Il. ii. 872, *ὅς καὶ χρυσὸν ἔχων πολέμονδ' ἔεν, ἥντε κούρη*.

155. The reply of Hecuba is given, like that of Polyxena in v. 198 seqq., in the same irregular spondee-anapaestic system as above, v. 59. Hermann considers the two speeches as antistrophic; and the coincidence of 166 seqq., *Τρωάδες ὦ κάκ' ἐνεγκοῦσαι*, with 207 seqq., *σᾶς ἄπο, λαμότομόν θ' Ἀῖδα*, both being followed by a dactylic verse, is remarkable. But it is a question whether irregular anapaestics (and indeed regular systems) were not often exempted from antistrophic laws. As v. 175—7 is made by Hermann the strophe to v. 195—7, it seems on the whole better, with W. Dindorf and Pflugk, not to regard the following dialogue as antithetical.

158—9. Hesych. *τὰς οὐ τλατᾶς τῆς οὐχ ὑπομονητικῆς*.—*τὰς οὐ φερτᾶς τῆς οὐ φορητῆς*.

160. *γενεά*, proposed by Porson instead of *γέννα*, has been admitted by Pflugk. Hermann defends *γέννα* by comparing v. 72 and 83 (where the short syllable is justified by the pause in speaking), W. Dindorf by supposing that here and in Iph. T. 154, *γέννα* is Doric for *γέννη*, as the Attics used occasionally the Ionic

forms *τόλμη* and *πρόμνη*. In Ion v. 1416 the reading *ἢ γε τόλμα* for *ἢ τόλμα γέ σου* is as easy as *γενεά* in this place; and the change seems safer than the dependence on such questionable theories.

164—5. In the old copies these two verses appear to have undergone some interpolations. For *δαμόνων* there can be little doubt that Musgrave rightly gave *δαίμων*, which is also found in four MSS., and added *νῶν*, in which he is followed by Nauck. Kirchhoff says “mirifice hic in libris turbatum esse apparet.” Porson, from a late MS., reads *ἢ δαίμων ἔστ' ἐπαρωγός*; But Hermann remarks that Euripides would have preferred *ἔστιν ἀρωγός*. He considers *ποῖ δ' ἦσω* spurious, and arranges the verses thus,

*στείχω; ποῦ τις θεῶν ἢ δαίμων
 ἐπαρωγός; ὦ κάκ' ἐνεγκοῦσαι
 Τρωάδες, ὦ κάκ' ἐνεγκοῦσαι κ.τ.λ.*

which involves no other change than *ἰὼ* for *ὦ*. As for *ἰέναι* used intransitively (as sometimes *βάλλειν, ἰάπτειν*), it occurs in Pers. 472, but only as a variant of *ἤϊξε*, and in a passage of doubtful genuineness.

166. *κάκ' ἐνεγκοῦσαι*, who have brought me tidings of evil.

πούς, ἄγῃσαι τῇ γραίᾳ
 πρὸς τάνδ' αὐλάν' ὦ τέκνον, ὦ παῖ
 δυστανοτάτας ματέρος, ἔξελθ'
 ἔξελθ' οἴκων' αἷε ματέρος
 αὐδάν, ὦ τέκνον, ὡς εἰδῆς
 οἶαν οἶαν ἀτῶ φάμαν
 περὶ σᾶς ψυχᾶς.

175

ΠΟΛΥΞΕΝΗ.

ἰὼ,
 μᾶτερ μᾶτερ, τί βοᾷς ; τί νέον
 καρύξας' οἴκων μ', ὥστ' ὄρνιν,
 θάμβει τῷδ' ἐξέπταξας ;

180

ΕΚ. ἰώ μοι, τέκνον.

ΠΟΛΥΞ. τί με δυσφηνεῖς ; φροίμιά μοι κακά.

ΕΚ. αἰαῖ, σᾶς ψυχᾶς.

ΠΟΛΥΞ. ἐξαύδα, μὴ κρίνῃς δαρὸν.

δειμαίνω δειμαίνω, μᾶτερ,
 τί ποτ' ἀναστένεις.

185

ΕΚ. τέκνον, τέκνον μελέας ματρός.

ΠΟΛΥΞ. τί τόδ' ἀγγέλλεις ;

ΕΚ. σφάξαι σ' Ἀργείων κοινὰ
 ξυντείνει πρὸς τύμβον γνώμα
 Πηλείδα γέννα.

190

171. *γηραί* Herm. for *γραφία* (*γηραιᾶ* Dind.). The reading given above is after Porson and Pflugk.

174. Arist. Nub. 1165 (pointed out by Porson, on the authority of a MS. Scholium *in loc.*, as referring to this passage), ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων αἷε σοῦ πατρός. This is the only evidence known respecting the date of the *Hecuba*, viz. that it must be anterior to B.C. 423. For *φήμη*, 'bad news,' see Hipp. 157, 572.

180. The transitive use of *ἐκπτήσσειν* is rather remarkable. The Greek paraprast has *πετασθῆναι με ἐποίησας*.

182. τί με δυσφηνεῖς ; i. e. τί με δυσφηνεῖς ἐκκαλεῖς ; Cf. Heracl. 600, *δυσφηνεῖν γὰρ ἄξομαι θεῶν*. Soph. El. 1182, *οὔτοι ποτ' ἄλλην ἢ 'μέ δυσφηνεῖς*, ξένε. Oed. Col. 985, *σέ μὲν ἐκόντ' ἐμέ*

κείνην τε ταῦτα δυστομεῖν. The passive *εὐφηνεῖσθαι*, 'to be kindly spoken to,' occurs Aesch. Suppl. 506.

187. Porson gives the MSS. reading, which is wholly unmetrical, ὦ τέκνον, τέκνον, | μελέας ματρός (though by reading *ματέρος* he might have made a dochmiac, as in v. 186). Hermann omits ὦ, comparing *μᾶτερ, μᾶτερ*, in v. 178. W. Dindorf and Nauck give *τέκνον ὦ τέκνον*.

190. *ξυντείνει*. 'The opinion of the Argive host tends that way.' The verb seems carefully chosen, lest the real decision should be too abruptly announced.

191. *γέννα* is unquestionably right, though most copies (and so Hermann and Porson) give *γέννα*, i. e. ὦ *θύγατερ*. This is weak, although, on the other hand, Πηλείδης for Πηλεὺς is so unusual, that

- ΠΟΛΥΞ. οἷμοι, μήτερ, πῶς φθέγγει
ἀμέγαρτα κακῶν ; μάνυσόν μοι
μάνυσον, μήτερ.
- ΕΚ. αὐδῶ, παῖ, δυσφήμονας φάμας· 195
ἀγγέλλουσ' Ἀργείων δόξαι
ψήφῳ τὰς σᾶς περί μοι ψυχᾶς.
- ΠΟΛΥΞ. ὦ δεινὰ παθοῦς, ὦ παντλάμων,
ὦ δυστάνου μήτερ βιοτᾶς,
οἷαν οἷαν αὖ σοι λῶβαν 200
ἐχθίσταν ἀρρήταν τ'
ᾧρσέν τις δαίμων.
οὐκέτι σοι παῖς ἄδ' οὐκέτι δὴ
γῆρα δειλαία δειλαίῳ
ξυνδουλεύσω.
σκύμνον γάρ μ' ὥστ' οὐριθρέπταν
μόσχον δειλαία δειλαίαν 205
εἰσόψει χειρὸς ἀναρπαστὰν
σᾶς ἄπο, λαίμοτόμον θ' Ἄϊδα
γᾶς ὑποπεμπομέναν σκότον, ἔνθα νεκρῶν μέτα
τάλαινα κείσομαι. 210

Πηλεία γέννα should probably be restored, like τὰς Τηρέας μήτιδος for Τηρέως, in Aesch. Suppl. 58, and Νηληϊῶ νύι in Homer, &c. Nauck reads Πηλείδα γέννα. The old reading, retained by Kirchhoff, was κοινῇ γνώμῃ, which the Schol. thus attempts to explain; ὁ υἱὸς τοῦ Ἀχιλλέως ὁ Νεοπτόλεμος, κοινῇ γνώμῃ τῶν Ἀργείων, συντείνει καὶ σπεύδει σφάξει σε πρὸς τὸν τάφον, τοῦ πατρὸς αὐτοῦ δηλονότι. Cf. v. 224.

196. ἀγγέλλουσι κ.τ.λ. 'They tell me that a resolution concerning your life has been passed by a vote of the Argives.'

199. δεινὰ παθοῦσα is addressed to Hecuba. The unselfish character of Polyxena is finely shown by her thinking only, at such a crisis, what her mother's feelings would be.

202. W. Dindorf regards this verse as dochmiac, like v. 186. Perhaps it is rather an anapaestic monometer hypercatalectic; cf. v. 183, 194, and Ion 115, 178. Hermann thinks something has

been lost from the foregoing verse, which he supposes to have been οἷμοι, λῶβαν ἐχθίσταν, and in the next he reads ἀρρήταν τ' ᾧρσεν δαίμων. It is quite as likely that one of the two epithets is an interpolation, though the Scholiast recognizes both; or we might read οἷαν λῶβαν ἐχθίσταν | ἀρρήταν τ' ᾧρσεν δαίμων.

204. οὐριθρέπταν Porson, from one MS., who calls οὐριθρέπταν "gravissimus error." Euripides never hesitates to make a vowel long in such words as μελᾶθρα, δολιθριος, &c.; and though both οριβάτης (Ar. Av. 276) and ορειβάτης are right, and likewise οὐριβάτης, Electr. 170, the two syllables cannot be lengthened in the same word.

206. For the rhythm of this verse compare v. 166, 215. It is needless to say that such could only occur in irregular systems.

210. The old copies give ἃ τάλαινα. Seidler omitted the article, comparing v. 169.

σὲ μὲν, ὦ μᾶτερ δύστανε βίου,
 κλαίω πανδύρτοις θρήνοις·
 τὸν ἑμὸν δὲ βίον, λώβαν λύμαν τ',
 οὐ μετακλαίομαι, ἀλλὰ θανεῖν μοι
 † ξυντυχία κρείσσων ἐκύρησεν.

215

ΧΟ. καὶ μὴν Ὀδυσσεὺς ἔρχεται σπουδῇ ποδὸς,
 Ἐκάβη, νέον τι πρὸς σέ σημανῶν ἔπος.

ΟΔΥΣΣΕΥΣ.

γύναι, δοκῶ μὲν σ' εἰδέναι γνώμην στρατοῦ
 ψήφόν τε τὴν κρανθεῖσαν, ἀλλ' ὅμως φράσω.
 ἔδοξ' Ἀχαιοῖς παῖδα σὴν Πολυξένην
 σφάζει πρὸς ὀρθὸν χῶμ' Ἀχιλλείου τάφου.
 ἡμᾶς δὲ πομποὺς καὶ κομιστῆρας κόρης
 τάσσουσιν εἶναι· θύματος δ' ἐπιστάτης
 ἱερεὺς τ' † ἐπέστη τοῦδε παῖς Ἀχιλλέως.
 οἶσθ' οὖν ὃ δρᾶσον; μῆτ' ἀποσπασθῆς βία
 μῆτ' ἐς χερῶν ἄμιλλαν ἐξέλθης ἐμοί·
 γίγνωσκε δ' ἄλκην καὶ παρουσίαν κακῶν
 τῶν σῶν. σοφὸν τοι κἂν κακοῖς ἃ δεῖ φρονεῖν.

220

225

ΕΚ. αἰαῦ· παρέστηχ', ὡς ἔοικ', ἀγὼν μέγας,

211. So Porson (in ed. 2), Pflugk, Dind., Herm., for the old reading καὶ σὲ μὲν, μᾶτερ δύστανε, κλαίω, some copies giving δυστάνου βίου. Kirchhoff proposes καὶ σὺν μὲν μᾶτερ δυστάνου (i. e. βίον σοῦ τῆς δυστήνου). "Matrem, quod maneat in vita, defendam; se quod relinquet vitam, non defendam esse dicit Polyxena." Herm.

212. πανδύρτοις Dind. after Blomfield for πανοδύρτοις, the spondee here being the more probable form.

214. μετακλαίομαι. Similar compounds are μεταλγεῖν in Aesch. Suppl. 400, and μεταστένεσθαι in Med. 996. The notion of all seems to be *sero ingemiscere*, 'to weep when it is too late.' Thus Polyxena here knows that her fate is sealed, and that if she did bewail her lot, it would be useless to do so. The Scholiast has μεταβαλλομένη κλαίω, but this has no adequate meaning.

215. This verse seems corrupt. Perhaps it is a gloss on the original reading

κρείσσων ἐτύχθη.

219. κραίνειν ψήφον is a phrase that occurs in several places. To the passages quoted by Pflugk, Troad. 780, Androm. 1272, add Aesch. Suppl. 919, τοιάδε δημόπρακτος ἐκ πόλεως μία ψήφος κέκρανται.

223. It may be doubted whether the close occurrence of ἐπιστάτης and ἐπέστη is a corruption, or an oversight on the part of the poet. At all events the genitive depends on the substantive. In Hel. 1267, ἐρετμῶν ἐπιστάτας means 'managers of the oar,' and in Tro. 436, the Cyclops is called ὠμόφρων ἐπιστάτης, where the omission of ποιμνίων is remarkable. Nauck reads ἔπεται, —an ingenious and probable correction.

229. ἀγὼν μέγας. Not, as Pflugk says, because she cannot, through her own wretchedness, assist Polyxena; but because she has been spared but to hear of her cruel fate; and it is the bearing this which is her trial, her ἀγών. For the καὶ Hermann compares v. 284.

- πλήρης στεναγμῶν οὐδὲ δακρύων κενός. 230
 κἀγὼ γὰρ οὐκ ἔβνησκον οὐ μ' ἔχρην θανείν,
 οὐδ' ὤλεσέν με Ζεὺς, τρέφει δ', ὅπως ὀρώ
 κακῶν κάκ' ἄλλα μείζον' ἢ τάλαιν' ἐγώ.
 εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους
 μὴ λυπρὰ μηδὲ καρδίας δηκτῆρια 235
 ἐξιστορήσαι, σοὶ μὲν εἰρήσθαι χρεῶν,
 ἡμᾶς δ' ἀκοῦσαι τοὺς ἐρωτῶντας τάδε.
- ΟΔ. ἔξεστ', ἐρώτα· τοῦ χρόνου γὰρ οὐ φθονῶ.
 ΕΚ. οἶσθ' ἥνίκ' ἦλθες Ἰλίου κατάσκοπος,
 δυσχλαινία τ' ἄμορφος, ὁμμάτων τ' ἄπο 240
 φόνου σταλαγμοὶ σὴν κατέσταζον γένυν ;
- ΟΔ. οἶδ'· οὐ γὰρ ἄκρας καρδίας ἔψανσέ μου.
 ΕΚ. ἔγνω δέ σ' Ἑλένη, καὶ μόνη κατεῖπ' ἐμοί ;
 ΟΔ. μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.
 ΕΚ. ἦψα δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὢν ; 245

231. *κἀγωγ'* ἔρ' Nauck, after L. Dindorf. There is no difficulty in the γάρ, which may, as so frequently, imply some slight ellipse; 'I am indeed miserable for not dying when Troy was taken.'

236. *σοὶ μὲν κ.τ.λ.* 'Tis fit that an end should be made of your speech, and that you should attend to my questions.' So Hermann. Nevertheless, *ἀκούειν τινα* is very unusual Greek: and the poet might have said, *σοὶ μὲν εἰρήσθω λόγος, ἡμῶν δ' ἄκουε τῶν ἐρωτῶντων τάδε*. The words in the text would also mean (and, in the opinion of the present editor, they do mean), 'it is to you (*ἐλευθέρῳ*) that our words must be spoken, and it is for us who ask (*δούλους*) to hear your reply.' Schol. *πρὸς σέ χρεῶν καὶ πρέπον ἔστιν εἰρήσθαι, ὅπ' ἐμοῦ δηλονότι, ἡμᾶς δὲ τοὺς ἐρωτῶντας ἀκοῦσαι ταῦτα*.

238. *χρόνου*. Similar expressions are, *σχολῆς τάδ' ἔργον*,—*καὶ γὰρ οὐ κάμνω σχολῇ*,—*σχολῇ πλείων ἢ θέλω πάρεστι*, &c.—For *οἶσθ'* ἥνικα see above, v. 112.

240. *ὁμμάτων ἄπο*. In Rhcs. 711, where the same adventure is described (either from Od. iv. 241 &c., or from the poem of the 'Little Iliad,' which was probably the earlier account), he is spoken of as *ὑπαφρον ὀμμ' ἔχων*, an obscure phrase, but perhaps meaning 'moistened with blood,' or rheum. He

feigned to have received bruises, *αὐτόν μιν πληγῆσιν ἀεικελίῃσι δαμάσσας*, doubtless on the face; and the effect of these is to produce bloodshot eyes. Poetically, he is described as having blood trickling from his eyes to his chin; and indeed there is nothing impossible in the literal acceptance. Pflugk compares Iph. T. 1373, *οἱ μὲν ἐν κάρᾳ κάθαιμ' ἔχοντες τραύμαθ'*, *οἱ δ' ἐν ὄμμασιν*, and Hermann, Frag. Thes. 388, *ὁμμάτων δ' ἄπο αἵμοσταγὴ πρηστῆρε βεύσσονται* κάτω. Porson, who gives *δυσχλαινίαις*, (the word is used in the plural in Hel. 416) and thinks *φόβου* the true reading for *φόνου*, appears to have felt a difficulty about the meaning.

242. *οἶδ' κ.τ.λ.* 'I well remember it; for the circumstance took no light hold of my heart,' i. e. it was too serious a business, too dangerous an adventure, easily to be forgotten. On *ἄκρα καρδία* see Bacch. 203.

243. *ἐμοὶ* Brunck for *μοι*. The emphatic pronoun is obviously required by the sense. Homer makes Helen alone to have recognized Ulysses in his disguise. The making Hecuba a confidant is probably an invention of Euripides. For *κατεῖπεν* see Ion 1215. Hel. 898.

245. *ταπεινός*, in a suppliant posture. Pflugk compares Androm. 165, *πηγῆαι*

ΟΔ. ὥστ' ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ' ἐμήν.

ΕΚ. τί δῆτ' ἔλεξας, δοῦλος ὦν ἐμὸς τότε ;

ΟΔ. πολλῶν λόγων εὐρήμαθ', ὥστε μὴ θανεῖν.

ΕΚ. ἔσωσα δῆτά σ', ἐξέπεμψά τε χθονός ;

ΟΔ. ὥστ' εἰσορᾶν γε φέγγος ἡλίου τόδε. 250

ΕΚ. οὐκουν κακύνει τοῖσδε τοῖς βουλευμάσιν,
ὃς ἐξ ἐμοῦ μὲν ἔπαθες οἶα φῆς παθεῖν,
δρᾶς δ' οὐδὲν ἡμᾶς εὖ, κακῶς δ' ὅσον δύνᾳ ;

ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους
ζηλοῦτε τιμάς· μηδὲ γιγνώσκοισθέ μοι, 255

οἱ τοὺς φίλους βλάπτοντες οὐ φροντίζετε,

ἦν τοῖσι πολλοῖς πρὸς χάριν λέγητέ τι.

ἀτὰρ τί δὴ σόφισμα τοῦθ' ἡγούμενοι

ἐς τήνδε παῖδα ψῆφον ὤρισαν φόνου ;

πότερα τὸ χρῆν σφ' ἐπήγαγ' ἀνθρωποσφαγεῖν 260

ταπεινὴν, προσπεσεῖν τ' ἐμὸν γόνυ. The best MS. (A) has *ἐλευνὸς ὦν* superscribed as a variant.

246. *ἐνθανεῖν πέπλοις*, a singular phrase, to express that the hand was clasped so closely that it became fixed like that of a statue.

247. *δοῦλος ὦν ἐμός*. Scil. ὥσπερ ἐγὼ νῦν σὸς δοῦλός εἰμι, when I had you in my power as completely as you now have me. This and the following verse are placed after the next couplet in all the good MSS. Porson in his first edition retained the old order, but in his second edited as above,—in which Hermann, Pflugk, and Nauck have followed him, while Kirchhoff adheres to the best MSS. But what Hecuba is all along leading Ulysses to admit, is the fact that she saved his life in a time of danger; and therefore this should evidently be placed last, as the crowning point of the whole dialogue.

253. *δύνᾳ* Porson for *δύνῃ*. See Androm. 239. Hermann thinks *δύνῃ* is to be retained here and elsewhere, and that *δύνᾳ* is a Doricism; but he gives no reason for his opinion (unless it be an obscure scholiast on Il. Ε. 199, quoted in W. Dindorf's note). Kirchhoff and Nauck also retain *δύνῃ*. We have *ἐπίστα* for *ἐπίστασαι* Aesch. Eum. 85.

254—7. A fine passage against the mischievous ambition of the demagogues, to whom (as has been shown in the

Preface to Vol. i. p. xviii) Euripides was ever opposed. Whether any particular statesman is here alluded to, is uncertain; the poet speaks generally and comprehensively.

258. *ἀτὰρ κ.τ.λ.* ' (It is indeed a natural ambition in a man to be thought *σοφός*,) yet what plausible reasoning did they consider this to be, when they gave the decisive vote (decided a vote) of death against this child of mine? Was it an inevitable necessity that induced them to slay a human victim at a tomb, where to sacrifice oxen is more proper? Or was it from a wish to kill in return those who had killed him, that Achilles justly threatens death against *her*?—τὸ χρῆν, for *χρῆναι*, is confirmed by the authority of Eustathius (quoted by Porson), who says *καὶ τὸ χρῆναι—καὶ χρῆν μονοσυλλάβως λέγεται παρὰ τε Εὐριπίδῃ καὶ Σοφοκλεῖ*. It is the same form as *ζῆν* from *ζάω* or *ζῆμι*. In Herc. F. 828, τὸ χρῆν νιν ἐξέσωσεν seems a more correct reading than τὸ χρεῶν, which is found in all the MSS. in Iph. T. 1486, though there also Dindorf has edited τὸ γὰρ χρῆν σοῦ τε καὶ θεῶν κρατεῖ. It remains however a question if *χρῆν* is not really the imperfect, whether τὸ be taken for *ῶ* (*quod decebat*), or the impersonal verb be regarded as a neuter noun. Compare τὸ μὴ θέμις, Aesch. Suppl. 330. Cho. 630.

πρὸς τύμβον, ἔνθα βουθυτεῖν μᾶλλον πρέπει ;
 ἢ τοὺς κτανόντας ἀνταποκτεῖναι θέλων
 ἐς τήνδ' Ἀχιλλεὺς ἐνδίκως τείνει φόνον ;
 ἀλλ' οὐδὲν αὐτὸν ἦδε γ' εἵργασται κακόν.
 Ἐλένην νιν αἰτεῖν χρῆν τάφῳ προσφάγματα· 265
 κείνη γὰρ ὤλεσέν νιν ἐς Τροίαν τ' ἄγει.
 εἰ δ' αἰχμάλωτον χρή τιν' ἔκκριτον θανεῖν
 κάλλει θ' ὑπερφέρουσιν, οὐχ ἡμῶν τόδε·
 ἢ Τυνδαρις γὰρ εἶδος ἐκπρεπεστάτη,
 ἀδικουσά θ' ἡμῶν οὐδὲν ἦσσον ἠυρέθη. 270
 τῷ μὲν δικαίῳ τόνδ' ἀμιλλῶμαι λόγον·
 ἃ δ' ἀντιδοῦναι δεῖ σ', ἀπαιτούσης ἐμοῦ,
 ἄκουσον. ἤψω τῆς ἐμῆς, ὥς φῆς, χερὸς
 καὶ τῆσδε γραιῖας προσπίπνων παρηΐδος·
 ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἐγὼ, 275
 χάριν τ' ἀπαιτῶ τὴν τόθ', ἱκετεύω τέ σε,
 μή μου τὸ τέκνον ἐκ χερῶν ἀποσπάσης,
 μηδὲ κτάνητε. τῶν τεθνηκότων ἅλιν·
 ταύτῃ γέγηθα κάπιλήθομαι κακῶν·
 ἦδ' ἀντὶ πολλῶν ἐστὶ μοι παραψυχῇ, 280
 πόλις, τιθήνη, βάκτρον, ἡγεμὼν ὁδοῦ.
 οὐ τοὺς κρατοῦντας χρὴ κρατεῖν ἃ μὴ χρεῶν,
 οὐδ' εὐτυχοῦντας εὖ δοκεῖν πράξειν αἰεῖ.

263. *τείνειν φόνον* is *necem intentare*, probably a metaphor from directing a javelin.

265. *χρῆν* for *χρή*, conjectured by Elmsley (Heracl. 959), has been recovered from two MSS.

268. *οὐχ ἡμῶν τόδε*, this does not belong to our side, but to the Greeks, who possess Helen, the most beautiful of women.

269. *ἐκπρεπεστάτη*, the later edd. with the best MS., for *εὐπρεπεστάτη*.

271. *τῷ μὲν δικαίῳ, τῇ δίκῃ*. 'Against his (Achilles') claims on the score of justice I press this (the above) argument; and now hear what I demand from you on the law of requital,' &c. The former has regard to *ἐνδίκως*, v. 263, viz. to the right of Achilles in demanding Polyxena rather than another; the latter to the question of gratitude for former favours

conferred on Ulysses, whom she regards (cf. 135) as the author of the present misfortune. Cf. Suppl. 195, *ἄλλοισι δὴ πόνησ' ἀμιλληθεὶς λόγῳ τοιῷδε*.

274. *τῆσδε γραιῖας* Porson, Hermann, and the later edd. The common reading is *τῆσδε γεραῖας*, where, as in v. 64, the middle syllable must be regarded as short. But *τῆς γεραῖας*, which Hermann says "valde languet," is given by Dind. Matth. and Pflugk from one of the later MSS.

277. *μή μοι* is perhaps the true reading.

282. *ἃ μὴ χρεῶν*. This was a kind of maxim, in its origin directed against usurpers of popular rights. Aesch. Eum. 544, *ἀναξ Ἀπολλων, ὦν ἔχεις αὐτὸς κρᾶται*. Alcest. 63, *οὐκ ἂν δύναίω πάντ' ἔχειν ἃ μὴ σε δεῖ*.

283. Hermann, Matthiae, and Pflugk, prefer *πράσσειν*, some MSS. giving *πράτ-*

καὶ γὰρ ἦν ποτ', ἀλλὰ νῦν οὐκ εἴμ' ἔτι,
 τὸν πάντα δ' ὄλβον ἡμαρ ἔν μ' ἀφείλετο. 285
 ἀλλ', ὦ φίλον γένειον, αἰδέσθητί με,
 οἴκτειρον' ἔλθων δ' εἰς Ἀχαϊκὸν στρατὸν
 παρηγόρησον, ὥς ἀποκτείνειν φθόνος
 γυναικάς, ἅς τὸ πρῶτον οὐκ ἐκτείνετε
 βωμῶν ἀποσπάσαντες, ἀλλ' ὥκτείρατε. 290
 νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις ἴσος
 καὶ τοῖσι δούλοις αἵματος κείται πέρι.
 τὸ δ' ἀξίωμα, κὰν κακῶς λέγῃς, τὸ σὸν
 πείσει· λόγος γὰρ ἔκ τ' ἀδοξούντων ἰὼν
 κακὰ τῶν δοκούντων αὐτὸς οὐ ταυτὸν σθένει. 295

ΧΟ. οὐκ ἔστιν οὕτω στερρὸς ἀνθρώπου φύσις,

τειν. The present tense is defensible; see the note on Troad. 1203.

284. καὶ γὰρ cf. sup. 231.—ἦν ποτε. Contrasted with οὐκ εἴμ' ἔτι, this clearly means 'I was once somebody' (as we say), i. e. was happy and prosperous: nor is it necessary to supply εὐτυχής, or ὄλβια from the next verse, since εἶναι alone meant that sort of life which deserves the name of life. Cf. Alcest. 802, οὐ βίος ἀληθῶς ὁ βίος, ἀλλὰ συμφορά. Ar. Ach. 708, ἐκείνους ἡνίκ' ἦν Οουκυδίδης, 'when Thucydides was himself.'

288. παρηγόρησον, 'talk them over.' Cf. πατρώας μόγας παρειπούσα φρένας, Prom. 132. And παρηγορεῖν is so used *ibid.* 664, 1022, and elsewhere παραμυθεῖσθαι. Photius, παρηγορίας, συμβουλῆς ἢ παρακλήσεως. It may be doubted if Hermann is right in explaining ὥς nam (ἐπεὶ), as if the following sentence was Hecuba's remark to Ulysses, not his to be made for the instruction of the army. The meaning is, πείθε αὐτοὺς ὥς οὐ χρὴ κτείνειν γυναῖκας, ἅς πρόσθεν οὐχ ἐκτείναν.

291. νόμος—ἴσος. The Athenian law made no distinction between slave and freeman in the matter of ὕβρις and φόνος. Xenophon, De Rep. Ath. i. § 10, τῶν δούλων δ' αὖ καὶ τῶν μετοίκων πλείστη ἐστὶν Ἀθήνησιν ἀκολασία, καὶ οὐτε πατάξει ἔξεστιν αὐτόθι οὔτε ὑπεκστήσεται σοὶ ὁ δούλος (cf. Ion 637). Demosth. p. 529 (referred to by Hermann), καὶ τοσαύτη γ' ἐχρήσατο ὑπερβολῇ (ὁ νομοθέτης), ὥστε κὰν εἰς δούλον ὑβρίσῃ τις,

δομῶς ἔδωκεν ὑπὲρ τούτου γραφήν. οὐ γὰρ ὅστις ὁ πάσχων ψέτο δεῖν σκοπεῖν, ἀλλὰ τὸ πρᾶγμα ὁποῖόν τι τὸ γιγνόμενον· ἐπειδὴ δ' εὗρεν οὐκ ἐπιτήδειον, μήτε πρὸς δούλον μὴθ' ὄλως ἐξείναι πράττειν ἐπέτρεψεν.

293. λέγῃς Porson, Dindorf, and Kirchhoff, after Muretus and others. λέγῃ all the copies of Euripides, and so Aulus Gellius xi. 4, and Stobaeus, Flor. 46, 6. Hermann, Pflugk, and Nauck, defend λέγῃ, in this sense, *tua auctoritas, etiam si deteriora suadet, vincit*. 'Your influence, even if it should speak on the wrong side, or urge a wrong cause (which now it will not), will prevail.' Ennius, whose version of this passage is given by Gellius, seems to have read λέγῃς, *haec tu etsi perorse dices, facile Achivos flexeris*. The sense in either case is the same, so that the question is not very important. By κακῶς λέγειν is meant, not bad or ineffective oratory, but oratory in a cause which the majority consider a bad one. For πείσει Gellius has νικᾷ, which would apply to the general results of his eloquence, as proved by experience, and gives a much tamer sense.

295. τῶν δοκούντων, scil. εἶναι τι, 'those held in repute.' So Troad. 609, τὰ δὲ δοκούντ' ἀπώλεσαν, scil. οἱ θεοί.

296. οὐκ ἔστιν. Porson gives τίς ἔστιν from Gregory of Corinth, p. 26, but there also Hermann says that one MS. has οὐκ ἔστιν. There is no difficulty in *ἥτις οὐκ* = *ὥστε μή*. Cf. Hel. 501—2.

ἥτις γόων σῶν καὶ μακρῶν ὀδυρμάτων
κλύουσα θρήνους οὐκ ἂν ἐκβάλαι δάκρυ.

- ΟΔ. Ἐκάβη, διδάσκου, μηδὲ τῷ θυμουμένῳ
τὸν εὖ λέγοντα δυσμενῇ ποιοῦ φρενί. 300
ἐγὼ τὸ μὲν σὸν σῶμ', ὕφ' οὐπερ ἠτύχουν,
σώζειν ἔτοιμός εἰμι, κοῦκ ἄλλως λέγω·
ἃ δ' εἶπον εἰς ἅπαντας, οὐκ ἀρνήσομαι,
Τροίας ἀλούσης ἀνδρὶ τῷ πρώτῳ στρατοῦ
σὴν παῖδα δοῦναι σφάγιον ἐξαιτουμένῳ. 305
ἐν τῷδε γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,
ὅταν τις ἐσθλὸς καὶ πρόθυμος ὦν ἀνὴρ
μηδὲν φέρηται τῶν κακιόνων πλέον.
ἡμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς, γύναϊ,
θανὼν ὑπὲρ γῆς Ἑλλάδος κάλλιστ' ἀνὴρ. 310
οὐκουν τόδ' αἰσχρὸν, εἰ βλέποντι μὲν φίλῳ
χρώμεσθ', ἐπεὶ δ' ἄπεστι, μὴ χρώμεσθ' ἔτι;

299. Ulysses justifies his conduct by arguments on the score of expediency. He freely admits his obligation to Hecuba, and would return it if it were possible; but he has passed his word to the army that Polyxena shall be given up for a victim, and he cannot retract it. He lays it down as a doctrine, that public honours should be paid after death to those who have been conspicuously brave; for this is the only incitement to the living, to witness the glory of the dead. For himself, he would prefer an honoured tomb to riches in life. Besides, Hecuba is not worse off than others: there are many Greek mothers who have to bewail their sons slain at Troy, many widows their husbands. The very course which Hellas would desire their eastern enemies to pursue is this, so fatal to rising valour, namely, to neglect and condemn the memory of those who have died for their country.

300. *μὴ ποιῶν*. Do not in your anger regard in your mind one that speaks rightly as if he were your enemy. The causal dative stands for *διὰ τὴν ὀργήν*.

301. *τὸ μὲν σὸν σῶμα* is opposed to *τὴν σὴν δὲ παῖδα* in v. 305, or rather, to the implied sense of *τὴν δὲ τῆς παιδὸς ψυχὴν*. The aorist *δοῦναι* (for *δώσειν*) is used as it not unfrequently is, with verbs of promising, hoping, intending,

&c. Pflugk compares Orest. 269, *οἷς μ' εἶπ' Ἀπόλλων ἐξαμύνασθαι θεάς*. See also Androm. 27. 311.

304. *Τροίας ἀλούσης*. This is not to be taken as a vow made before the event, but as a reason why he now voted for the measure, viz. because Troy had been captured by the aid of Achilles.

306—8. Quoted by Stobaeus, Flor. 43, 19. 'This is the weak point in most states, that your brave man gains nothing more than your coward.' Euripides perhaps intended to reproach his countrymen for the same fault which they are charged with in Androm. 693, viz. the neglect of the truly brave and deserving soldier if he did not happen to hold a high rank.

309. *ἄξιος τιμῆς ἡμῖν*, 'deserving of honour at our hands,' as Alcest. 434, *ἄξια δέ μοι τιμῆς (τιμῶν)*. The dative may be explained either as 'in our judgment,' or 'from (at) us,' like the epic *δέξατό οἱ σκήπτρον*, &c.

310. *κάλλιστ' ἀνὴρ*, for *εἷς ἀνὴρ*, 'as nobly as a man could.' See Rhes. 500, *καὶ πλείστα χώραν τήνδ' ἀνὴρ καθυβρίσας*.

312. *ἄπεστι*. So the majority of the editors on the authority of one MS. Porson gives the common reading *ὄλωλε*, which is believed to be a gloss. He is followed however by Kirchhoff. Hermann well observes, that the *absence* of a man is a more significant reason why

εἶεν· τί δῆτ' ἐρεῖ τις, ἣν τις αὖ φανῇ
 στρατοῦ τ' ἄθροισις πολεμίων τ' ἀγωνία ;
 πότερα μαχομένθ', ἢ φιλοψυχήσομεν, 315
 τὸν κατθανόνθ' ὀρώντες οὐ τιμώμενον ;
 καὶ μὴν ἔμοιγε ζῶντι μὲν, καθ' ἡμέραν,
 κεῖ σμίκρ' ἔχοιμι, πάντ' ἂν ἀρκούντως ἔχοι·
 τύμβον δὲ βουλοίμην ἂν ἀξιούμενον
 τὸν ἐμὸν ὀράσθαι· διὰ μακροῦ γὰρ ἡ χάρις. 320
 εἰ δ' οἰκτρὰ πάσχειν φῆς, τάδ' ἀντάκούε μου·
 εἰσὶν παρ' ἡμῖν οὐδὲν ἡσᾶσονθλιαί
 γραῖαι γυναῖκες ἡδὲ πρεσβῦται σέθεν,
 νύμφαι τ' ἀρίστων νυμφίων τητῶμεναι,
 ὧν ἡδὲ κεύθει σώματ' Ἰδαία κόνις. 325
 τόλμα τάδ'· ἡμεῖς δ', εἰ κακῶς νομίζομεν
 τιμᾶν τὸν ἐσθλὸν, ἀμαθίαν ὀφλήσομεν·
 οἱ βάρβαροι δὲ μήτε τοὺς φίλους φίλους
 ἡγέισθε μήτε τοὺς καλῶς τεθηγκότας
 θαυμάζεθ', ὥς ἂν ἡ μὲν Ἑλλὰς εὐτυχῇ, 330

he should be forgotten ; but at the same time, one would have thought Euripides would have adopted a favourite antithesis by using *παρόντι* in place of *βλέποντι*.

317—20. *καὶ μὴν κ.τ.λ.* The particles which introduce this passage seem to refer to some suppressed idea ; and that idea has been finely developed in Troad. 1248. ('Some perhaps will say, Honours to the dead are vain tributes ;) and yet, though for myself, while in life, even if I possessed little, anything would be enough for daily subsistence ; for my *tomb*, I should wish all to see it that it is held in honour ; for the gratification is for a long time.' On *καθ' ἡμέραν* see Bacch. 485, Dindorf wrongly punctuates *ζῶντι μὲν καθ' ἡμέραν*, for the latter words belong to *ἀρκούντως ἔχοι, ζῶντι μὲν* being opposed to *θανόν* δὲ implied in the next clause. And *ἣν καθ' ἡμέραν* is a formula implying uncertain or precarious existence. There is some emphasis in *τὸν ἐμὸν*, which it is difficult to convey in English ; 'my own tomb, at least, though others may be forgotten or dishonoured.' To show any insult to a man's monument, was to insult his memory and his shade below. Hence it is said of Aegisthus

that he used to pelt the tomb of Agamemnon, Electr. 328, *πέτροις τε λευεῖ μνήμα λάϊνον πατρός*.

323. *πρεσβῦται* must, it seems, be the masculine from *πρεσβύτης*, 'aye, and old men too.' The reference is probably to Priam. But the verse is not satisfactory, both from *σέθεν* being out of place, and from the very rare use of *ἡδὲ* as a copulative.

326. *ἡμεῖς δὲ κ.τ.λ.* A prose writer would probably have said *ἡμεῖς μὲν γὰρ*, for the usual antithesis between *βάρβαροι* and *Ἕλληνες* is meant. 'We Greeks, of course, if we wrongly adopt the practice of honouring the brave, shall incur the charge of folly for it ; but, for you barbarians, we can only wish that you may never regard your friends as friends, nor pay any respect to those who have nobly died ; so as that Hellas may be prosperous, and you may have fortunes corresponding to your counsels,' i. e. bad fortunes. — *μήτε κ.τ.λ.*, the imperative ; they are told to go on doing that which it is to the interest of their foes that they should do.

330. *ὥς ἂν κ.τ.λ.* Hermann says this means *dummodo, si modo*. It would be more correct to say, that it expresses the

- ὕμεις δ' ἔχηθ' ὅμοια τοῖς βουλευμασιν.
 ΧΟ. αἰαῖ· τὸ δοῦλον ὡς κακὸν πέφυκ' αἰεῖ,
 τολμᾷ θ' ἂ μὴ χρὴ τῇ βίᾳ νικώμενον.
 ΕΚ. ὦ θύγατερ, οὔμοι μὲν λόγοι πρὸς αἰθέρα
 φρουδοὶ μάτην ριφθέντες ἀμφὶ σοῦ φόνου· 335
 σὺ δ' εἴ τι μείζω δύναμιν ἢ μήτηρ ἔχεις,
 σπούδαζε, πάσας ὥστ' ἀηδόνος στόμα
 φθογγὰς ἰέισα, μὴ στερηθῆναι βίου.
 πρόσπιπτε δ' οἰκτρῶς τοῦδ' Ὀδυσσέως γόνυ,
 καὶ πεῖθ'. ἔχεις δὲ πρόφασιν· ἔστι γὰρ τέκνα 340
 καὶ τῷδε, τὴν σὴν ὥστ' ἐποικτεῖται τύχην.
 ΠΟΛΥΞ. ὁρῶ σ', Ὀδυσσεύ, δεξιὰν ὑφ' εἵματος
 κρύπτοντα χεῖρα, καὶ πρόσωπον ἔμπαλιν

result rather than the *intention*, 'so as that' rather than 'in order that.'

332—3. There are two readings of this passage, between which it is difficult to choose; *πεφυκέναι* (the edd. and MSS.) and *πέφυκ' αἰεῖ*, Stobaeus, Flor. lxii. 25, who likewise gives *κρατούμενον* for *νικώμενον*. Porson, followed by Pflugk, gives *πεφυκέναι* and *τολμᾷ θ'*, Hermann and Kirchhoff, *πεφυκέναι* and *τολμᾷ θ'*, but Hermann attaches to it a sense which few will approve, though it is given by one of the scholiasts, 'how bad is slavery, to be born to it, and (how) it has to bear what it ought not, coerced by force.' Pflugk rejects the more obvious sense (which is, *ὡς κακὸν ἔστι τὸ πεφυκέναι τινὰ δοῦλον*), and suspects the poet meant, 'how bad slavery always is, and (how its nature is) to have to bear,' &c. 'Alas! how sad is slavery in all circumstances, and how it endures what it should not, being overcome by the necessity imposed on it.'

335. *ρίφέντες* Porson, Hermann, and the later editors, with the majority of copies. If any passage can be adduced where the metre requires *ρίφεις*, there is an end of the question; but meanwhile, both here and in Androm. 10, the other form seems the safest. These forms are rare, e. g. *κρυφείας* in Soph. Aj. 1145 *διακλαπέν* Thuc. vii. 85. The phrase *ρίπτειν λόγους* is common, and often means, 'to speak earnestly,' 'hastily,' &c., without *μάτην*. See Aesch. Prom. 319. Suppl. 478. But Med. 1404, *μάτην* *ἔπος ἔρριπται*.

337. *ἀηδόνος*. Because the notes of this bird are at once varied (*πάσας φθογγὰς*) and melancholy. The short *i* in *ἦμαι* is also used in Aesch. Theb. 488. It is long inf. v. 367. 900.

340. *ἔχεις πρόφασιν*. You have a fair plea for doing so, because being a parent as well as your mother, he will not be insensible to the appeal. Or *πρόφασιν τοῦ πείθεσθαι αὐτὸν*, you give him good ground for listening to you, since he can realize the position of a child of his own under the like circumstances.

342. Polyxena, instead of asking for her life, resigns it without a murmur; not indeed in a chivalrous spirit, like Macaria in the Heraclidae, but because it is not worth contending for. She had seen prosperity, and she has seen misery; and this is the fate of all others which the Greeks thought the most truly pitiable. (See Troad. 634.) She enumerates the various ignominies that are certain to befall her in captivity, and concludes that it is better to die. And she entreats her mother not to oppose her determination by a word or a deed.

343. *χεῖρα*. Here we have an exact description of the position occupied by a Greek actor during an address.—*μή*, for *ἵνα μή*, is a more usual Latin than Greek idiom, *ne te tangam* &c. When the Greeks use *μή* alone, it usually refers to some action or emotion on the part of the subject, as *δέδοικα μή* &c. Here, in fact, *δέδοικότα* is implied by the context; and though *προσθίγω* is the act

στρέφοντα, μή σου προσθίγω γενειάδος.
 θάρσει· πέφευγας τὸν ἐμὸν ἰκέσιον Δία· 345
 ὡς ἔψομαί γε τοῦ τ' ἀναγκαίου χάριν
 θανεῖν τε χρήζουσ'· εἰ δὲ μὴ βουλήσομαι,
 κακὴ φανοῦμαι καὶ φιλόψυχος γυνή.
 τί γάρ με δεῖ ζῆν; ἧ πατήρ μὲν ἦν ἄναξ
 Φρυγῶν ἀπάντων· τοῦτό μοι πρῶτον βίον· 350
 ἔπειτ' ἐθρέβθην ἐλπίδων καλῶν ὕπο,
 βασιλεύσει νύμφη, ζῆλον οὐ σμικρὸν γάμων
 ἔχουσ', ὅτου δῶμ' ἐστίαν τ' ἀφίξομαι
 δέσποινα δ' ἡ δύστηνος Ἰδαίαισιν ἦν
 γυναιξί, παρθένοις ἀπόβλεπτος μέτα, 355
 ἴση θεοῖσι, πλὴν τὸ κατθανεῖν μόνον·
 νῦν δ' εἰμὶ δούλη. πρῶτα μὲν με τοῦνομα
 θανεῖν ἐρᾶν τίθησιν, οὐκ εἰωθὸς ὄν
 ἔπειτ' ἴσως ἂν δεσποτῶν ὤμων φρένας
 τύχοιμ' ἂν, ὅστις ἀργύρου μ' ὠνήσεται, 360
 τὴν Ἐκτορός τε χατέρων πολλῶν κάσιν,
 προσθεῖς δ' ἀνάγκην σιτοποιὸν ἐν δόμοις,
 σαίρειν τε δῶμα κερκίσιν τ' ἐφεστάναι

of another person, the effect upon himself is virtually regarded, *δεδοικότα μὴ ὑπ' ἐμοῦ πεισθῆς*.

345. τὸν ἐμὸν ἰκ. Δία, the consequences of my curse; the *μίασμα* or crime which will result to you if you spurn a suppliant's prayer. Aesch. Suppl. 379, *μένει τοι Ζηνὸς Ἰκταίου κότος* | *δυσπαράθελκτος παθόντος οἴκτοις*.

350. *πρῶτον βίον*. Not for *ἡ ἀρχή*, but, as the Schol. explains, and Hermann and Dindorf think, *κατὰ τὸ ἀξίωμα*, 'in respect of estimation,' i. e. 'this was the first and highest part of my lot in life.'

352. *ζῆλον—ἀφίξομαι*. 'For whose hand there was many a jealous contest, which suitor should take me to his home.' This *ζῆλος* she is said *ἔχειν*, because she herself is the object of it, and the consequences of her own natural gifts fall upon herself.

355. *παρθένοις τ'* Porson and Nauck with some good MSS. For the metre however see the note on Bacch. 1125, *λαβοῖσα δ' ὠλέαις ἀριστερὰν χέρα*. As *ἀποβλέπειν τινὰ* is 'to look off' from one

object to some greater point of attraction,' so *ἀπόβλεπτος* is *θαυμαστός*, *ἀποσκοπούμενος*. Hesych. *ἀπόβλεπτον*, *ἐνδοξον*.—*μετὰ*, 'amongst;' a use of the dative rare in Attic Greek. Compare Pers. 615, *λιβάσιν ὑδρηλαῖς παρθένου πηγῆς μέτα*. Hermann inclines to Canter's conjecture *μέγα*, though it is slighted by Porson. In the next line it is singular that Porson should prefer the Aldine *θεῖσι*, with the brief comment "*Alii θεοῖσι*." The feminine, as Dindorf after Hermann remarks, would have been 'equal to the goddesses in beauty,' whereas she means, 'equal to the gods in prosperity, *εὐδαιμονία*, except only in being mortal.'

358. *εἰωθὸς, εἰθισμένον*. The addition of *ὄν* is unusual. Porson well compares Ar. Ran. 721, *τούτοισιν, οὖσιν εὐ κεκιβδηλευμένοις,—χρῶμεθ' οὐδέν*.

359. *ὤμων φρένας*. Aesch. Agam. 1011, *οἳ δ' οὐποτ' ἐλπίσαντες ἤμψαν καλῶς, ὠμοί τε δούλοις πάντα καὶ παρὰ στάθμην*.—*ἀργύρου κ.τ.λ.*, cf. Alcest. 675, *Λυδὸν ἢ Φρύγα κακοῖς ἐλαύνειν ἀργυρώνητον σέθεν*.

- λυπρὰν ἄγουσαν ἡμέραν μ' ἀναγκάσει·
 λέχη δὲ τὰμὰ δοῦλος ὦνητός ποθεν 365
 χρανεῖ, τυράννων πρόσθεν ἤξιωμένα.
 οὐ δῆτ' ἀφίημι ὁμμάτων ἐλεύθερον
 φέγγος τόδ', Ἰαίδη προστιθεῖς ἐμὸν δέμας.
 ἄγ' οὖν μ', Ὀδυσσεύ, καὶ διέργασαί μ' ἄγων
 οὔτ' ἐλπίδος γὰρ οὔτε του δόξης ὀρῶ 370
 θάρσος παρ' ἡμῖν ὥς ποτ' εἰ πράξαί με χρή.
 μήτηρ, σὺ δ' ἡμῖν μηδὲν ἐμποδὼν γένῃ
 λέγουσα μηδὲ δρῶσα· συμβούλου δέ μοι
 θανεῖν, πρὶν αἰσχροῦ μὴ κατ' ἀξίαν τυχεῖν.
 ὅστις γὰρ οὐκ εἴωθε γεύεσθαι κακῶν, 375
 φέρει μὲν, ἔλγει δ' αὐχέν' ἐντιθεὶς ζυγῶ·
 θανὼν δ' ἂν εἴη μᾶλλον εὐτυχέστερος
 ἢ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος.
- ΧΟ. δεινὸς χαρακτήρ καπίσημος ἐν βροτοῖς
 ἐσθλῶν γενέσθαι, καπὶ μείζον ἔρχεται 380
 τῆς εὐγενείας ὄνομα τοῖσιν ἀξίοις.
- ΕΚ. καλῶς μὲν εἶπας, θύγατερ· ἀλλὰ τῷ καλῷ
 λύπη πρόσσεστιν. εἰ δὲ δεῖ τῷ Πηλέως
 χάριν γενέσθαι παιδὶ, καὶ ψόγον φυγεῖν

366. *χραίνειν*, 'to touch,' with the notion of pollution attending the act, occurs Hippol. 1266, τὸν τὰμ' ἀπαρνηθέντα μὴ χράναι λέχη.

368. *προστιθεῖσα*, 'dedicating,' 'giving up to.' See Androm. 1016.

369. *ἄγ' οὖν* Porson, omitting the *μ'*, with Thomas Magister in *v. διαχρῶμαι*. *ἄγου μ'* Kirchhoff, the best MSS. giving *ἄγουμ'* or *ἄγουμ'*. The middle is so used in Alcest. 47, *κάπαζομαι γε νερτέραν ὑπὸ χθόνα*.

371. *ἐλπὶς*—*εἰ πράξει*. See above, v. 305.

372. *μηδὲν* for *μὴ* or *μηδαμῶς*, as Androm. 88. Before *λέγουσα μὴ* is to be supplied. It should properly have been *μήτε λ. μήτε δ*. Porson gives *μήτε δρῶσα*, but it is well known that *μὴ* is rather followed by *μηδέ*.

373. *συμβούλου*, i. e. *σὺν ἐμοὶ βούλου* ἐμὲ θανεῖν.

378. Nauck thinks the genuineness of this verse doubtful. If the text is right,

the sense seems to be *θανὼν μᾶλλον ἢ ζῶν γένοιτο ἂν αὐτὸς ἑαυτοῦ* (or *ἢ τὸ πρὶν*) *εὐτυχέστερος*. Stobaeus gives v. 375—8, Flor. xxx. 3 (with *πόνων* for *κακῶν*), and the three next in lxxviii. 6 (with *πλεῖστον* for *μείζον*).

379. *χαρακτήρ ἐπίσημος*, a deeply marked or conspicuous impression, *ἐπίσημα εὖ κεχαραγμένον*. Milton, Comus, "Reason's mintage Charactered in the face." Cf. Med. 516—9.—*δεινός*, 'of deep import,' as *δεινὸν τὸ τίκτειν*, τὸ *ζυγγενές τοι δεινόν*, &c. The advantages of *εὐγένεια* are often extolled by Euripides, but always conditionally upon the possessor being himself a good man. Hence he here takes care to add *τοῖσιν ἀξίοις*. See Electr. 369 seqq. By *ἐπὶ μείζον ἔρχεται* he means, that the truly noble man advances from the mere *name* to the reality, from the *ὄνομα* or *λόγος* to the *ἔργα εὐγενείας*.

384. *ψόγον*. The blame of neglecting the memory of the brave.

- ὑμᾶς, Ὀδυσσεῦ, τήνδε μὲν μὴ κτείνετε, 385
 ἡμᾶς δ' ἄγοντες πρὸς πυρὰν Ἀχιλλέως
 κεντεύετε, μὴ φείδεσθ'· ἐγὼ ἔκον Πάριν,
 ὃς παῖδα Θέτιδος ὤλεσεν τόξοις βαλὼν.
 ΟΔ. οὐ σ', ὦ γεραῖα, κατθανεῖν Ἀχιλλέως
 φάντασμ' Ἀχαιοὺς, ἀλλὰ τήνδ', ἥτήσατο. 390
 ΕΚ. ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ συμφονεύσατε,
 καὶ δις τόσον πῶμ' αἵματος γενήσεται
 γαῖα νεκρῷ τε τῷ τὰδ' ἐξαιτουμένῳ.
 ΟΔ. ἄλις κόρης σῆς θάνατος· οὐ προσοιστέος
 ἄλλος πρὸς ἄλλῳ· μηδὲ τόνδ' ὠφείλομεν. 395
 ΕΚ. πολλή γ' ἀνάγκη θυγατρὶ συνθανεῖν ἐμέ.
 ΟΔ. πῶς; οὐ γὰρ οἶδα δεσπότης κεκτημένος.
 ΕΚ. ὅποια κισσὸς δρυὸς ὅπως τῆσδ' ἐξομαι.
 ΟΔ. οὐκ, ἦν γε πείθῃ τοῖσι σοῦ σοφωτέροις.
 ΕΚ. ὡς τῆσδ' ἐκούσα παιδὸς οὐ μεθήσομαι. 400
 ΟΔ. ἀλλ' οὐδ' ἐγὼ μὴν τήνδ' ἄπειμ' αὐτοῦ λιπών.
 ΠΟΛΥΞ. μήτερ, πιθοῦ μοι· καὶ σὺ, παῖ Λαερτίου,
 χάλα τοκεῦσιν εἰκότως θυμουμένοις.
 σύ τ', ὦ τάλαινα, τοῖς κρατοῦσι μὴ μάχου.

390. ἀλλὰ τήνδ'. See on v. 40.

391. ἀλλὰ, 'then,' or 'at all events.'

393. γαῖα. This is according to the older Aeschylean mythology, by which not only the δαίμων but Earth herself was regarded as a sentient power, and one of those naturally hostile to man, and therefore requiring propitiation.—δις τόσον, for διπλάσιον, Rhes. 281. Med. 1134. El. 1092.

394. εἰς θάνατος Kirchhoff and Nauck, from the best MS. A. The reading is unsupported by any other copy, and is not certainly better than the vulgate, although εἰς well suits the δις τόσον in 392.

395. On μὴ preceding ὄφελον see Med. 1413. Alcest. 880, μήποτε γήμας ὄφελον οἰκεῖν μετὰ τῆσδε δόμου. Androm. 1189, μήποτε σὼν λεχέων τὸ δυσώθυμον ὄφελ' ἐμὸν γένος—ἀμφιβαλέσθαι Ἄιδαν. The sense is, εἴθε μὴδὲ τόνδε θάνατον ἀνάγκη ἦν γενέσθαι, or φέρειν ὠφείλομεν.

396. The γε here seems to add force to the entreaty, as in the common formula of expostulation μὴ—γε, inf. 408;

see on Bacch. 951. Hermann, thinking the particle out of place, gives πολλή δ', but suspects πολλή'στ' ἀνάγκη to be the genuine reading. Both of these readings have some MS. support.—In the next verse Ulysses denies that he is bound by any ἀνάγκη, like a slave. To which Hecuba replies that she means ἀνάγκη of another kind.

398. *Ego ut hederæ huic ut quercui adhaerebo.* Hermann; who compares Troad. 147, μάτηρ δ' ὡς τις πτανοῖς κλαγγὰν ὄρνισιν ὅπως ἐξάρξω ἑγώ. Person's view, that ὅπως ἐξομαι is to be construed 'I will take care to cling,' &c., seems hardly tenable. That idiom (ὅρα ὅπως &c.), rare as it is with the first person (and doubly rare with the first person singular, for obvious reasons), is confined to exhortation, as Orest. 1060, ἀλλ' εἰ, ὅπως γενναῖα καγαμέμνονος δράσαντε κατανοῦμεν' ἀξιώματα.

400. ὡς, for ἵσθι ὡς. Cf. Andr. 587. Med. 609.

401. ἀλλ' οὐδὲ μὴν. See Hel. 1047. Andr. 256.

- βούλει πεσεῖν πρὸς οὐδας, ἐλκῶσαί τε σὸν 405
 γέροντα χρῶτα πρὸς βίαν ὠθουμένη,
 ἀσχημονῆσαί τ' ἐκ νέου βραχίονος
 σπασθεῖς ; ἂ πείσει· μὴ σύ γ' οὐ γὰρ ἄξιον.
 ἀλλ', ὦ φίλη μοι μήτηρ, ἡδίστην χέρα
 δὸς καὶ παρειὰν προσβαλεῖν παρηγίδι· 410
 ὥς οὔ ποτ' αἰθῆς, ἀλλὰ νῦν πανύστατον
 ἀκτῖνα κύκλον θ' ἡλίου προσόψομαι.
 τέλος δέχει δὴ τῶν ἐμῶν προσφθεγμάτων.
 ὦ μήτηρ, ὦ τεκοῦς', ἄπειμι δὴ κάτω.
 ΕΚ. ὦ θύγατερ, ἡμεῖς δ' ἐν φάει δουλεύσομεν. 415
 ΠΟΛΥΞ. ἀνυμφος, ἀνυμέναιος, ὦν μ' ἐχρῆν τυχεῖν.
 ΕΚ. οἰκτρὰ σὺν, τέκνον, ἀθλία δ' ἐγὼ γυνή.
 ΠΟΛΥΞ. ἐκεῖ δ' ἐν Ἰδίου κείσομαι χωρὶς σέθεν.
 ΕΚ. οἴμοι τί δράσω ; ποῖ τελευτήσω βίον ;
 ΠΟΛΥΞ. δούλη θανοῦμαι, πατρὸς οὐς' ἐλευθέρου. 420
 ΕΚ. ἡμεῖς δὲ πεντήκοντά γ' ἄμμοροι τέκνων.
 ΠΟΛΥΞ. τί σοι πρὸς Ἑκτορ' ἢ γέροντ' εἶπω πόσιν ;
 ΕΚ. ἄγγελλε πασῶν ἀθλιωτάτην ἐμέ.
 ΠΟΛΥΞ. ὦ στέρνα μαστοὶ θ' οἳ μ' ἐθρέψαθ' ἡδέως.
 ΕΚ. ὦ τῆς ἁώρου θύγατερ ἀθλία τύχης. 425

407. ἀσχημονῆσαι. This is explained by εὐσχήμως in v. 569. Plat. Theæt. p. 165, B, ἀποκρινέσθω δὲ ὁ νεώτερος, σφαλεῖς γὰρ ἦσαν ἀσχημονήσει. The word is applied to actions or positions which are undignified in persons of advanced age, Dem. Androt. p. 609, τί οἴεσθε, ὅπῃ ἀνθρώπος πένης—ἢ τέγος ὥς τοὺς γείτονας ὑπερβαίνοι, ἢ υποδύοιτο ὑπὸ κλίνην,—ἢ ἄλλα ἀσχημονοίη;—ἂ πείσει, 'and yet this is what you will suffer,' unless you yield.—οὐ γὰρ ἄξιον, scil. σοι, for ἀναξία γὰρ εἶ ταῦτα παθεῖν.

411—12. This distich occurs also in Alcest. 207—8. The latter verse is omitted in MS. A, but inserted between the lines by the first hand. It might even be omitted, with the easy ellipse of ὥς οὔ ποτ' αἰθῆς (δῶσεις), and the same omission has been suggested in the passage of the Alcestis.

413. δὴ, 'thus then.' Aldus has δέχων, which is not inferior as a reading, but it has much less MSS. authority. In the

next verse the δὴ may be compared with Med. 1067, ἀλλ' εἰμι γὰρ δὴ τλημονεστάτην ὁδόν.

415. ἐν φάει κ.τ.λ. And I your mother shall live on to be a slave. Porson prints this verse as a question.

416. ὦν, scil. ὁμεναιῶν. So Suppl. 174, ἀλλ' ὥς νεκροῦς θάψωσιν, ὦν αὐτὰς ἐχρῆν—τυχεῖν, i. e. ταφῶν.

418. ἐκεῖ, 'in the other world,' generally used alone as a euphemism. So Soph. Antig. ἐκεῖ γὰρ αἰεὶ κείσομαι.

421. The true reading of this verse is given in the best MSS., Eustath. on Il. vi. p. 639, and Hesych. in γ' ἄμμοροι. Later copies have ἄμμοροι δὴ, one Venice MS. (F), πεντήκοντα ἄμμοροι.

423. That ἐμὲ is emphatic will not escape the reader's notice. The injunction might have been ἄγγελλέ με κ.τ.λ., 'tell them (in Hades) that I am most wretched;' but the sense is, 'say that of all women I am the most wretched.'

425. ἀθλία Porson for ἀθλίαις. Either

ΠΟΛΥΞ. χαῖρ', ὦ τεκοῦσα, χαῖρε Κασσάνδρα τέ μοι.

ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.

ΠΟΛΥΞ. ὁ τ' ἐν φιλίπποις Θρηξὶ Πολύδωρος κάσις.

ΕΚ. εἰ ζῇ γ' ἀπιστῶ δ' ὧδε πάντα δυστυχῶ.

ΠΟΛΥΞ. ζῇ καὶ θανούσης ὄμμα συγκλείσει τὸ σόν. 430

ΕΚ. τέθνηκ' ἔγωγε πρὶν θανεῖν κακῶν ὑπο.

ΠΟΛΥΞ. κόμιζ', Ὀδυσσεῦ, μ' ἀμφιβεῖς κára πέπλοις·

ὡς πρὶν σφαγῆναί γ' ἐκτέτηκα καρδίαν

θρήνοισι μητρὸς, τήνδε τ' ἐκτήκω γόοις.

ὦ φῶς· προσειπεῖν γὰρ σὸν ὄνομ' ἔξεστί μοι, 435

μέτεσσι δ' οὐδὲν πλὴν ὅσον χρόνον ξίφους

βαίνω μεταξὺ καὶ πυρᾶς Ἀχιλλέως.

ΕΚ. οἱ γὰρ προλείπω λύεται δέ μου μέλη.

ὦ θύγατερ, αἶψαι μητρὸς, ἔκτεινον χέρα,

this correction, or Hermann's σῆς for τῆς, seems required; for the application of the remark to Polyxena in particular is secured by either change. See inf. 661. Kirchhoff gives ἀθλίον from his best MS. (A).

426. Κασάνδρα τ' ἐμὴ Porson after Aldus and several MSS. But though 'my Cassandra' sounds well enough in English, the Greeks, as Hermann remarks, do not use it. On the contrary, χαῖρέ μοι is a common phrase; and so Matthiae and others have edited, the good MSS. giving Κασάνδρα τ' ἐμοί. Schol. τὸ ἐμοί οὐ πρὸς τὴν Κασάνδρα ἔστιν, εἰ γὰρ ἦν οὕτω, διὰ τοῦ ἧ ὀφείλε γράφεσθαι· ἀλλὰ πρὸς τὴν χαῖρε σύναπτε ἡ καὶ πρὸς ἀμφοτέρας, χαῖρέ μοι τεκοῦσα, καὶ χαῖρέ μοι ὦ Κασάνδρα.

427. χαίρουσιν ἄλλοι. The meaning is, ἄλλων τὸ χαίρειν, or εἰ καὶ ἄλλοι χαίρουσιν, ἀλλὰ μήτηρ οὐ χαίρει. Cf. Phoen. 618, μήτηρ, ἀλλὰ μοι σὺ χαίρει. 10. χαρτὰ γούν πάσχω, τέκνον. Hermann's view of this verse is, "Graecos dicit, qui immolatione Polyxena laetentur." But this seems unnecessary to the context.—For τόδε there is another reading χαρὰ, but the schol. explains τὸ χαίρειν δηλονότι.

428. φιλίπποις, cf. v. 9.—Θρηξὶ Hermann and Matth. for Θρηξί.

429. ἀπιστῶ, viz. on account of the vision, sup. 73.

431. πρὶν θανεῖν. Aesch. Cho. 495, οὕτω γὰρ οὐ τέθνηκας, οὐδέπὲρ θανάων.

432. κára πέπλοις. It would be easy to read κára πέπλους, but verbs of this kind, both in Latin and Greek writers, take either the person or the thing as the immediate object. Hermann well compares Phoen. 306, ἀμφίβαλλε μαστὸν ὠλέναισι ματέρος. ὡς πρὶν κ.τ.λ., 'since to hear my mother's sobs, and for her to hear mine, anticipates the pain of death.' She here alludes to the *hearing*, as in the next lines to the *seeing*, being muffled by her robes.—The γε seems to emphasize the πρὶν,—"even before dying my heart is faint" &c.

435. ὄνομα. That this, the common reading, and not δῆμα, the conjecture of Jacobs, is right, may be inferred from the theological notion which the invocation of the sun by a dying person involved. See the note on Alcest. 207. A Greek would generally say either προσειπεῖν σὸν ὄνομα, or προσβάλειν σὸν δῆμα. Besides, there is a sort of antithesis, 'I can call you by name, though I shall no longer feel your benign influence.'

437. The words καὶ πυρᾶς κ.τ.λ. are a mere *exegesis* of ξίφους, and μεταξὺ ξίφους is shortly put for μεταξὺ τοῦ τοῦ τόπου καὶ ξίφους. Thus βαίνω is not for βέβηκα, *adsto*, as Pflugk explains it, but the sense is, 'I can only feel the sun's blessed rays during the short time that I spend in walking from this place to that.' *Quantum mihi spatii reliquum est ad ferrum, quo in tumultu Achilles jugulabor.* Hermann.

δός· μὴ λίπῃς μ' ἄπαιδ', ἀπωλόμην, φίλαι. 440
[ὥς τὴν Δάκαιναν ξύγγονον Διοσκόρον
Ἑλένην ἴδοιμι διὰ καλῶν γὰρ ὁμμάτων
αἰσχιστα Τροίαν εἶλε τὴν εὐδαίμονα.]

ΧΟ. αὔρα, ποντιάς αὔρα, στρ. α'.
ἄτε ποντοπόρους κομίζεις 445
θοὰς ἀκάτους ἐπ' οἶδμα λίμνας,
ποῖ με τὰν μελέαν πορεύσεις ;
τῷ δουλόσυννος πρὸς οἶκον
κτῆθεῖς' ἀφίξομαι ;
ἢ Δωρίδος ὄρμον αἶας; 450
ἢ Φθιάδος, ἔνθα καλλίστων ὑδάτων πατέρα
φασὶν Ἀπιδανὸν πεδία λιπαίνειν ;
ἢ νάσων, ἀλιήρει ἀντ. α'. 455

440. ἀπωλόμην, φίλαι. At these words, addressed to the chorus, Hecuba falls fainting into their arms. Compare Androm. 1077, and Alcest. 391, where the same words ἀπωλόμην and προλείπειν are used in a very similar scene. This latter word was technically used for 'to faint,' λιποψυχεῖν. It is clear, that if Hecuba, as the words imply, falls senseless through grief, the following three verses cannot have been spoken by her. Either Hermann is right in assigning them to the chorus, or W. Dindorf is right in regarding them as spurious. The play on the name, Ἑλένη from ἐλεῖν, occurs in Aesch. Ag. 670, and also in Troad. 891, ὁρῶν δὲ τήνδε, φεύγε, μή σ' ἔλῃ πόθω, αἰρεῖ γὰρ ἀνδρῶν ὄμματ', ἔξαιρεῖ πόλεις. A suspicious point in these verses (beside their being quite out of place, and perhaps made up from 943,) is ὥς ἴδοιμι for οὕτως ἔχουσιν, since ὥς is very rarely used by Attic writers. Cf. Bacch. 1068.

444. Polyxena has been removed from the stage by Ulysses, and Hecuba is lying on the ground insensible (cf. 486). The chorus now sing the first stasimon in the glyconeian metre, in which they anticipate the fate which awaits them as captives in the various states of Greece. The theme of their song closely resembles that in Troad. 197 seqq.

445. ἄτε. The metre allows a trochee in the first foot, or even an iambus, to stand in place of a spondee. Porson, observing that the conjecture ἄτις is not

metrically necessary, might have added, that neither is it good Greek.

449. δουλόσυννος κτῆθεῖσα. As slaves were regarded as κτήματα, so their masters were called οἱ κекτημένοι, Bacch. 514. The phrase therefore means, ἐς δουλοσύνην ὑπὸ δεσποτῶν ἀπαγομένη. The passive use of κτῆθεῖσα is remarkable.

450. Δωρίδος, Θετταλικῆς, Hesychius and Photius.—πατέρα, so the river Haliacmon is called in Bacch. 573, πατέρα τε, τὸν ἔκλυον εὐίππον χώραν ὕδασι καλλίστοις λιπαίνειν. The Apidanus was a branch of the Peneus, and celebrated by the poets for the fertility of its valley as well as for the purity of its waters. The article τὸν or τῶν before καλλίστων was omitted by Porson, who adopts γνάς from the inferior MSS., the best giving πεδία.

455. νάσων, scil. ἐς τίνα, implied in the preceding ποῖ. Pflugk adopts a less obvious construction νάσων—ἐνθα, for εἰς ἐκείνην τὴν νῆσον κ.τ.λ. Any of the Aegean islands, not excluding Sicily (Troad. 220) are meant. But they specify Delos in particular, as Hermann remarks after Matthiae, because after Ol. lxxxviii. 3, the Athenians claimed Delos as an ancestral possession, and the present play is believed to have been acted shortly before Ol. lxxxix. The date-palm and the bay-tree, which were held sacred in connexion with the birth of Apollo, are mentioned Hom. Od. vi. 162, Ion 919, Iph. T. 1100 &c. The palm is called πρωτό-

κώπα πεμπομένην τάλαιναν,
 οἶκτρὰν βιοτὰν ἔχουσαν οἴκοις,
 ἔνθα πρωτόγονός τε φοῖνιξ
 δάφνα θ' ἱεροὺς ἀνέσχε
 πτόρθους Λατοῖ φίλα 460
 ὠδῖνος ἄγαλμα δίας ;
 σὺν Δηλιάσιν τε κούραις Ἀρτέμιδός τε θεᾶς
 χρυσέαν ἄμπυκα τόξα τ' εὐλογήσω ; 464, 5
 ἧ Παλλάδος ἐν πόλει στρ. β'.
 τᾶς καλλιδίφρου * τ' Ἀθαναίας ἐν κροκέῳ πέπλω
 ζεύξομαι ἄρματι πῶλους, 469
 ἐν δαιδαλέασι ποικίλλουσ' ἀνθοκρόκοισι πήναις,
 ἧ Τιτάνων γενεὰν,
 τὰν Ζεὺς ἀμφιπύρῳ
 κοιμίζει φλογμῷ Κρονίδας ;
 ὦμοι τεκέων ἐμῶν, ἀντ. β'. 475

γῶνος because it was first created on the occasion of Latona's labour. Schol. εἰς Δηλον ἡ Λητώ ἀφικομένη ἔτεκεν Ἀπόλλωνα καὶ Ἄρτεμιν, δύο φντῶν Διὸς τότε ἀναφνέντων, φοίνικος καὶ δάφνης.

460. Hartung proposes φίλας for φίλα. — ἄγαλμα, 'to do honour to,' or make shelter for, 'her travail.'

464. Professor Scholefield, in allowing, with Porson, that χρυσέαν is here a dissyllable, is wrong in questioning the fact, pointed out by Elmsley, that the first *υ* is frequently short. In this instance it may be either one or the other, though it is probably long, the *ε* having the virtue of *y* or *j*. See however Med. 633. Tro. 520. 856. The ἀμπυξ, or golden frontal, seems mentioned as a characteristic ornament of Artemis. See Aesch. Suppl. 425. The τε after Ἀρτέμιδος connects ἄμπυκα with τόξα.

466. ἧ Παλλάδος κ.τ.λ. 'Or shall I, in the citadel of Pallas, on the saffron-dyed peplos of Athens on her beautiful seat, yoke the horses to her car, embroidering them on the spangled web inwoven with many-coloured threads.' See Ion 197. Iph. T. 222. For the insertion of τ' after καλλιδίφρου the present editor is responsible. It is answered by ἧ in v. 472, of which usage not a few examples exist. The metre requires that καλλιδίφρου should be a

choriambus; and the hiatus does not seem more defensible than W. Dindorf's καλλιδίφροῦς, or Porson's καλλιδίφροι, where the elision of the final *ο* is without example. Hermann, who scans τᾶς καλλιδίφρου ᾠθα | ναίος, alters the antistrophic verse to φῆμοι χθονὸς πατρώας. Nauck, on his own conjecture, reads τᾶς καλλιδίφρου θεᾶς ναίουσ' and ζεύξομαι ἄρα πῶλους, some of the best MSS. varying between ἄρα, ἄρα, ἄρματι, ἄρματα.—The epithet refers to a traditional representation of Athena as seated in her war-chariot in the battle against the Giants. Ion 1528, μὰ τὴν παρασπίζουσιν ἄρμασιν ποτε Νίκην Ἀθάναν Ζηνὶ γηγενεῖς ἔπι.

470. ἐν δαιδαλέασι. Hermann omits ἐν, with MS. Flor. (C), and also ὕπ' in v. 480, where Porson gives πρὸς on conjecture, but the MSS. generally omit the preposition. W. Dindorf here edits δαιδαλταῖσι, but all these are but corruptions of a common and legitimate form of glyconeian verse, consisting of a choriambus with an anacrusis, followed by an iambus with or without a long syllable. Hermann is clearly right in giving the resolved form Ἀργεῖων.—Τιτάνων κ.τ.λ., cf. Ion 207 seqq.

474. The gloss of Hesychius, κοιμίζει κατακλίνει, is thought to refer to this passage.

ᾧμοι πατέρων, χθονός θ', ἃ καπνῷ κατερείπεται
 τυφομένα, δορίληπτος
 ὑπ' Ἀργείων ἐγὼ δ' ἐν ξείνῃ χθονὶ δὴ κέκλημαι
 δούλα, λιποῦσ' Ἀσίαν 481
 Εὐρώπας θεράπναν,
 ἀλλάξας Ἄϊδα θαλάμους.

ΤΑΛΘΥΒΙΟΣ.

ποῦ τὴν ἀνασσαν δῆποτ' οὔσαν Ἰλίου
 Ἐκάβην ἂν ἐξεύροιμι, Τρωάδες κόραι ; 485
 ΧΟ. αὐτὴ πέλας σου, νῶτ' ἔχουσ' ἐπὶ χθονί,
 Ταλθύβιε, κεῖται, συγκεκλημένη πέπλοις.
 ΤΑ. ὦ Ζεῦ, τί λέξω ; πότερά σ' ἀνθρώπους ὄραν ;
 ἢ δόξαν ἄλλως τήνδε κεκτῆσθαι μάτην

478. Nauck reads *δορίκτητος* Ἀργείων, and suggests *λείπουσ'* for *λιποῦσ'*. Kirchhoff also reads *δορίκτητος* Ἀργείων. The readings *δορίληπτος* and *ὑπ' Ἀργείων* have but slight support from the good copies.

482. *θεράπναν*, for which most of the good copies give *θεράπαιναν*, here, as in Herc. F. 370, Troad. 1070, seems to mean *σταθμόν*, 'the neighbouring settlement of Europe;' see on Bacch. 1043. But perhaps the sense is 'now (by the fall of Troy) subjugated to (become the handmaid of) Europe.' Or we might punctuate the passage thus, *λιποῦσ' Ἀσίαν, Εὐρώπας θεράπναν ἀλλάξας*, 'Αἶδα θαλάμους,' 'having left Asia and got in exchange a home in Europe, an abode of death.' So *ἀλλάσσειν* is 'to take in exchange,' Bacch. 53. There is however no difficulty in supplying *ἀντὶ τῶν νῦν θαλάμων*. Cf. v. 914 seqq. Pflugk's explanation, adopted by W. Dindorf, and also given in nearly the same terms by Hermann, is this, 'having got slavery instead of death,' i. e. which would have been the better fate of the two. Both compare Antig. 944, *ἔγλα καὶ Δανάας οὐράνιον φῶς ἀλλάξαι δέμας*. See also Iph. T. 135.

484. *δήποτε*, 'so lately.' Cf. Tro. 506. 1277. inf. 891.

486. *νῶτ' ἔχουσα*. The poet perhaps merely meant 'lying on the ground,' this being a token of extreme grief, as in Suppl. 21, *Ἄδραστος ὕβει κείται*. But those who take the words very literally, and are offended at an untragic posture, seek for an excuse in the supposition that

Hecuba, who had fainted at v. 440, had been laid on her back by the attendants.

488. Talthybius, who shows much consideration as a herald (a class of men whom Euripides much disliked), and who in the *Troades* also is represented as performing his ungracious duty with reluctance, approaches Hecuba, who by this time is returning to her senses; and, after moralizing on the strange dispensations of heaven and the caprices of fortune, relates the death of her daughter Polyxena in presence of the Greeks at the tomb of Achilles on Sigeum.—*ὄραν, ἐπιδεῖν, ἐποπτεύειν, ἐπισκοπεῖν*. In the next verse it is by no means necessary to supply *ἀνθρώπους* before *κεκτῆσθαι*, from the preceding line, or to construe *ψευδῇ δοκοῦντας*, 'holding false views, that the race of gods exist.' Talthybius is thinking of himself and his fellow-men, and has *ἡμᾶς* in mind, which Porson thinks should perhaps be restored for *ἄλλως*, since *ἄλλως μάτην* is a pleonasm. Translate, 'Shall I say that thou hast regard to man, or that we have wrongly acquired and to no purpose this false opinion, in supposing the race of gods to exist, whereas Chance directs all things among men?' It seems not improbable that 490 is an interpolated verse, and that the subject to *κεκτῆσθαι* was *σε*,—'shall we say that you have your eye on men, or have got for naught the character of doing this?' On the poet's views respecting Chance, see Preface to Vol. i. p. xxiv.

- ψευδῇ, δοκοῦντας δαιμόνων εἶναι γένος, 490
 τύχην δὲ πάντα τὰν βροτοῖς ἐπισκοπεῖν ;
 οὐχ ἥδ' ἄνασσα τῶν πολυχρύσων Φρυγῶν ;
 οὐχ ἥδε Πριάμου τοῦ μέγ' ὀλβίου δάμαρ ;
 καὶ νῦν πόλις μὲν πᾶς' ἀνέστηκεν' δορί,
 αὕτη δὲ δούλη, γραῦς, ἄπαις, ἐπὶ χθονὶ 495
 κεῖται, κόνει φύρουσα δύστηνον κᾶρα.
 φεῦ φεῦ. γέρων μὲν εἰμ'· ὅμως δέ μοι θανεῖν
 εἴη, πρὶν αἰσχυρᾷ περιπεσεῖν τύχῃ τινί.
 ἀνίστασ', ὦ δύστηνε, καὶ μετάρσιον
 πλευρὰν ἔπαίρε καὶ τὸ πάλλευκον κᾶρα. 500
EK. ἔα· τίς οὗτος σῶμα τοῦμὸν οὐκ ἔᾶς
 κείσθαι ; τί κινεῖς μ', ὅστις εἶ, λυπουμενήν ;
TA. Ταλθύβιος ἦκω, Δαναῖδων ὑπηρέτης,
 Ἀγαμέμνονος πέμψαντος, ὦ γύναι, μέτα.
EK. ὦ φίλτατ', ἄρα καμ' ἐπισφάξαι τάφῳ 505
 δοκοῦν Ἀχαιοῖς ἦλθες ; ὥς φίλ' ἂν λέγοις.
 σπεύδωμεν, ἐγκονῶμεν, ἡγοῦ μοι, γέρον.
TA. σὴν παῖδα κατθανοῦσαν ὥς θάψης, γύναι,
 ἦκω μεταστείχων σε· πέμπουσιν δέ με

495. αὐτὴ Elmsley, Dind., Pflugk, Kirchhoff ; a probable, but by no means necessary alteration. There is no difficulty in αὕτη and ἥδε used together in the same sense. Soph. Antig. 673, αὕτη πόλεις ἔλλυσιν, ἥδ' ἄναστάτους οἴκους τίθησιν. Compare Hipp. 195. Hel. 709—10. Electr. 1311.—On φύρουσα see v. 958.

497. Ennius, who was no great Grecian, and who often turns a Greek verse in a rather lax manner (see on v. 592), seems in some way to have misunderstood the meaning of this distich ; 'senex sum, utinam mortem oppetam priusquam evenat, Quod in pauperie mea senex graviter gemam.' (Nonius in v. *evenat*, quoted by Porson.) For he seems to have construed πρὶν περιπεσεῖν (κακῶ) τινὶ ἐν αἰσχυρᾷ τύχῃ, i. e. ἐν πενίᾳ. (A curious example of mistranslation occurs in Virgil's *omnia vel medium fiant mare*, from Theocr. i. 134, πάντα δ' ἐναλλα γένοιτο, as if it had been ἐνάλλια. Probably also Horace's 'ut canis a corio

nunquam absterrebitur uncto' was taken from the proverb in Theoc. x. 11, χαλεπὸν χορίῳ κύνα γεῖσσαι.)—By γέρων μὲν εἰμ κ.τ.λ., he means, that *though* he is an old man (and so, if he came to misfortune, he would not, in the course of nature, have to endure it long), still he would rather die outright than incur the chance of it.

501. ἔᾶς. So Pors., Dind., Pflugk, Nauck, from two MSS. ἔᾳ Hermann, Kirchhoff. It is clear that Hecuba does not see the man. Cf. v. 487.

503. ὑπηρέτης. This was a term applied to heralds. See on Suppl. 381.

504. μέτα, i. e. μετὰ σε. Hermann regards it as a *tnesis*, comparing Ἀμυρταίου μεταπέμποντος (τὰς ναῦς) in Thuc. i. 112. Schölefield compares Aesch. Ag. 1330, τοῦ δρῶντος ἐστὶ καὶ τὸ βουλευσθαι πέρι, scil. περὶ τοῦ δρωμένου.

506. δοκοῦν, for δόξαν, as in v. 121, where however the present participle is accurately used, as the question was not then settled.

- δισσοί τ' Ἀτρεΐδαι καὶ λεὼς Ἀχαιῖκός. 510
- ΕΚ. οἶμοι, τί λέξεις ; οὐκ ἄρ' ὡς θανουμένους
μετῆλθες ἡμᾶς, ἀλλὰ σημανῶν κακά ;
ὀλωλας, ὦ παῖ, μητρὸς ἀρπασθεῖς' ἄπο·
ἡμεῖς δ' ἄτεκνοι τοῦπὶ σ'. ὦ τάλαιν' ἐγώ.
πῶς καὶ νῦν ἐξεπράξατ' ; ἄρ' αἰδούμενοι ; 515
ἢ πρὸς τὸ δεινὸν ἦλθεθ', ὡς ἐχθρὰν, γέρον,
κτείνοντες ; εἶπε, καίπερ οὐ λέξων φίλα.
- ΤΑ. διπλᾶ με χρῆζεις δάκρυα κερδᾶναι, γύναι,
σῆς παιδὸς οἰκτῶ· νῦν τε γὰρ λέγων κακὰ
τέγξω τόδ' ὄμμα, πρὸς τάφῳ θ', ὅτ' ὄλλυτο. 520
παρῆν μὲν ὄχλος πᾶς Ἀχαιικοῦ στρατοῦ
πλήρης πρὸ τύμβου σῆς κόρης ἐπὶ σφαγᾶς·
λαβὼν δ' Ἀχιλλέως παῖς Πολυξένην χερὸς
ἔστησ' ἐπ' ἄκρου χόματος, πέλας δ' ἐγώ·
λεκτοὶ τ' Ἀχαιῶν ἔκκριτοι νεανίαι 525
σκίρτημα μὸσχου σῆς καθέξοντες χεροῖν
ἔσποντο· πλήρες δ' ἐν χεροῖν λαβὼν δέπας
πάγχρυσον αἶρει χειρὶ παῖς Ἀχιλλέως
χοὰς θανόντι πατρί· σημαίνει δέ μοι
σιγὴν Ἀχαιῶν παντὶ κηρῦξαι στρατῷ. 530
κἀγὼ καταστὰς εἶπον ἐν μέσοις τάδε·
σιγαῖτ', Ἀχαιοὶ, σίγα πᾶς ἔστω λεώς·

512. *σημαίνων* Kirchhoff, with the best MS. (A). These two forms are not unfrequently confused, e. g. in Aesch. Ag. 20.

515. *πῶς καί*. She does not say *καὶ* *πῶς*, which would have implied incredulity, 'You don't mean to say you slew her?' See Phoen. 1354. inf. 883. Alcest. 482.—*ἄρ' αἰδούμενοι*; 'Was it with all due respect, and mercifully?'—Hesych. *ἐξεπράξατο*· *ἐφόνευσεν*.—*πρὸς τὸ δεινόν*, to strong measures, or perhaps to wanton and malicious cruelty. Cf. Med. 393, *τόλμης εἶμι πρὸς τὸ καρτερόν*.

519. *νῦν τε γὰρ* κ.τ.λ. He means, *καὶ νῦν λέγων, καὶ τότε ὄρων*. Cf. Hel. 770, *λέγων τ' ἂν σοι κάκ' ἀλγοῖην ἔτι, πάσχω* *τ' ἔκαμνον*. Oed. Col. 363, *δὲς γὰρ οὐχὶ βούλομαι πονοῦσά τ' ἀλγεῖν καὶ λέγουσ' αἰθὺς πάλιν*. With *πρὸς τάφῳ* supply *ἔτεγξα*.

526. *σκίρτημα*, viz. in case she should struggle to escape. Prom. 611, *σκίρτημάτων δὲ νήστισιν αἰκίαις λαβρόσυντος ἦλθον*.—*καθέξοντες* is closely to be construed with *ἔσποντο*, *secuti sunt qui cohiberent* &c. Hence commas are wrongly placed after *νεανίαι* and *χεροῖν*. Death without a struggle was *ἀσφάδατος*, Aesch. Ag. 1264. Soph. Aj. 833.

528. *αἶρει* has been restored by Kirchhoff and Nauck from two of the best MSS. in place of the vulg. *ἔρρει*, which is difficult to defend as a synonym of *ἐξέχεε*. But (unless *αἶρει* here means *φέρει*) the act of pouring out is more natural than that of *elevating* a libation to the departed spirit in Hades.

529. Photius, *σημαίνει, ἐπιτάττει*. Cf. Oed. Col. 703.

531. *καταστὰς* Kirchhoff and Nauck with MSS. AF, for *παραστὰς*.

σίγα, σιώπα· νήνεμον δ' ἔστησ' ὄχλον.
 ὁ δ' εἶπεν, ὦ παῖ Πηλέως, πατήρ δ' ἐμὸς,
 δέξαι χοάς μοι τάσδε κηλητηρίους, 535
 νεκρῶν ἀγωγούς· ἐλθέ δ', ὡς πίης μέλαν
 κόρης ἀκραιφνὲς αἶμ', ὃ σοι δωρούμεθα
 στρατός τε καὶ γῶ· πρευμαμένης δ' ἡμῖν γενοῦ,
 λῦσαί τε πρύμνας καὶ χαλινωτήρια
 νεῶν δὸς ἡμῖν πρεμενοῦς τ' ἀπ' Ἰλίου 540
 νόστου τυχόντας πάντας ἐς πάτραν μολεῖν.
 τοσαῦτ' ἔλεξε, πᾶς δ' ἐπηύξατο στρατός.
 εἴτ' ἀμφίχρυσον φάσγανον κώπης λαβὼν
 ἐξείλκε κολεοῦ, λογάσι δ' Ἀργείων στρατοῦ
 νεανίαις ἔνευσε παρθένον λαβεῖν. 545
 ἢ δ', ὡς ἐφράσθη, τόνδ' ἐσήμηνεν λόγον·
 ὦ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν,
 ἐκούσα θνήσκω· μή τις ἄψηται χροὸς
 τοῦμου· παρέξω γὰρ δέρην εὐκαρδίως.
 ἐλευθέραν δέ μ', ὡς ἐλευθέρα θάνω, 550

533. *νήνεμον*, among other senses, Hesychius, probably referring to this passage, explains *ἡσυχον*, and *κηλητηρίους* just below, *τὰς ψυχὰς θεραπευούσας*.

536. *ὡς πίης*. See Od. xi. 96. 153. The spirit was not merely propitiated by the sacrifice, but was thought actually to taste it. For all the primitive notions and theories of sacrifice evidently turned on the wish to feed the ravenous ghost, and so to divert him from other prey on the living.—*ἀκραιφνὲς*, “*proprie id est, quod modo ab ipso fonte exiit, eoque nondum adulteratum est.*” *Hermann*. The word may either be contracted from *ἀκραϊσφανής*, or may signify τὸ ἐπ' ἀκρας φανέν, or the root may be *κερν*, *κινρ*, ‘to mix,’ with a termination like *ἐξαίφνης*. Hesych. *ἀκραιφνὲς· καθαρὸν· ἀληθές*. It seems an epithet traditionally attached to *αἶμα*. Here it means ‘virgin.’

541. *πάτρας* Kirchhoff with M. S. A.

546. *ἐφράσθη*, *συνήκεν*, *ἔγνω*, *ἐνόησεν*, Hesychius. Pflugk, who cites instances of *φράζεσθαι* in a sense which everybody knows, does not notice the peculiarity of the passive aorist for *ἐφράσατο*. This idiom is rare. We have *ὑποδεχθεῖς* in Heracl. 757, *μὴ ἐπιλεχθῆς* = *μὴ νομίσης*

in Agam. 1475, *διελέχθη* Herod. iii. 51. Bekk. Anecd. p. 82, *ἀπολογηθῆναι· ἀντὶ τοῦ ἀπολογησασθαι*. Hermann adds *φρασθεῖς* from Herod. vii. 46.

548. *ἄψηται*. As the Greeks say *μὴ ποιήσης* rather than *μὴ ποιήσον*, so in the third person of the aorist they prefer *μὴ ἄψηται* to *μὴ ἀψάσθω*. The meaning in both cases is rather a *warning* than a *command*, *ἴρα ὅπως*, or *σκεπτόμεν μὴ &c.*, and here the schol. rightly explains it by *ἴρα ἵνα μὴ τις ἄψηται*. So Thuc. vi. 84, *ὑπολάβη δὲ μηδεὶς κ.τ.λ.* Plat. Resp. iv. p. 438 init., *μήτοι τις ἀσκέπτους ἡμᾶς δύντας θορυβήσῃ*. Rhes. 440, *ὕμῶν δὲ μὴ τις ἀσπίδ' ἄρῃται χερσὶ*. Only, the student will remember (1), That such phrases as *μὴ δοκῇσάτω τι* (Aesch. Theb. 1030), though rare, are good Greek; and (2) that the present subjunctive may be so used in the *third*, though it cannot be in the *second* person. Thus Agam. 332, *ἔρως δὲ μὴ τις πρότερον ἐμπίπτη στρατῷ πορθεῖν δὲ μὴ χρῆ*.

550. *ἐλευθέρα*. Elmsley on Heracl. 559, reads *ἐλευθέως*. But the idea is, that she will hold in Hades the same position, servile or free, that she held at the moment of her death. The adverb

πρὸς θεῶν μεθέντες κτείνατ'· ἐν νεκροῖσι γὰρ
 δούλη κεκληῖσθαι βασιλὶς οὖσ' αἰσχύνομαι.
 λαοὶ δ' ἐπερρόθησαν, Ἀγαμέμνων τ' ἀναξ
 εἶπεν μεθῆναι παρθένον νεανίαις.
 [οἱ δ', ὡς τάχιστ' ἤκουσαν ὑστάτην ὅπα, 555
 μεθῆκαν, οὐπερ καὶ μέγιστον ἦν κράτος.]
 κάπει τόδ' εἰσῆκουσε δεσποτῶν ἔπος,
 λαβούσα πέπλους ἐξ ἄκρας ἐπωμίδος
 ἔρρηξε λαγόνος εἰς μέσον παρ' ὀμφαλὸν,
 μαστούς τ' ἔδειξε στέρνα θ', ὡς ἀγάλματος, 560
 κάλλιστα· καὶ καθείσα πρὸς γαῖαν γόνυ
 ἔλεξε πάντων τλημονέστατον λόγον·
 ἰδοὺ τόδ', εἰ μὲν στέρνον, ὦ νεανία,
 παίειν προθυμεῖ, παῖσον, εἰ δ' ὑπ' αὐχένα

would mean, 'in a manner becoming one who is free-born.'

553. Hesych. ἐπιρρόθησαν (sic)· ἐπήχθησαν, ἐπεβόθησαν. The τε is used in this verse, because the command of Agamemnon was the immediate consequence of the applause expressed by the shouts of the people. Had it been an independent action, and, as it were, the next step in the narration, the poet would have said Ἀγαμέμνων δ' ἀναξ.

554. Hesych. μεθεῖναι· ἀφείναι, ἐᾶσαι.

555—6. This distich, on which Porson makes no remark, has been rejected by Jacobs and others (Herm. Matth. Dind.) as an interpolation. The objections (independently of considerations arising from the context), are, the strange expression ὑστάτην ὅπα, the awkward interposition of μεθῆκαν, in the middle of a clause, the epic character of the designation of the commander-in-chief, δοῦ κράτος ἐστὶ μέγιστον, in the words of Homer; and the incorrect use of οὐπερ for οὐ. Pflugk explains ὑστάτην ὅπα on the supposition that the words were scarcely out of the speaker's mouth before a ready obedience was shown to his commands; and he might have quoted the Greek proverb for a speedy performance, ἄμ' ἔπος τε καὶ ἔργον. And the addition of οὐπερ μέγιστον ἦν κράτος he regards as indicating the motive of so prompt an obedience.

558. ἐπωμίδος. The scholiast observes that this word has two meanings, the top

part of the arm, which is here meant, and a sort of garment, εἶδος ἐνδύματος.

559. λαγόνas εἰς μέσον Kirchhoff, with A and two other good MSS.

560. The comparison of a living form to a statue is a curious proof of the Greek feeling for fine art. Greek female statues were often draped from the waist downwards, and left nude above. Wordsworth (*Athens and Attica*, p. 221) heard it said of a young Albanian bride, "She is so lovely that you would take her picture," and he well adds, that "the expression has probably remained in the language from the deep-felt influence of ancient art." In the five verses of Chæremón, quoted by Hermann on this verse, a maiden draped from the hips downwards is said to 'expose a living picture to the gaze of ether,' γυμνὴν δ' αἰθέρος θεάμασιν ζῶσαν γραφὴν ἔφαινε. In Aesch. Ag. 233, compared by Jacobs, πρέπουσα ὡς ἐν γραφαῖς refers rather to the *silence* than to the *beauty* of Iphigenia at the altar.

562. τλημονέστατον, 'most courageous.' See Heracl. 570. The schol. wrongly paraphrases it by ἀθλιώτατον.

563. ἰδοὺ τὸδ', i. e. σώματος μέρος, as she points to her bosom. The common punctuation, ἰδοὺ, τὸδ' εἰ μὲν στέρνον &c., was well altered by Hermann. Cf. Herc. F. 1409, ἰδοὺ τὰδ', i. e. στέρνα. Perhaps, when ἰδοὺ ceases to be a mere exclamation, we should write ἰδοῦ, as Porson has here edited.

χρήξεις, πάρεστι λαιμὸς εὐτρεπῆς ὄδε. 565
 ὁ δ' οὐ θέλων τε καὶ θέλων, οἴκτω κόρης,
 τέμνει σιδήρῳ πνεύματος διαρροάς·
 κρουνοὶ δ' ἐχώρουν· ἡ δὲ καὶ θνήσκουσ' ὁμως
 πολλὴν πρόνοιαν εἶχεν εὐσχήμεως πεσεῖν,
 κρύπτουσ' ἅ κρύπτειν ὄμματ' ἀρσένων χρεῶν. 570
 ἐπεὶ δ' ἀφῆκε πνεῦμα θανασίμῳ σφαγῇ,
 οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον,
 ἀλλ' οἱ μὲν αὐτῶν τὴν θανούσαν ἐκ χερῶν
 φύλλοις ἔβαλλον, οἱ δὲ πληροῦσιν πυρὰν,
 κορμούς φέροντες πευκίνους, ὁ δ' οὐ φέρων 575
 πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά·
 ἔστηκας, ὦ κάκιστε, τῇ νεάνιδι
 οὐ πέπλον, οὐδὲ κόσμον ἐν χεροῖν ἔχων ;
 οὐκ εἴ τι δώσων τῇ περισσ' εὐκαρδίῳ
 ψυχὴν τ' ἀρίστη ; τοιάδ' ἀμφὶ σῆς λέγω 580
 παιδὸς θανούσης· εὐτεκνωτάτην δέ σε
 πασῶν γυναικῶν δυστυχεστάτην θ' ὀρώ.
XO. δεινόν τι πῆμα Πριαμίδαις ἐπέζεσε
 πόλει τε τῇμῃ· θεῶν ἀναγκαῖον τόδε.

566. οὐ θέλων τε καὶ θέλων. See on Electr. 1230. The sense is, καίπερ θέλων, ὁμως οὐ θέλων δι' οἴκτον κόρης.

569. εὐσχήμεως. Ovid appears to imitate this fine passage in describing the suicide of Lucretia, Fast. ii. 833, 'Tum quoque jam moriens ne non procumbat honeste Respicit : haec etiam cura cadentis erat.' See also Met. xiii. 479 seqq. The verse was celebrated in antiquity, and is often quoted ; see Kirchhoff's note. In the next verse, the common reading κρύπτειν θ' ἅ κρύπτειν was corrected by Brunck and Porson from MSS. and the quotations of the passage by Clement of Alexandria and Eustathius. The genuineness of it however may perhaps be doubted.

573. ἐκ χερῶν ἔβαλλον, scil. ἰέντες. The act was that of crowning one who had been victorious in death. It was called φυλλοβολία, and a form of this ancient custom is still retained in the throwing of flowers into a grave, upon a bier, and even on the stage in honour of a favourite actor.

574. πληροῦσιν. So πυρὰς πλήρωμα in Trach. 1213.

580. λέγω. The old reading was λέγων, but two of three copies give λέγων. Hermann retains this latter, and reads εὐτεκνωτάτην τε κ.τ.λ., thus making λέγων—ὀρώ one clause. Kirchhoff also gives λέγων. But this would be appropriate only if in 575 the syntax had been τῷ δ' οὐ φέροντι τοιάδ' ἔλεξε τις, for then λέγων would have referred to the words of the speaker on the occasion, not to the present messenger. W. Dindorf thinks that λέγω was changed to λέγων, i. e. ἔλεγον, by those who thought he meant to recapitulate what the men had said to each other in praise of Polyxena.

584. Hermann, who removes the stop at τῇμῃ, construes θεῶν ἀναγκαῖον πῆμα, 'an evil necessitated by the gods.' But θεῶν is the genitive of the cause or origin, as if it had been ἐκ θεῶν. The schol. also joined πῆμα τόδε ἀναγκαῖον, which he explains by χαλεπὴ βλάβη τῶν θεῶν, ἥγουσι ἧς αἰτιοὶ οἱ θεοί, ἀπαραίτητος. It would be better in this case to regard

- ΕΚ. ὦ θύγατερ, οὐκ οἶδ' εἰς ὃ τι βλέψω κακῶν, 585
 πολλῶν παρόντων· ἦν γὰρ ἄψωμαί τινος,
 τόδ' οὐκ ἔα με, παρακαλεῖ δ' ἐκείθεν αὖ
 λύπη τις ἄλλη διάδοχος κακῶν κακοῖς.
 καὶ νῦν τὸ μὲν σὸν ὥστε μὴ στένειν πάθος
 οὐκ ἂν δυναίμην ἐξαλείψασθαι φρενός· 590
 τὸ δ' αὖ λίαν παρεῖλες ἀγγελθεῖσά μοι
 γενναῖος. οὐκ οὖν δεινὸν, εἰ γῇ μὲν κακῇ
 τυχοῦσα καιροῦ θεόθεν εὖ στάχυν φέρει,
 χρηστῇ δ' ἁμαρτοῦς' ὦν χρεὼν αὐτὴν τυχεῖν
 κακὸν δίδωσι καρπὸν, ἀνθρώποις δ' αἰὶ 595

πῆμα ἀναγκαῖον as a synonym of δουλεία, as ἀνάγκη ἀμφίπολις in Aesch. Cho. 66. Inf. v. 639.

585 seqq. The speech of Hecuba, on receiving the thrilling details of her daughter's death, is not unworthy of a mother who regarded bravery in her children as the first and noblest quality. Patriotism, to the Greek, was a higher duty and a greater motive than natural affection. It is true that she seems to moralize more coldly than the occasion would have suggested to others to do; but she shows her self-possession and composure, not only in this, but in the commands she gives respecting her child's obsequies. Of course, those who can see in Euripides nothing but overwrought and laboured pathos, regard this fine ῥῆσις as confirmatory of their views, and as a misplaced display of philosophical learning.

586—8. ἦν κ.τ.λ. 'For, if I take in hand (i. e. deal exclusively with) one, another does not let me rest; and from that in its turn another grief calls me away, taking up new in succession to old evils.' 'Idem est ac si dixisset, ἢ κακὰ κακοῖς διαδέχεται.' Porson.

589. The μὲν properly belongs to μὴ στένειν.—παρεῖλες, see Hippol. 1315. 'And yet on the other hand you have taken away the excess of sorrow by being reported to me as noble.'

592—8. 'Is it not then strange, that land indeed (even) when bad, if it gets a favourable season from the god, bears corn well, while good land, failing in what it ought to obtain, gives meagre crops; and yet among men invariably he of an evil nature is nothing else but base, while the good is good, and does not even under

the pressure of calamity alter his disposition for the worse, but remains excellent always?' Of the unchangeable and inherent influence of good birth in producing ἀρετὴ and καλοκάγαθία, the Greeks had the highest opinion. The poet meant to say, that when a person is truly γενναῖος, his conduct is less acted upon by external circumstances than the analogies of nature would lead us to expect. If the verses of Ennius (as they are believed to be) quoted by Hermann from Cic. Tusc. Q. ii. 4, really were taken from this passage, it is probable that the old Italian missed the point of the Greek. (See above on v. 497.) They are as follows:—'probae etsi in segetem sunt deteriorum datae | fruges, tamen ipsae suapte natura enitent.' But W. Dindorf thinks they are not paraphrased from Euripides.

595. Hermann, followed by W. Dindorf, gives ἀνθρώποι, "not," as he says, "because he thinks it genuine, but because ἀνθρώποις is false." His very words are these; "nego enim ac pernego, ἀνθρώποις hic dici potuisse." Nevertheless, the Greek writers often use the dative of reference to a thing or person, even when no distinct idea of advantage or disadvantage is entertained. There is a decided instance in Aesch. Ag. 215, βροτοῖς θρασύνει γὰρ αἰσχροῦμητις τάλαινα παρακοπὰ πρωτοπήμων, and Thuc. v. 111 (quoted in the note there) πολλοῖς γὰρ τὸ αἰσχρὸν ἐπεσπάσατο, scil. αὐτοῖς. The schol. therefore does not seem far wrong in explaining ἐν δὲ τοῖς ἀνθρώποις. Hermann's suspicion is, that the poet wrote ἐν βροτοῖς δ' αἰεί.—For the use of οὐ following εἰ, see El. 336.

ὁ μὲν πονηρὸς οὐδὲν ἄλλο πλὴν κακὸς,
 ὁ δ' ἐσθλὸς ἐσθλὸς, οὐδὲ συμφορᾶς ὑπο
 φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' αἰεί.
 ἄρ' οἱ τεκόντες διαφέρουσιν, ἡ τροφαί ;
 ἔχει γε μέντοι καὶ τὸ θρεφθῆναι καλῶς 600
 διδάξιν ἐσθλοῦ· τοῦτο δ' ἦν τις εὖ μάθῃ,
 οἶδεν τό γ' αἰσχρὸν κανόνι τοῦ καλοῦ μαθών.
 καὶ ταῦτα μὲν δὴ νοῦς ἐτόξευσεν μάτην
 σὺ δ' ἔλθῃ καὶ σήμηνον Ἀργείοις τάδε,
 μὴ θιγγάνειν μοι μηδέν', ἀλλ' εἵργειν ὄχλον 605
 τῆς παιδός. ἔν τοι μυρίῳ στρατεύματι
 ἀκόλαστος ὄχλος ναυτική τ' ἀναρχία
 κρείσσων πυρὸς, κακὸς δ' ὁ μή τι δρῶν κακόν.
 σὺ δ' αὖ λαβοῦσα τεύχος, ἀρχαία λάτρι,

598. On διαφθεῖρειν, to spoil, alter, enfeeble a moral principle, &c., see Hippol. 388.

599—600. ἄρα κ.τ.λ. 'Is it the parents who differ, or the ways of bringing up (the bad and the good respectively) ?' Hermann remarks on the omission of the article with the latter substantive, and compares Ajac. 1250, οὐ γὰρ οἱ πλατεῖς οὐδ' εὐρύωνται φῶτες ἀσφαλίστατοι. We might however say, that οἱ τεκόντες may be taken to represent γονεῖς without the article.—γε μέντοι, 'not but that even the being brought up well is a way of teaching good.' He adds this, lest, if the whole blame should be thought to rest with a man's parentage, education should appear useless.—ἐσθλοῦ, used substantively, like κακόν, for ἀρετῆς. Euripides held, as did Aristotle, that there were some qualities which must be spontaneous to be genuinely useful, but that, in default of these, a good training, or well-formed habits, will teach what is good. He goes on to say, that if a man has no innate or moral sense of τὸ αἰσχρὸν (and this is a question still speculated on by casuists), it is enough if he learns by education τὸ καλόν, since he will thus have gained a standard or criterion by which the contrary may readily be known.

600. ἔχει γε τοί τι Kirchhoff and Nauck, with three of the good MSS.

603. μάτην, i. e. ἀκαρπῶς, ἀνωφελῆ ἔρριψεν, because such speculations are of

little avail in her present troubles. The poet appears to anticipate an objection that might be raised against the ἀτοπία τοῦ φιλοσοφεῖν. For τοξεύειν see Ion 256.

605. For μοι most of the good MSS. give μου.

606. ἐν τοι. Aldus and others have ἐν γάρ.

607. ναυτική. The sailors, who had been detained on their voyage home till the sacrifice to Achilles had been made, might have offered some indignity to the corpse of a Trojan captive.—πυρὸς, the symbol of all that is violent and irresistibly aggressive. Cf. Androm. 271.—κακὸς κ.τ.λ., i. e. a man may be bad as the associate of others, though he has not yet proved it by his actions. This is the doctrine discussed by Aristotle, Eth. N. V., εἰ ἐστιν ἀδικεῖν μήπω ἔδικον ὄντα. Or, as the scholiast explains it, κακὸς ὀνομάζεται παρὰ τοῖς ναύταις ὁ μὴ σὺν αὐτοῖς δρῶν τι κακόν, ἢ ὡς οὐχ ἐπόμενος αὐτοῖς, καὶ τὰ αὐτῶν πράττων αἰσχιστα. They call a man bad who does not do harm like themselves. In this sense, perhaps, κακὸς means one who is morally a coward, or afraid of doing wrong.

609. σὺ δ' αὖ. The αὖ refers to this command being given to a different person from that in v. 604. That was addressed to Talthylbius ; cf. v. 727.—ἐνεγκε ἄλδος, 'bring some sea-water,' as we say, and as the French say *apporter de l'eau*.

βάψας ἔνεγκε δεῦρο ποντίας ἀλδς, 610
 ὡς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμὴν
 νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον
 λούσω προθῶμαί θ'. ὡς μὲν ἀξία, πόθεν ;
 οὐκ ἂν δυναίμην· ὡς δ' ἔχω· τί γὰρ πάθω ;
 κόσμον τ' ἀγείρας αἰχμαλωτίδων πάρα, 615
 αἶ μοι πάρεδροι τῶνδ' ἔσω σκηνωμάτων
 ναίουσιν, εἴ τις τοὺς νεωστὶ δεσπότης
 λαθοῦσ' ἔχει τι κλέμμα τῶν αὐτῆς δόμων.
 ᾧ σχήματ' οἴκων, ᾧ ποτ' εὐτυχεῖς δόμοι,
 ᾧ πλείστ' ἔχων κάλλιστά τ', εὐτεκνώτατε 620
 Πρίαμε, γεραιά θ' ἥδ' ἐγὼ μήτηρ τέκνων,
 ὡς ἐς τὸ μηδὲν ἤκομεν, φρονήματος
 τοῦ πρὶν στερέντες. εἴτα δῆτ' ὀγκοῦμεθα
 ὁ μὲν τις ἡμῶν πλουσίοις ἐν δώμασιν,
 ὁ δ' ἐν πολίταις τίμιος κεκλημένος. 625
 τὰ δ' οὐδέν· ἄλλως φροντίδων βουλευματα
 γλώσσης τε κόμποι. κείνος ὀλβιώτατος,
 ὅτῳ κατ' ἡμάρ τυγχάνει μηδὲν κακόν.

ΧΟ. ἐμοὶ χρῆν συμφορὰν,

στρ.

612. Hesych. ἄνυμφον κακόνυμφον. The α here has the force of *δὲ*. It is needless to suppose any reference to her having been betrothed by Achilles, and so being virtually a νύμφη rather than a παρθένα.—προθέσθαι, to lay out a corpse, Alcest. 664. Suppl. 53. Phoen. 1319, ὅπως λούσῃ προθῆται τ' οὐκέτ' ὄντα παῖδ' ἐμόν.

614. τί πάθω ; 'For what is to become of me?' See on Androm. 513.

615. κόσμον τ'. Hermann approves, and W. Dindorf admits, Wakefield's reading κόσμον γ'. But γε, though it might here be called exegetical, reads unlike the style of Euripides. Porson connects βάψας ἀγείρας τε, by supposing a long parenthesis. Rather, perhaps, αὐτῇ τε ἐξ ὧν ἔχω, καὶ παρ' ἄλλων ἀγείρας. The κόσμος for the dead, as suggested on Alcest. 160, probably comprised golden trinkets, which are here perhaps meant, because they would be more easily concealed from the Greeks than costly garments.

618. κλέμμα does not imply fraud and theft, but simply concealment or secret

removal. Nauck needlessly suggests λείμμα or κτήμα.

619. σχήματ' οἴκων. See on Andr. 1.

620. Hermann, though he does not object to Porson's punctuation after ἔχων, by which κάλλιστα εὐτεκνώτατε is taken together like μέγιστον ἐχθίστη in Med. 1323, nevertheless prefers the simpler sense ᾧ πλείστα κάλλιστά τε ἔχων, i. e. both wealth and happiness in the highest degree. Kirchhoff gives κάλλιστα εὐτεκνώτατε from A., but that generally excellent MS. occasionally has untrustworthy readings. So κεύκλως Alc. 292.

623. ὀγκοῦμεθα. Cf. Electr. 381.

626. τὰ δ' οὐδέν. So Reiske. Porson has the old reading τὰδ' οὐδέν, without remark.

628. τυγχάνει, συμβαίνει. Cf. Heracl. 930. So κυρεῖ inf. 690. The philosophic doctrine is alluded to, that the absence of pain is the truest happiness, Plat. Phileb. p. 43. D.

629. Hecuba appears to have left the stage for a brief interval, in order to collect the required ornaments. During her

ἔμοι χρὴν πημονὰν γενέσθαι, 630
 Ἰδαίαν ὅτε πρῶτον ὕλαν
 Ἀλέξανδρος εἰλατίναν
 ἐτάμεθ', ἄλιον ἐπ' οἶδμα ναυστολήσων
 Ἑλένας ἐπὶ λέκτρα, τὰν
 καλλίσταν ὃ χρυσοφαῆς 635
 Ἄλιος αὐγάζει.
 πόνοι γὰρ καὶ πόνων 640
 ἀνάγκαι κρείσσονες κυκλοῦνται.
 κοινὸν δ' ἐξ ιδίας ἀνοίας 640
 κακὸν τᾷ Σιμουντίδι γᾶ
 ὀλέθριον ἔμολε, συμφορά τ' ἀπ' ἄλλων.
 ἐκρίθη δ' ἔρις, ἂν ἐν Ἰ-
 δᾷ κρίνει τρισσὰς μακάρων 645
 παῖδας ἀνῆρ βούτας,
 ἐπὶ δορὶ καὶ φόνῳ καὶ ἐμῶν μελάρων λῶβα· ἐπωδ.
 στένει δὲ καὶ τις ἀμφὶ τὸν εὐροον Εὐρώταν 650
 Δάκαινα πολυδάκρυτος ἐν δόμοις κόρα,
 πολιόν τ' ἐπὶ κρᾶτα μάτηρ

absence the chorus sings a short strain, indicating a break or pause in the action. They declare that calamity was destined to befall them ever since the time when Paris launched his ship to fetch away the fairest of women, Helen. Toils and slavery worse than toils have quickly succeeded; the infatuated act of one brought sufferings to many. The source of it all was the decision that Paris gave to the rival goddesses. Now not only Trojan, but Spartan women too have cause to weep for those they have lost. The same subject forms the choral ode in Andr. 275 seqq.—The verses are for the most part varieties of the glyconeian measure.

639. ἀνάγκαι seems rightly explained by Pflugk *mala servitutis*. See v. 584. This slavery is called 'worse than troubles,' i.e. those general troubles and inconveniences which are inseparable from war.

640—3. The sense is, that though the folly was that of one only, viz. Paris, yet the misfortune came to the people in general both from him and from the

Greeks who invaded the land. "Κοινὸν patet sic dictum esse, ut sensu etiam ad symphorὰν referatur." *Herm.*

645. ἂν κρίνει—παῖδας. For the double accusative, one of which is the cognate, κρίνει κρίσιν, compare Aesch. Suppl. 226, Ζεὺς—δικάζει τὰπλάκῃματα ὑστάτας δίκας.—ἐπὶ δορὶ, which was to result in war &c. Generally, ἐπὶ so used has direct reference to the *intention* of the actor.

648. Hesych. μελάρων λῶβαι· τῶν οἰκῶν αἱ βλάβαι.

650. Euripides was so fond of bringing in etymologies of proper names, that Pflugk may be right in supposing εὐροον Εὐρώταν a designed combination. The old reading εὐροον or εὐρροον was corrected by Hermann for metrical reasons. Some have fancied that this reference to the Spartan women alludes to the capture of Pylos, B.C. 425. Such opinions however are little better than vague surmises. There was reason enough to mention Sparta, as feeling the consequences of the Trojan war, since both Helen and Menelaus belonged to it.

653. πολιόν. Hermann gives πολιάν

τέκνων θανόντων τίθεται
 χέρα, δρύνπτεται τε παρειάν, 655
 δίαιμον ὄνυχά τιθεμένα σπαραγμοῖς.

ΘΕΡΑΠΙΑΝΑ.

- γυναικες, 'Εκάβη ποῦ ποθ' ἡ παναθλία,
 ἡ πάντα νικῶσ' ἄνδρα καὶ θῆλυν σποράν
 κακοῖσιν ; οὐδεὶς στέφανον ἀνθαιρήσεται. 660
- ΧΟ. τί δ', ὦ τάλαινα σῆς κακογλώσσου βοῆς ;
 ὡς οὐποθ' εὐδὲι λυπρά σου κηρύγματα.
- ΘΕ. 'Εκάβη φέρω τόδ' ἄλγος· ἐν κακοῖσι δὲ
 οὐ ῥάδιον βροτοῖσιν εὐφημεῖν στόμα.
- ΧΟ. καὶ μὴν περῶσα τυγχάνει δόμων ὑπο 665
 ῥῶδ', ἐς δὲ καιρὸν σοῖσι φαίνεται λόγους.
- ΘΕ. ὦ παντάλαινα, κατὶ μᾶλλον ἢ λέγω,
 δέσποινα, ὄλωλας, οὐκέτ' εἰ βλέπουσα φῶς,
 ἄπαις, ἄνανδρος, ἄπολις ἐξεφθαρμένη.
- ΕΚ. οὐ καινὸν εἶπας, εἰδόσιν δ' ὠνειδίσας. 670
 ἀτὰρ τί νεκρὸν τόνδε μοι Πολυξένης
 ἦκεις κομίζουσ', ἥς ἀπηγγέλλῃ τάφος
 πάντων Ἀχαιῶν διὰ χερὸς σπουδὴν ἔχειν ;

from four MSS., but the epithet is thus too far removed from its substantive *χέρα*.

655. Hesych. *δρύνπτεται· ξέεται· ὅτε τις ἑαυτὸν κατατίλλει ἐπὶ θρήνου*.

658. The servant, who had been sent to the shore to fetch water (at v. 609), now returns, doubtless accompanied by one or more assistants, bearing the covered body of Polydorus, whom she has found washed up on the sea-strand.

660. *κακοῖσιν*. Hermann, offended at the want of connexion in the next clause, reads *κακοῖς*, *ἢ οὐδεὶς κ.τ.λ.*, "*in certamine, ubi ei nemo palmam praeripit.*"

662. *οὐποθ' εὐδὲι*. Not that she had brought evil tidings on former occasions, but that the loud voice and alarmed manner of the speaker made the chorus feel sure that some further evil was at hand, of which she was the bearer. Hermann thinks that some emphasis is to be laid on *σῆς*, to which *σου* corresponds; 'I say, *your* evil-boding clamour, for these

doleful announcements of yours know no rest, coming as they do so quickly after the bad tidings brought by Talthybius.' The apology of the servant, who says it is hard to use good words in trouble, shows that the chorus had v. 659 more particularly in view.

665. *ὑπο*. It is difficult to choose between this (cf. v. 53) and *ὑπερ*, which Porson, Hermann, and the later editors prefer. Most of the copies give *ἄπο*, several *ὑπερ*, one only *ὑπο*, as a variant. Certainly, *περὰν ὑπὲρ δόμων*, 'to pass beyond the limits of the house,' is an unusual expression.

668. *βλέπουσα*. Hermann takes this for *καίπερ βλέπουσα*, as one of the scholiasts appears also to have done, *οὐκέτι βλέπεις φῶς, καὶ ζῶσα οὐ ζῆς*.

671. *τί—ἦκεις*; 'Why have you come bringing the body of my Polyxena which I supposed was now being buried?' i. e. how has it happened, what is the meaning of this?

- ΘΕ. ἦδ' οὐδὲν οἶδεν, ἀλλὰ μοι Πολυξένην
θρηνεῖ, νέων δὲ πημάτων οὐχ ἄπτεται. 675
- ΕΚ. οἱ γὰρ τάλαινα, μὼν τὸ βακχεῖον κára
τῆς θεσπιῶδου δεῦρο Κασσάνδρας φέρεις ;
- ΘΕ. ζῶσαν λέλακας, τὸν θανόντα δ' οὐ στένεις
τόνδ'. ἀλλ' ἄθρησον σῶμα γυμνωθὲν νεκροῦ,
εἰ σοι φανέεται θαῦμα καὶ παρ' ἐλπίδας. 680
- ΕΚ. οἶμοι, βλέπω δὴ παῖδ' ἐμὸν τεθνηκότα
Πολύδωρον, ὃν μοι Θρηξέω οἴκοις ἀνήρ.
ἀπωλόμην δύστηνος, οὐκέτ' εἰμὶ δῆ.
ὦ τέκνον, τέκνον,
αἰαῖ, κατάρχομαι νόμον 685
βακχεῖον, ἐξ ἀλάστορος
ἀρτιμαθῆς κακῶν.
- ΘΕ. ἔγνωσ γὰρ ἄτην παιδὸς, ὦ δύστηνε σύ ;
- ΕΚ. ἀπιστ' ἀπιστα, καινὰ καινὰ δέρκομαι.
ἕτερα δ' ἀφ' ἐτέρων κακὰ κακῶν κυρεῖ 690
οὐδέποτ' ἀστένακτος, ἀδάκρυτος ἀμέρα ἐπισχῆσει.
- ΧΟ. δεῖν', ὦ τάλαινα, δεινὰ πάσχομεν κακά.
- ΕΚ. ὦ τέκνον, τέκνον ταλαίνας ματρὸς, 695

674. ἦδ'. It would be better, perhaps, to give ἦ δ', as τὰ δ' οὐδὲν in v. 626. Cf. Herc. F. 1253. For, as this distich is said aside, the less direct reference to Hecuba seems the more appropriate.—οὐχ ἄπτεται, she does not grasp, does not comprehend, οὐ ξυναρπάζει φρενί, her yet more recent woes.

678. ζῶσαν, i. e. ζῆ, ἦν λέλακας. Cf. καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι, Alc. 141.

679. γυμνωθὲν, uncovered. The corpse had been brought to her enveloped in a cloth.

685. κατάρχομαι. Cf. Orest. 960, κατάρχομαι στεναγμὸν, ὦ Πελασγία. Andr. 1199, θανόντα δεσπόνταν γόοις νόμῳ τῷ νερτέρων κατάρξω. In the preceding verse W. Dindorf omits the second τέκνον, with many MSS. It is better however to regard this as the first of a series of dochmiacs, uttered by Hecuba in the usual rapid and excited tone, interposed with iambic verses from the more composed messenger. Compare Iph. T. 830, Hel.

646 seqq. That the following lines are not antistrophic appears to be rightly concluded by both Pflugk and Hermann, and indeed the regularity of antithetical verses is little suited to the vehement outbursts of passion and grief.

691. The common reading, retained by Porson, Pflugk, and Kirchhoff, οὐδέποτ' ἀδάκρυτος, ἀστένακτος | ἀμέρα μ' ἐπισχῆσει, is wholly unmetrical. Pflugk indeed gives ἀδάκρυτον &c., with some copies; and the schol. recognizes both readings. The dochmiac measure was restored by Hermann, who transposes the two adjectives, but needlessly gives ἀμέρα ἐπισχῆσει. For the final α may be made short in this metre before the ε. The accusative seems to have resulted from the interpolation of μ', and the latter, perhaps, from a dislike of the hiatus. It is as easy to explain ἀδάκρυτον by πᾶσαι με ὥστε μὴ δακρύειν, as ἀδάκρυτος by ὁλβία, 'never more will a tearless day stop me (from my present woes).'

- τίνι μόρῳ θνήσκεις, τίνι πότμῳ κείσαι ; πρὸς τίνος
ἀνθρώπων ;
- ΘΕ. οὐκ οἶδ'. ἐπ' ἀκταῖς νιν κυρῶ θαλασσίαις.
- ΕΚ. ἔκβλητον, ἣ πέσημα φοινίου δορὸς,
ἐν ψαμάθῳ λευρᾷ ; 700
- ΘΕ. πόντου νιν ἐξήνεγκε πελάγιος κλύδων.
- ΕΚ. ὦμοι, αἰαῖ, ἔμαθον ἔνυπνον ὁμμάτων
ἐμῶν ὄψιν, οὐδὲ παρέβα με φάσμα μελανόπτερον, 705
ἂν εἰσεῖδον ἀμφὶ τέκνον, οὐκέτ' ὄντα Διὸς ἐν φάει.
- ΧΟ. τίς γάρ νιν ἔκτειν' ; οἷσθ' ὄνειρόφρων φράσαι ;
- ΕΚ. ἐμὸς ἐμὸς ξένος, Θρήκιος ἱππότης, 710
ἔν' ὁ γέρων πατὴρ ἔθετό νιν κρύψας.
- ΧΟ. ὦμοι, τί λέξεις ; χρυσὸν ὡς ἔχη κτανῶν ;
- ΕΚ. ἄρρητ', ἀωννόμαστα, θαυμάτων πέρα,
οὐχ ὅσι', οὐδ' ἀνεκτά. ποῦ δίκᾳ ξένων ; 715
ὦ κατάρᾳτ' ἀνδρῶν, ὡς διεμοιράσω
χρόα, σιδαρέῳ τεμῶν φασιγάνῳ
μέλεα τοῦδε παιδὸς, οὐδ' ᾤκτισας. 720
- ΧΟ. ὦ τλήμων, ὥς σε πολυπονωτάτην βροτῶν
δαίμων ἔθηκεν, ὅστις ἐστὶ σοι βαρὺς.
ἀλλ' εἰσορῶ γὰρ τοῦδε δεσπότην δέμας

698. κυρῶ. Here and v. 690 for τυγ-
χάνω.

700. Porson, who, with the old copies, assigns ἐν ψαμάθῳ λευρᾷ to the following speech of the servant, does not seem to have noticed that the one party speaks chiefly in dochmiacs, the other solely in iambs. Hence it is clear that Hermann rightly gives these words to Hecuba.

702. ἔνυπνον Hermann for ἐνύπνιον, on account of the metre, and also in the next verse οὐδὲ παρέβα με for οὐ με παρέβα.

706—7. In Porson's edition this passage is quite unmetrical; ὦμοι, αἰ αἰ, | ἔμαθον ἐνύπνιον, ὁμμάτων ἐμῶν | ὄψιν, οὐ με παρέβα φάσμα | μελανόπτερον, ἂν εἰσεῖδον | ἀμφὶ σ', ὦ τέκνον, οὐκέτ' | ὄντα Διὸς ἐν φάει. It seems pretty safe to restore a trimeter dochmiac by giving εἰσεῖδον with several of the MSS., and ἀμφὶ τέκνον for ἀμφὶ σ', ὦ τέκνον, on conjecture. The reading was probably altered, and so the

metre was destroyed, by some scribe who thought that ὄντα could not agree with τέκνον. But cf. Troad. 735, ὦ περισσὰ τιμηθεὶς τέκνον. Bacch. 1307, ἔρνος—κατθανόντα.

708. ὄνειρόφρων. Porson gives ὄνειρόφρων, with Aldus and some MSS. But the sense is, 'Can you tell us by the information of your dreams who killed him?' There is a slight irony, because, as v. 713 shows, the chorus are yet incredible that he could have been murdered.—ἐχοι Porson, with Aldus.

715. οὐχ ὅσιδ' τ', οὐδ' ἀνεκτὰ Porson, with Aldus. But, as the MSS. generally omit τ', the probability is that it was inserted to make up a senarius.

720. ᾤκτισω Kirchhoff and Nauck, with MSS. AB.

724. δέμας. Pflugk compares θυγατρός Ἑρμιόνης δέμας Orest. 107, ἀδελφῆς δέμας Iph. T. 1440.

Ἄγαμέμνονος, τοῦνθένδε σιγῶμεν, φίλαι.

725

ΑΓΑΜΕΜΝΩΝ.

Ἐκάβη, τί μέλλεις παῖδα σὴν κρύπτειν τάφῳ
ἐλθοῦσ' ἐφ' οἷσπερ Ταλθύβιος ἤγγειλέ μοι
μὴ θιγγάνειν σῆς μηδέν' Ἀργείων κόρης ;
ἡμεῖς μὲν οὖν ἔωμεν, οὐδὲ ψαύομεν

σὺ δὲ σχολάζεις, ὥστε θαυμάζεις ἐμέ.

730

ἦκω δ' ἀποστελὼν σε· τὰκεῖθεν γὰρ εὖ
πεπραγμέν' ἐστίν, εἴ τι τῶνδ' ἐστὶν καλῶς.

ἔα· τίν' ἄνδρα τόνδ' ἐπὶ σκηναῖς ὄρω

θανόντα Τρώων ; οὐ γὰρ Ἀργείων πέπλοι

δέμας περιπτύσσοντες ἀγγέλλουσί μοι.

735

ΕΚ. δύστην', ἐμαυτὴν γὰρ λέγω λέγουσα σέ,

Ἐκάβη, τί δράσω ; πότερα προσπέσω γόνυ

Ἄγαμέμνονος τοῦδ', ἣ φέρω σιγῇ κακά ;

ΑΓ. τί μοι προσώπῳ νῶτον ἐγκλίνασα σὸν

727. ἐφ' οἷσπερ κ.τ.λ. On the ground of (or after) the request conveyed to me from yourself (v. 604), that none of the Greeks should touch Polyxena. Cf. Androm. 821, ἀκούομεν βοήν ἐφ' οἷσιν ἦλθες ἀγγέλλουσα σύ. Orest. 564, ἐφ' οἷς δ' ἀπειλεῖς ὡς πεπρωθῆναι με χρή, ἀκουσον ὡς ἔπασαν Ἑλλάδ' ὠφέλω. He goes on to say, that that request had been at once granted, and that up to the present time the body had been kept for her. Hermann remarks on this entrance of Agamemnon, "Parum scite Euripides regem ipsum venientem, ut accessat Hecubam, fecit." If however it had been managed otherwise, the interview between these two principal persons of the drama, which the poet, as usual, made an occasion of displaying his rhetorical and philosophical powers, must have been brought about in some way, perhaps less direct and natural. Though Hecuba was a captive, she was still a person of consideration; and as such, she had a lodging in Agamemnon's own tent, v. 53. Above all, she was the mother of his favourite Cassandra.

729. οὐδὲ ψαύομεν. To avoid the supposed violation of the pause, ἐψαύομεν and ἐψαύομεν have been proposed. See Androm. 346. Ion 1. Nauck, though

he doubts the genuineness of the verse, would read εἰῶμεν οὐδ' ἐψαύομεν.

731. ἦκω δ'. 'So I have come to fetch you away; for matters there (i.e. the preparations for the pyre) have been well accomplished, if aught of these things is well.'—ἐκεῖθεν for ἐκεῖ, perhaps with the idea of ὑπ' ἐκείνῳ. But cf. Bacch. 1175.

734. Ἀργείων scil. αὐτὸν εἶναι. Hermann gives οὐ γὰρ Ἀργεῖοι πέπλοι κ.τ.λ., with two or three MSS., 'his ungreeks dress tells me that he is no Greek.'

736. δύστηνε. Hermann thinks this is addressed to Polydorus, but then applied to herself, as being in fact the more unhappy of the two. And so some of the grammarians, quoted in the scholia, explained the passage. Dindorf says, "inepte," and regards δύστηνε Ἐκάβη as to be taken together, the intermediate words being an apology for addressing herself in the vocative, as if another person. And doubtless this is correct. Otherwise she would have gone on to ask τί δράσεις; But, for the convenience of the construction, since the deliberative is only applicable to the first person, she says τί δράσω, as if ἡ δύστηνος in the nominative had preceded.

739. προσώπῳ κ.τ.λ., 'turning your back upon my face.' Hecuba takes no

- δύρει, τὸ πραχθὲν δ' οὐ λέγεις, τίς ἔσθ' ὅδε. 740
- ΕΚ. ἀλλ' εἴ με δούλην πολεμίαν θ' ἡγοούμενος
γονάτων ἀπώσαιο, ἄλγος ἂν προσθείμεθα.
- ΑΓ. οὔτοι πέφυκα μάντις, ὥστε μὴ κλύων
ἐξιστορήσαι σὼν ὁδὸν βουλευμάτων.
- ΕΚ. ἄρ' ἐκλογίζομαί γε πρὸς τὸ δυσμενὲς 745
μᾶλλον φρένας τοῦδ', ὄντος οὐχὶ δυσμενοῦς ;
- ΑΓ. εἴ τοί με βούλει τῶνδε μηδὲν εἰδέναι,
ἐς ταυτὸν ἤκει· καὶ γὰρ οὐδ' ἐγὼ κλύειν.
- ΕΚ. οὐκ ἂν δυναίμην τοῦδε τιμωρεῖν ἄτερ
τέκνοισι τοῖς ἐμοῖσι. τί στρέφω τάδε ; 750
τολμᾶν ἀνάγκη, κἂν τύχῳ κἂν μὴ τύχῳ.
'Αγάμεμνον, ἱκετεύω σε τῶνδε γουνάτων
καὶ σοῦ γενείου δεξιᾶς τ' εὐδαίμονος.
- ΑΓ. τί χρῆμα μαστεύουσα ; μὼν ἐλεύθερον
αἰῶνα θέσθαι ; ῥᾶδιον γάρ ἐστὶ σοι. 755
- ΕΚ. οὐ δῆτα· τοὺς κακοὺς δὲ τιμωρουμένη,
αἰῶνα τὸν ξύμπαντα δουλεύσαι θέλω.
- ΑΓ. καὶ δὴ τίν' ἡμᾶς εἰς ἐπάρκεσιν καλεῖς ;
- ΕΚ. οὐδέν τι τούτων ὧν σὺ δοξάζεις, ἄναξ.

notice of the king, but continues to soliloquize till v. 752, when she rather abruptly addresses him.

742. ἄλγος ἂν προσθείμεθα Aldus, and so Nauck. Most MSS. repeat ἂν at the end, and so Porson, Hermann, and Kirchhoff have edited. W. Dindorf gives ἄλγος αὖ, after Brunck. But αὖ does not seem very appropriate, in the sense of νέον ἄλγος. The repetition of ἂν is not in place, unless some additional idea is conveyed beside the simple proposition. This is hardly attained by Hermann's explanation, καὶ πρὸς ἂν ἀλγῆσαιμεν ἂν. —In this and the next distich but one, Hecuba considers the arguments for the plan she had suggested for herself, προσπεσεῖν γόνυ, v. 737. On the one hand, if he should spurn her, she would be worse off than before ; on the other hand, perhaps she is mistaken in supposing he has hostile feelings towards her. The γε in v. 745, which Hermann says, "intendit atque auget vim verborum," seems rather to be an adjunct to ἄρα. So Theocr.

vii. 149, ἄρα γέ πα τοιόνδε Φόλῳ κατὰ λάϊνον ἄντρον κρατῆρ' Ἑρακλῆι γέρων ἐστάσατο Χείρων ;

746. φρένας, the sentiments, the feelings. So Ion 1271, ἐν συμμάχοις γὰρ ἀνεμετρησάμην φρένας τὰς σάς.—ἄρα means 'am I not reckoning too much on the side of hostility' &c. Nauck suggests ἄρ' εὐ λογιζόμεσθα κ.τ.λ.

748. ἐς ταυτὸν, scil. ἐμοί. The same phrase is used Orest. 1280.

750. ποῖ στρέφω Nauck, on his own conjecture.

755. ῥᾶδιον, viz. ἐμοὶ τοῦτο χαρίσασθαι σοι.

758. ἐπάρκειαν Nauck, with the majority of the MSS. He encloses in brackets 756—8, as of doubtful authority. They are wanting in AB, and in another good MS. (F) they are placed after 779, though the error has been corrected by the second hand. The lines seem altogether appropriate in their present position. Kirchhoff supposes one to have dropped out after 758.

- ὄρα's νεκρὸν τόνδ', οὗ καταστάζω δάκρυ ; 760
 ΑΓ. ὀρῶ· τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.
 ΕΚ. τοῦτόν ποτ' ἔτεκον κάφερον ζώνης ὕπο.
 ΑΓ. ἔστιν δὲ τίς σῶν οὗτος, ὃ τλήμων, τέκνων ;
 ΕΚ. οὐ τῶν θανόντων Πριαμιδῶν ὑπ' Ἰλίῳ.
 ΑΓ. ἦ γάρ τιν' ἄλλον ἔτεκες ἢ κείνους, γύναι ; 765
 ΕΚ. ἀνόνητά γ', ὡς ἔοικε, τόνδ' ὃν εἰσοράς.
 ΑΓ. ποῦ δ' ὦν ἐτύγχαν', ἡνίκ' ὦλλυτο πτόλις ;
 ΕΚ. πατήρ νιν ἐξέπεμψεν ὀρρωδῶν θανεῖν.
 ΑΓ. ποῖ τῶν τότε ὄντων χωρίσας τέκνων μόνον ;
 ΕΚ. ἐς τήνδε χώραν, οὐπερ ἠύρεθ' ἰθὺς θανῶν. 770
 ΑΓ. πρὸς ἄνδρ', ὃς ἄρχει τῆσδε Πολυμήστωρ χθονός ;
 ΕΚ. ἐνταῦθ' ἐπέμφθη πικροτάτου χρυσοῦ φύλαξ.
 ΑΓ. θιήσκει δὲ πρὸς τοῦ καὶ τίνος πότμου τυχών ;
 ΕΚ. τίνος δ' ὑπ' ἄλλον ; Θρήξ νιν ὠλεσε ξένος.
 ΑΓ. ὃ τλήμων, ἦ που χρυσὸν ἠράσθη λαβεῖν ; 775
 ΕΚ. τοιαῦτ', ἐπειδὴ ξυμφορὰν ἔγνω Φρυγῶν.
 ΑΓ. ἡῦρες δὲ ποῦ νιν, ἣ τίς ἤνεγκεν νεκρόν ;
 ΕΚ. ἦδ', ἐντυχοῦσα ποντίας ἀκτῆς ἔπι.
 ΑΓ. τοῦτον ματεύουσ', ἣ πονοῦσ' ἄλλον πόνον ;
 ΕΚ. λούτρ' ὥχετ' οἴσουσ' ἐξ ἀλὸς Πολυξένη. 780
 ΑΓ. κτανῶν νιν, ὡς ἔοικεν, ἐκβάλλει ξένος.
 ΕΚ. θαλασσόπλαγκτόν γ', ὧδε διατεμὼν χροά.
 ΑΓ. ὃ σχετλία σὺ τῶν ἀμετρήτων πόνων.
 ΕΚ. ὄλωλα, κοῦδὲν λοιπὸν, Ἀγάμεμνον, κακῶν.

760. Hermann's opinion is that a verse has been lost before this, in which some question was asked that introduced the otherwise abrupt ὄρα's κ.τ.λ. The order of the *stichomythia* is of course an additional argument in his favour. But the sense is complete, if ὄρα's νεκρὸν be taken as equivalent to ἄλλ' ὑπὲρ νεκροῦ τοῦδε.

762. Aesch. Cho. 979, ἐξ οὗ τέκνων ἤνεγγ' ἐπὶ ζώνης βάρος.

772. Perhaps τοῦ πικροῦ χρυσοῦ, 'that fatal gold.'

774. τίνος δ' Herm. Dind. with three or four MSS. The old reading was τίνος γ' ὑπ' ἄλλον, which is retained by Kirchhoff. Porson in his second edition gave

τίνος πρὸς ἄλλον, as some copies omit γ', and these two prepositions are occasionally interchanged. It is easier to construe the γ' with Scholefield, 'why, by whom else?' than to defend its use by similar examples.

776. ἐπειδὴ ἔγνω. See above, v. 21 seqq.

782. θαλασσόπλαγκτόν γε, 'Yea, to be carried about by the sea.' This aggravation of the offence is more fully dwelt on inf. 796—7.—ὧδε κ.τ.λ., 'after gashing his body in this way.' The mere finding of his body on the shore would not of itself have shown that he had been murdered.

- ΑΓ. φεῦ φεῦ· τίς οὕτω δυστυχῆς ἔφην γυνή; 785
 ΕΚ. οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτὴν λέγοις.
 ἀλλ' ὧνπερ οὐνεκ' ἀμφὶ σὸν πίπτω γόνυ,
 ἄκουσον· εἰ μὲν ὅστιά σοι παθεῖν δοκῶ,
 στέργοιμ' ἄν· εἰ δὲ τοῦμπαλιν, σύ μαι γενοῦ
 τιμωρὸς ἀνδρὸς ἀνοσιωτάτου ξένου, 790
 ὃς οὔτε τοὺς γῆς νέρθεν οὔτε τοὺς ἄνω
 δείσας δέδρακεν ἔργον ἀνοσιώτατον,
 [κοινῆς τραπέζης πολλάκις τυχῶν ἐμοί,
 ξενίας τ' ἀριθμῶ πρῶτα τῶν ἐμῶν ξένων,]
 τυχῶν δ' ὅσων δεῖ καὶ λαβὼν προμηθίαν, 795
 ἔκτεινε, τύμβου δ', εἰ κτανεῖν ἐβούλετο,
 οὐκ ἤζιωσεν, ἀλλ' ἀφῆκε πόντιον.
 ἡμεῖς μὲν οὖν δοῦλοί τε κασθενεῖς ἴσως·
 ἀλλ' οἱ θεοὶ σθένουσι χῶ κείνων κρατῶν
 νόμος· νόμῳ γὰρ τοὺς θεοὺς ἡγούμεθα, 800

786. *τύχην*. As Fortune is either good or bad, and the context shows that the latter is meant, it was unnecessary to say *δυστυχίαν*. The proverbial *Πριαμικαὶ τύχαι*, the greatest amount of misfortune that a mortal could endure, is illustrated by Euripides more especially by Hecuba's misfortunes.

791. *τοὺς ἄνω*, the gods who were offended at corpses being left unburied, e.g. Apollo. Cf. Soph. Antig. 1072, *ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω θεοῖσιν*, ἀλλ' ἐκ σοῦ βιάζονται τάδε.

794—5. These two verses are regarded by Matthiae as spurious. Not only is the repetition of *τυχῶν* inharmonious and clumsy, but *πρῶτα* for *τὰ πρῶτα* (i. e. *πρῶτος*) is without example. Porson gives *πρῶτος ἄν*, supposing *πρῶτα* to have been a metrical correction after *πρῶτος ἄν τῶν ἐμῶν* or *πρῶτος τῶν ἐμῶν* had been wrongly written. Still, it does not seem likely that so obvious a reading as *πρῶτος ἄν* should have been tampered with; and besides, the use of *ξενίας* for *ξένων*, depending on *ἀριθμῶ*, is scarcely good Greek. W. Dindorf goes further than Matthiae, and condemns 794—7, but on insufficient grounds, as it seems to the present editor. He appears however to be right in referring *λαβὼν προμηθίαν* to v. 1137, with a base regard to his own interests; Nauck goes beyond both, and includes in

brackets 793—7. Perhaps, as some copulative seems required, we should retain 795 and reject the distich preceding. Hermann, who undertakes the defence of the received text, gives *πρῶτα τῶν ἐμῶν φίλων τυχῶν ὅσων δεῖ καὶ λαβὼν προμηθίαν*, where *πρῶτα* is adverbial, *πρὸ τῶν ἄλλων φίλων*.

796. *εἰ κτανεῖν κ.τ.λ.*, i. e. *εἰ καὶ ἐβούλετο*.

800. *νόμος*. By this word she does not mean the law of nature or of fate (as Pflugk explains), but the established custom of mankind, which is a stronger feeling in us, or at least, a stronger motive in all our actions, than the belief in the gods; for it is because it is the custom, rather than from any rational convictions, that ordinary men adopt some religious opinions, and act on certain principles of justice and injustice. As these differ in different states, Aristotle distinguishes natural from merely conventional justice, *φυσικὴν* and *νομικὴν δίκαιον*, Eth. Nic. v. 10 (7). In this sense, and no other, it is said that *νόμος κρατεῖθεῶν*, and Pflugk wrongly compares Prom. 525, where Zeus is said to be weaker than Destiny. The scholiast, it should be added, takes a very different view of the sense. He construes *ὁ κείνων νόμος, κρατῶν (πάντων)*, and supposes the meaning to be, that the very existence

καὶ ζῶμεν ἄδικα καὶ δίκαι' ὠρισμένοι·
 ὃς εἰς σ' ἀνελθὼν εἰ διαφθαρήσεται,
 καὶ μὴ δίκην δώσουσιν οὔτινες ξένους
 κτείνουσιν ἢ θεῶν ἱρὰ τολμῶσιν φέρειν,
 οὐκ ἔστιν οὐδὲν τῶν ἐν ἀνθρώποις ἴσον. 805
 ταῦτ' οὖν ἐν αἰσχυρῷ θέμενος αἰδέσθητί με,
 οἴκτειρον ἡμᾶς, ὥς γραφεύς τ' ἀποσταθεῖς
 ἰδοῦ με κἀνάθηρσον οἷ' ἔχω κακά.
 τύραννος ἦν ποτ', ἀλλὰ νῦν δούλη σέθεν,
 εὖπαις ποτ' οὔσα, νῦν δὲ γραῦς ἅπαις θ' ἄμα, 810
 ἄπολις, ἔρημος, ἀθλιωτάτη βροτῶν.
 οἴμοι τάλαινα, ποῖ μ' ὑπεξάγεις πόδα ;
 ἔοικα πράξειν οὐδέν· ὦ τάλαιν' ἐγώ.
 τί δῆτα θνητοὶ τᾶλλα μὲν μαθήματα
 μοχθοῦμεν ὥς χρή πάντα καὶ μαστεύομεν, 815
 πειθῶ δὲ τὴν τύραννον ἀνθρώποις μόνην

of a divine law implies, and causes us to believe in, a divine author of it. For the use of the article in τοὺς θεούς, i. e. such of the gods as we do believe in, Hermann compares Antig. 189, ταύτης ἐπὶ πλείοντες ὁρθῶς τοὺς φίλους ποιούμεθα.—ὠρισμένοι for ὀρισάμενοι, ὠρισμένα ἔχοντες. Cf. Heracl. 42. Electr. 317, Ἰδαία φάρη χρυσέαις ἐξευγμέναι πόρπαισιν. Thuc. vi. 36, τὸν ἐκεῖ πόλεμον μήπω βεβαίως καταλελυμένους.

802. ὃς εἰς σ' κ.τ.λ. 'Now if this law, devolving upon you (i. e. for its execution) shall lose its force, then is there nothing in human affairs that is impartial.' If Agamemnon does not punish Polymestor for his treachery, any criminal may expect to go unpunished.

804. "Quod dicit, ἢ θεῶν ἱερὰ τολμῶσιν φέρειν, quum non quadret in Polymestoris facinus, haud dubie ad aliquid refertur, quod eo tempore, quo haec fabula scripta est, indignationem commoverat Atheniensium." Hermann. The supposition is not improbable; but it is to be observed that the Greeks, in describing a complicated wickedness that is sure to meet with its reward here or hereafter, are fond of uniting in one category injury to strangers, impiety to the gods, undutifulness to parents. Under the second head the present allusion to

sacrilege manifestly comes. Compare Aesch. Eum. 516 (where the first and last are enumerated), and Ar. Ran. 150, where the second is placed under the specific head of perjury. Lucian Zeῦς Ἐλεγχ. p. 640, § 18, τίνας κολάζει μάλιστα (Μίνως); Ζ. τοὺς πονηροὺς δηλαδὴ οἷον ἀνδροφόνους καὶ ἱεροσύλους.

806. ἐν αἰσχυρῷ θέμενος. Schol. αἰσχυρὸν καὶ ἄδικον ἡγησάμενος. The idiom is the same as ἐν καλῷ, ἐν ἀσφαλεῖ, ἐν εὐμαρεῖ &c. See Hel. 1227.

807. Hesych. γραφεύς· ζωγράφος.—ἀποσταθεῖς, standing at a little distance, as a painter does to command the best view of his object. See on Hipp. 1005. Ion 585.

812. ὑπεξάγεις. 'Whither are you withdrawing your foot away from me?' The μὲ depends on the idea of φεύγεις contained in the more complex phrase. See the notes on Med. 205. Electr. 774, and compare Soph. Oed. Col. 113, καὶ σύ μ' ἐξ ὁδοῦ πόδα κρύψον. It is generally admitted that Porson's explanation is wrong, quo meum pedem subducis? i. e. quo me cogis te sequi? Prof. Scholefield, though he rightly disapproves this, wrongly states the construction, ποῖ ὑπεξάγεις πόδα σὸν (κατὰ) με;

816. τὴν τύραννον κ.τ.λ., i. e. τὴν μόνην οὐσαν τύραννον. The expensive instruc-

οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν
 μισθοὺς διδόντες μανθάνειν, ἵν' ἦν ποτε
 πείθειν ἃ τις βούλοιο, τυγχάνειν θ' ἅμα ;
 πῶς οὖν ἔτ' ἂν τις ἐλπίσαι πράξειν καλῶς ; 820
 οἱ μὲν γὰρ ὄντες παῖδες οὐκέτ' εἰσὶ μοι,
 αὐτὴ δ' ἐπ' αἰσχροῖς αἰχμάλωτος οἴχομαι·
 καπνὸν δὲ πόλεως τόνδ' ὑπερθρώσκονθ' ὀρώ.
 καὶ μὴν ἴσως μὲν τοῦ λόγου κενὸν τόδε,
 Κύπριν προβάλλειν· ἀλλ' ὁμως εἰρήσεται 825
 πρὸς σοῖσι πλευροῖς παῖς ἐμῇ κοιμίζεται
 ἢ φοιβὰς ἣν καλοῦσι Κασσάνδρα Φρύγες.
 ποῦ τὰς φίλας δῆτ' εὐφρόνας δείξεις, ἄναξ,
 ἢ τῶν ἐν εὐνῇ φιλτάτων ἀσπασμάτων
 χάριν τίν' ἔξει παῖς ἐμῇ, κείνης δ' ἐγώ ; 830
 [ἐκ τοῦ σκότου γὰρ τῶν τε νυκτέρων πάνν
 φίλτρων μεγίστη γίγνεται βροτοῖς χάρις.]

tion of the Sophists, as Protagoras and Prodicus, of whom Euripides himself had been a hearer, in the art of rhetoric, and the τὸ πιθανὸν of oratory, are clearly alluded to, and even pointedly, in the words *μισθοὺς διδόντες*.—*ἵν' ἦν* is Elmsley's certain emendation for *ἵν' ᾗ*. Pflugk defends *ἵν' ᾗ*, and distinguishes between the two readings thus ; *ἦν δὲ μανθάνειν*, *ἵν' ᾗ* κ.τ.λ., but *ἦν ἔδει μανθάνειν*, *ἵν' ἦν ποτέ*. The subjunctive is retained by Porson without suspicion; but, especially as combined with *βούλοιο*, it is rather doubtful Greek. For the use of *ἵνα* with an imperfect, compare Hipp. 617, *ἵν' εἶχον μήτε προσφωνεῖν τινά*. Oed. R. 1389. Translate, 'In which case it would have been possible on occasions to convince others in whatever one wished, and to gain one's end at the same time.' With *τυγχάνειν* we may supply either *ὦν βουλόμεθα* or *τῶν ἀκούοντων*. See Hipp. 328, *μείζον γὰρ ἢ σοῦ μὴ τυχεῖν τί μοι κακόν* ;

822. *ἐπ' αἰσχροῖς*, for servile offices beneath my rank. She details these indignities in Tro. 490 seqq.

823. *καπνὸν τόνδε*. She points to the cloud of smoke hanging over the city, as if it were close at hand; for the scene is laid in the Chersonese. So *τῇσδε* is used, Andr. 16. Cf. Tro. 8, *ἢ ἵν' καπνοῦται, καὶ*

πρὸς Ἀργείου δορὸς ὕλαε πορθηθεῖσα.

825. *προβάλλειν, προτείνειν, προφέρειν*, to put prominently forward as a means of persuading you.

827. *Κασσάνδρα* Hermann for *Κασσάνδραν*, on his own conjecture subsequently confirmed by one of the later MSS. For he rightly remarks, the poet did not mean, 'whom the Trojans call Cassandra,' but 'whom the Trojans call the inspired one,' *φοιβάδα*. The two clauses are so mixed together that the words are slightly out of their logical order. Either *τὴν φοιβάδ' ἣν καλοῦσι*, or *ἢ φοιβὰς, ὡς καλοῦσι*, would have been more correct.—It has been objected, that Hecuba basely and indelicately uses this argument, that gratitude is due to herself in consequence of Agamemnon having shared her child's affections. Thus much at least is to be said for Hecuba, that the emergency of her case was such, that she was hardly likely to reject any appeal that might influence the king: and that this of all others was the strongest.

831—2. This distich is condemned by Matthiae, whom the later editors follow, though Porson does not seem to have been offended at it. Most of the MSS. give *ἐκ τοῦ σκότου τε τῶν τε νυκτέρων βροτοῖς* κ.τ.λ. Nauck proposes *νυκτέρων βροτοῖς*. See Ar. The-m. 204.

ἄκουε δὴ νυν τὸν θανόντα τόνδ' ὀράς ;
 τοῦτον καλῶς δρῶν ὄντα κηδεστὴν σέθεν
 δράσεις. ἐνός μοι μῦθος ἐνδεής ἐτι. 835
 εἴ μοι γένοιτο φθόγγος ἐν βραχίονι
 καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει,
 ἧ Δαιδάλου τέχναισιν ἧ θεῶν τινός,
 ὥς πάνθ' ὀμαρτῇ σὼν ἔχοιτο γουνάτων
 κλαίοντ', ἐπισκῆπτοντα παντοίους λόγους· 840
 ὦ δέσποτ', ὦ μέγιστον Ἑλλήσιν φάος,
 πιθοῦ, παράσχεις χεῖρα τῇ πρεσβύτιδι
 τιμωρὸν, εἰ καὶ μηδὲν ἔστιν, ἀλλ' ὅμως.
 ἐσθλοῦ γὰρ ἀνδρὸς τῇ δίκη θ' ὑπηρετεῖν
 καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς αἰεί. 845

ΧΟ. δεινόν γε, θνητοῖς ὥς ἅπαντα συμπίτνει·

834. *ὄντα*, for τὸν *ὄντα*. The omission of the article is deserving of notice. Compare Aesch. Cho. 353. Pers. 247.—*κηδεστὴν*, the brother of your wife Cassandra. One might suppose that the poet had intended to say *τοῦτον καλῶς δρῶν*, ἅτε κηδεστὴν σου *ὄντα*, οὐχ ἁμαρτήσῃ, but that he slightly altered the construction by repeating (*καλῶς*) *δράσεις*. Hermann makes a similar remark on *ἐνός μῦθος ἐνδεής*, which means, 'my speech has only one thing yet left to be urged.'

839. *ὥς*—*ἔχοιτο*. More regularly, ὥστε *ἔχεσθαι*, or *ὥς ἂν ἔχοιτο*. But one optative is often attracted to another; and the sense is, 'I wish that I had a voice in each single member, that all *might* together cling to your knees,' &c. Some copies give *ἔχοιτο*, which is adopted by Nauck.

842. Hermann retains *πάρασχει*, the reading of all the copies; and Porson, though he adopts *παράσχεις* from Brunck, considers the other "analogiae regulis consentaneum." Though *ἔσχον* might take an imperative in *ε*, like *βάλε*, *ἐλθέ*, &c., it seems that the stronger form *σχῆς* (Hipp. 1354) for *σχέθι* was preferred to the weak monosyllable *σχέ*.

845. *πανταχοῦ*—*ἀε*, in all places and at all times. It was a boast with Theaeus, *ἀεὶ κολαστὴς τῶν κακῶν καθεστάναι*, Suppl. 342. This couplet is quoted by Stobaeus, Flor. ix. 6.

846—9. *δεινόν γε κ.τ.λ.* 'Tis strange,

how among mortals all things coincide with something else: even their social ties (of friends and relations) it is *custom* that has defined, making friends those who were most hostile, and regarding as enemies those who were before kindly disposed.' The same νόμος is meant as in v. 800. The plural is used, and with the article, because different customs prevail in different parts of the world. It is not surprising that those who took τὰς ἀνάγκας for τὴν εἰμαρμένην, should find great difficulty in this passage. All that the chorus means is, that mankind are wont to bend to circumstances, and not to act on any one rigid notion of right and wrong. Thus, Agamemnon, who would naturally be an enemy to Hecuba, is inclined to become her friend, and Polymestor conversely has changed from a confidential guest to a base and avacious traitor. Hermann's explanation is slightly different:—'Hecuba ought to have hated Agamemnon for slaying Polyxena, but the law of vengeance due to Polymestor compels her to make a friend of him.' Pflugk, 'The authority and majesty of the laws (which Polymestor has violated) have determined the sort of relations or bonds that shall exist between Agamemnon and Hecuba, i. e. not those of enmity, but those of co-operation in a common cause.' Schol. *ἐάν τις ἀνάγκη συμβῇ, ὥσπερ καὶ νῦν, ὃ μὲν φίλος ἐχθρὸς, ὃ δὲ ἐχθρὸς φίλος καθίσταται.*

- καὶ τὰς ἀνάγκας οἱ νόμοι διώρισαν,
 φίλους τιθέντες τοὺς γε πολεμιωτάτους,
 ἐχθροὺς τε τοὺς πρὶν εὐμενεῖς ποιούμενοι.
- ΑΓ. ἐγὼ σέ καὶ σὸν παῖδα καὶ τύχας σέθεν, 850
 Ἑκάβη, δι' οἴκτου χειρά θ' ἵκεσίαν ἔχω,
 καὶ βούλομαι θεῶν θ' οὐνεκ' ἀνόσιον ξένον
 καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην,
 εἴ πως φανεῖν γ' ὥστε σοί τ' ἔχειν καλῶς,
 στρατῷ τε μὴ δόξαιμι Κασσάνδρας χάριν 855
 Θρήκης ἄνακτι τόνδε βουλευῆσαι φόνον.
 ἔστιν γὰρ ἡ ταραγμὸς ἐμπέπτωκέ μοι
 τὸν ἄνδρα τοῦτον φίλιον ἡγείται στρατὸς,
 τὸν κατθανόντα δ' ἐχθρόν· εἰ δὲ σοὶ φίλος
 ὄδ' ἐστὶ, χωρὶς τοῦτο κοῦν κοινὸν στρατῷ. 860
 πρὸς ταῦτα φρόντιζ'· ὥς θέλοντα μὲν μ' ἔχεις
 σοὶ ξυμπονῆσαι καὶ ταχὺν προσαρκέσαι,
 βραδὺν δ', Ἀχαιοὺς εἰ διαβληθήσομαι.
- ΕΚ. φεύ·
 οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος·
 ἡ χρημάτων γὰρ δοῦλός ἐστιν ἡ τύχης, 865
 ἡ πλῆθος αὐτὸν πόλεος ἡ νόμων γραφαὶ
 εἴργουσι χρῆσθαι μὴ κατὰ γνώμην τρόποις.

850. Agamemnon temporises, as great people often do. He would gladly assist her, of course; but there is an *if* in the case. Unfortunately, the army regards Polymestor and Polydorus in exactly the opposite light to what she does: the one is a friend, the other was an enemy. But *if* he can avoid a collision with the army in general, he will be prompt enough to assist her.

854. *φανείν γ'* Porson, Pflugk, W. Dindorf; *φανείην γ'* Hermann. Both readings are found in the MSS. If we prefer *φανείν*, it is not difficult to supply *βουλόμενος τοῦτο γενέσθαι*. But to make *δόξαιμι* depend on *ὥστε* rather than on *εἰ*, as Scholefield and Hermann do, seems unnecessary awkward. Schol. *δέον δόξαι εἰπεῖν, πρὸς τὸ σοί τ' ἔχειν, (ὁ γὰρ τὸ σύνδεσμος τοῦτο ἀπύτει,)* *δόξαιμι εἶπε, πρὸς τὸ φανείην*. There is a little change in the sentence at the next verse,

which should have been *ἐμέ τε μὴ δόξαι κ.τ.λ.*

859. *σοὶ φίλος*. 'If this man, Polydorus, is dear to you, that is a private matter, and one which the army has nothing to do with.' Elmsley proposed *εἰ δ' ἐμοὶ φίλος*. But Pflugk and Hermann rightly object, that this would be virtually admitting that his advocacy was really due to his love for Cassandra. He does not indeed mean to deny that he has an interest in Polydorus for his family's sake; but *χωρὶς* means that this is a separate consideration.

866. *νόμων γραφαὶ*, the letter of the law.

867. *μὴ κατὰ γνώμην*, as *μὴ παρὰ γνώμην* Aesch. Ag. 901. It seems better to take the words in their natural order, and construe *εἴργουσιν (ὥστε) χρῆσθαι*, 'constrain him to employ his natural bent not according to his convictions,' than to

- ἐπεὶ δὲ ταρβεῖς τῷ τ' ὄχλῳ πλέον νέμεις,
 ἐγὼ σε θήσω τοῦδ' ἐλεύθερον φόβου.
 ξύνισθι μὲν γὰρ, ἣν τι βουλευσῶ κακὸν 870
 τῷ τόνδ' ἀποκτείναντι, συνδράσῃς δὲ μή.
 ἣν δ' ἐξ Ἀχαιῶν θόρυβος ἦ ἰπικουρία
 πάσχοντος ἀνδρὸς Θρηκὸς οἶα πείσεται
 φανῇ τις, εἶργε μὴ δοκῶν ἐμὴν χάριν.
 τὰ δ' ἄλλα, θάρσει, πάντ' ἐγὼ θήσω καλῶς. 875
- ΑΓ. πῶς οὖν ; τί δράσεις ; πότερα φάσγανον χερὶ
 λαβοῦσα γραίᾳ φῶτα βάρβαρον κτενεῖς,
 ἣ φαρμάκοισιν, ἣ ἰπικουρίᾳ τίνι ;
 τίς σοι ξυνέσται χεῖρ ; πόθεν κτήσῃ φίλους ;
- ΕΚ. στέγαι κεκεύθασ' αἶδε Τρῳάδων ὄχλον. 880
- ΑΓ. τὰς αἰχμαλώτους εἶπας, Ἑλλήνων ἄγραν ;
 ΕΚ. ξὺν ταῖσδε τὸν ἐμὸν φονέα τιμωρήσομαι.
 ΑΓ. καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος ;
 ΕΚ. δεινὸν τὸ πλῆθος, ξὺν δόλῳ τε δύσμαχον.
 ΑΓ. δεινόν· τὸ μέντοι θῆλῳ μέμφομαι γένος. 885
 ΕΚ. τί δ' ; οὐ γυναιῖκες εἶλον Αἰγύπτου τέκνα,
 καὶ Ἀθημνον ἄρδην ἀρσένων ἐξώκισαν ;
 ἀλλ' ὥς γενέσθω· τόνδε μὲν μέθες λόγον,

regard *μή* as belonging to *χρῆσθαι*, for which Pfugk compares Thuc. iii. 6, *καὶ τῆς μὲν θαλάσσης εἶργον μὴ χρῆσθαι τοὺς Μυτιληναίους*. The remark is a wise one, that public men are often unable to act with real independence, because such action would be either unpopular, or illegal, or would damage them in their fortunes or their high position (*τύχη*).

868. *πλέον νέμεις*. See Suppl. 241.

870. *ξύνισθι*, give your connivance, without actual co-operation.

874. *μὴ δοκῶν*, 'pretending not to do so on my account.' See on Med. 67. Electr. 925. The *μή* is dependent on the preceding imperative ; *εἶργων μὴ δοκεῖ εἶργειν*.

875. *θάρσει*. After this word a colon is commonly placed. The punctuation suggested by Reiske and Elmsley seems to be better.

876—8. *φάσγανον* — *φαρμάκοις*. On these two instruments of female vengeance see Med. 379—85. Ion 616. —

τίνι, for *τινί*, Porson and the editors after Barnes.

882. *φονέα*. The final α is made short, as Porson remarks, only here and in Electr. 599. 763. The common rule does not strictly apply to the comic writers.

883. *καὶ πῶς κ.τ.λ.* 'But surely women will not prevail against men.' The reply is, 'Numbers are formidable, and when craft is employed, not easy to contend with.'

885. *μέμφομαι*, I distrust, have no opinion of. See Hel. 31.

886. *Αἰγύπτου τέκνα*. See Aesch. Prom. 881. Apollodor. ii. 1, 5.—*Ἀθημνον*, Aesch. Cho. 620. Apollodor. i. 9, 17.

888. *ὥς γενέσθω*. This formula occurs also Tro. 721. Iph. T. 603, in the former case, as here, with the variant *γενέσθαι*. It is one of the few instances where *ὥς* for *οὕτως* is used by the Attic poets. See on v. 441.

- πέμψον δέ μοι τήνδ' ἀσφαλῶς διὰ στρατοῦ
 γυναῖκα. καὶ σὺ Θρηκὶ πλαθείσα ξένῳ 890
 λέξον, Καλεῖ σ' ἄνασσα δῆποτ' Ἴλιον
 Ἐκάβη, σὸν οὐκ ἔλασσον ἢ κείνης χρέος,
 καὶ παῖδας· ὥς δεῖ καὶ τέκν' εἰδέναι λόγους
 τοὺς ἐξ ἐκείνης. τὸν δὲ τῆς νεοσφαγοῦς
 Πολυξένης ἐπίσχεσ, Ἀγάμεμνον, τάφον, 895
 ὥς τῶδ' ἀδελφῶ πλησίον μιᾷ φλογί,
 δισσὴ μέριμνα μητρὶ, κρυφθῆτον χθονί.
 ΑΓ. ἔσται τὰδ' οὕτως· καὶ γὰρ εἰ μὲν ἦν στρατῶ
 πλοῦς, οὐκ ἂν εἶχον τήνδε σοι δοῦναι χάριν·
 νῦν δ', οὐ γὰρ ἴησ' οὐρίους πνοᾶς θεός, 900
 μένειν ἀνάγκη πλοῦν ὀρώντας ἥσυχον.
 γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε,
 ἰδίᾳ θ' ἐκάστω καὶ πόλει, τὸν μὲν κακὸν
 κακὸν τι πάσχειν, τὸν δὲ χρηστὸν εὐτυχεῖν.
 ΧΟ. σὺ μὲν, ὦ πατρὶς Ἰλιάς, στρ. α'. 905

890. καὶ σὺ. She here gives her instructions to one of the captives.—πλαθείσα is perhaps purposely left ambiguous; 'getting near him,' or 'by the offer of your favours,' &c. See Andr. 25.

891. δῆποτ'. See v. 484.

892. χρέος. Used like χάριν in v. 874, a sort of accusative absolute, 'on your own business not less than on hers.'

894. ἐκείνης, as usual, is said of an absent or distant person, in reference to the position of the children of Polymestor when they receive the message.

901. ὀρώντας. The ships are supposed to be in sight of the stage; cf. v. 1015. Elmsley on Heracl. 7, and Hermann on this passage, independently arrive at the same conjecture, ὀρώντά μ' for ὀρώντας, on the ground that πλοῦς ἥσυχος is an improbable expression for 'a calm voyage,' and that the people themselves are said θάσσειν ἥσυχον in v. 35. One MS. gives ὀρώντα, and many instances of the like error might be cited, e.g. πράσσοντα for πράσσοντα in Prom. 273. Still it is perhaps a modernism for a general to say, 'I am waiting for a fair wind.' Pflugk takes ἥσυχον for ἡσυχώς. It would be easy to read ἡσυχούς, but there is no valid reason for denying

that Euripides may have used πλοῦς ἥσυχος for εὐπλοία, or even for ἔπλοια.

905. The beautiful ode here following describes a subject by no means new, the capture of Troy (Ἰλίου πέρις); and for this very reason perhaps no ordinary poet could have so successfully handled the theme. The chorus of captives describe what they saw and felt and did on that eventful night, when in the midst of security and repose the Argive troops first broke in upon the unconscious populace. It was midnight, and there had been a festival in the city. Wearied with the dance, the warrior had hung his idle spear, and thinking of anything rather than of the Grecian host, had flung himself on the couch. The wife was at her toilet, binding her hair before the mirror, when the war-cry of Argos reached her ears. The enemy are upon her; she delays not, but flings herself half-clad out of the chamber, and betakes herself to the sanctuary of the temples. In vain; she sees her husband lying in his blood, and is carried away a captive, giving a last sad look to her native city as the ship stood out to sea. Could she refrain from muttering an imprecation on Helen and Paris, the

τῶν ἀπορθήτων πόλις οὐκέτι λέξει·
 τοῖον Ἑλλάνων νέφος ἀμφί σε κρύπτει
 δορὶ δὴ δορὶ πέρσαν.
 ἀπὸ δὲ στεφάναν κέκαρσαι 910
 πύργων, κατὰ δ' αἰθάλου
 κηλὶδ' οἰκτροτάταν κέχρωσαι,
 τάλαιν', οὐκέτι σ' ἐμβατεύσω.
 μεσονύκτιος ὠλλύμαν, ἀντ. α'.
 ἦμος ἐκ δειπνῶν ὕπνος ἡδὺς ἐπ' ὄσσοις 915
 κίδναται, μολπᾶν δ' ἄπο καὶ χοροποιὸν
 θυσίαν καταπαύσας
 πόσις ἐν θαλάμοις ἔκειτο,
 ξυστὸν δ' ἐπὶ πασσάλῳ, 920
 ναύταν οὐκέθ' ὄρων ὄμιλον
 Τροίαν Ἰλιάδ' ἐμβεβῶτα.
 ἐγὼ δὲ πλόκαμον ἀναδέτοις στρ. β'.
 μίτραισιν ἐρρυθμιζόμεν

cause of all her woes? May that faithless wife never again know a father's home.—The metre is glyconic, interspersed with some iambic versicles in the latter half.

906. τῶν ἀπορθήτων—λέξει. 'You shall no longer be called one of the cities that have never been ravaged.' This is said in reference to the boasted title of Athens, for which see Aesch. Pers. 350. Med. 827. Oed. Col. 702.

910—12. Hesych. στεφάναι—καὶ τείχους ἐπάλλεις καὶ πύργων. The student will not confound the idiom ἀποκέκαρσαι στεφάναν, 'you have been shorn of your crowning towers,' which is like δίκαια ὠριμένοι in v. 801, with κέχρωσαι κηλὶδα, where it is a cognate accusative. For χρῶζειν see Med. 497. Phoen. 1625.—αἰθάλου, 'smut,' is a noun. Mistaking it for an epithet, the copyists added καπνοῦ, which the metre (920) shows to be an interpolation. Some copies with Aldus give κηλὶδ' οἰκτροτάτα, where however the elision of the ι would be inadmissible. A similar error formerly existed in Aesch. Suppl. 6, οὐτιν' ἐφ' αἵματι δημηλασίῳ—γνωσθεῖσθαι.

914. ὠλλύμαν, a common use of the imperfect for εἰς δουλείαν ἀπηγόμεν, cf. v. 937. So Plautus often uses *perire*.

916. μολπᾶν ἄπο, supply some word like ἀναχωρήσας. The accusative, χοροποιὸν θυσίαν, is given by Kirchhoff and Nauck from two of the best MSS., the majority giving χοροποιῶν θυσιᾶν, which seems to have been wrongly construed with ἄπο.

920. ξυστὸν, properly *hastile*, a spear-shaft. Photius, δορύλλιον, ἀκόντιον, καὶ τὸ τέλειον δόρυ. In the last sense it is here used, viz. a shaft with the λόγχη or iron point. In Il. xv. 677 it means 'a handspike.' This line is parenthetical, since ὄρων refers back to πόσις, as if he had said ξυστὸν κρεμασάμενος. It was the custom to hang arms on a peg near the bed for the sake of protection. So Amphitryo, in Theocr. xxiv. 12, when summoned by Alcmena to assist in the dead of night, took down his sword, δαδάλειον ἄρμησε μετὰ ξίφος, ὃ ρ' οἱ ὕπρην κλιντήρος κεδρίνω περὶ πασσάλῳ αἰὲν ἔωρτο.—οὐκέθ' ὄρων, i. e. οὐ φρονίζων, οὐκ ὁσόμενος.

924. ρυθμίζεσθαι κόμην, like σχηματίζεσθαι Med. 1161, is perhaps used in the middle with reference to the services of the κομώτρια, as we should say 'I was having my hair set in order.' The μίτρα was a close cap tied under the chin, whence ἀνάδετος.—ἀτέρμονας αὐγάς, the

χρυσέων ἐνόπτρων 925
 λεύσσουσ' ἀτέρμονας εἰς αὐγὰς,
 ἐπιδέμνιος ὡς πέσοιμ' ἐς εὐνάν.
 ἀνὰ δὲ κέλαδος ἔμολε πόλιν
 ἑλευσμα δ' ἦν κατ' ἄστν Τροίας τόδ'· ὦ
 παῖδες Ἑλλάνων, πότε δὴ πότε τὰν 930
 Ἱλιάδα σκοπιὰν
 πέρσαντες ἤξετ' οἴκους ;
 λέχη δὲ φίλια μονόπεπλος ἀντ. β'.
 λιπούσα, Δωρὶς ὡς κόρα,
 σεμνὰν προσίζουσ' 935
 οὐκ ἦνυσ' Ἄρτεμιν ἁ τλάμων
 ἄγομαι δὲ θανόντ' ἰδοῦσ' ἀκοίταν
 τὸν ἐμὸν ἄλιον ἐπὶ πέλαγος,
 πόλιν τ' ἀποσκοποῦσ', ἐπεὶ νόστιμον
 ναῦς ἐκίνησεν πόδα καί μ' ἀπὸ γὰς 940

light which, proceeding from a fixed point, viz. the mirror itself, is flashed back without any definite limit. The scholiast's explanation, *κυκλωτερεῖς*, is somewhat defended by the word being used in *Hel.* 1172 as the epithet of a quoit, *τροχῶ ἀτέρμονι δίσκον*.

928. To this passage the corrupt and mutilated gloss of Hesychius seems to refer: ἀμαλεκύβαλος· θόρυβος [δὲ δημοῦ] has been restored from Cyril by Schmidt].

931. Ἱλιάδα σκοπιὰν, the Pergamus or citadel of Troy. The MSS. give ἤξετ' ἐς οἴκους, corrected by King. Hesych. explains ἐν θαλάμοις by ἐν οἴκοις.

933. *μονόπεπλος*. See on *Androm.* 598. Schol. αἱ Λακεδαιμόνιαι κόραι διημερεύουσιν ἕξωστοι καὶ ἀχλίνωνες, ἱματίδιον ἔχουσαι πεπορηγμένον ἐφ' ἑκατέρου τῶν ὤμων· καὶ Καλλιμαχος, Ἔσκεν ὕτ' ἕξωστος χάτερὸρπορος ἔτι· καὶ ἐν ταῖς ἀρχαῖαις γραφαῖς οὐκ ὀλίγα ὥδε ἔσταλται· καὶ Δωριάσειν τὸ γυμνὰς φαίνεσθαι τὰς γυναῖκας.

936. οὐκ ἦνυσα, I failed in my object. (Cf. *Bacch.* 1100, ἀλλ' οὐκ ἦνυτον, scil. *Πενθέως ἰέντες*. Why Artemis is particularly named is not clear, except that she appears to have some tutelary relations to married women. In *Aesch. Theb.* 134, her aid against the enemy is sought on the ground of her being armed

with a bow. Some think there is an allusion to the special cultus of Artemis by Doric maidens; but it is certain that *Δωρὶς ὡς κόρα* refers only to the epithet *μονόπεπλος*.

939. *ἀποσκοποῦσα*. There appears to be some confusion arising from the several participles not exactly suiting the verbs. Thus, some take *ἄγομαι—ἰδοῦσα—ἀποσκοποῦσά τε*, while others put a colon at *πέλαγος*, and connect *ἀποσκοποῦσα* with *ἀπείπον*, while some again, with Hermann, Matthiae, Kirchhoff, and Nauck regard *τάλαινα' ἀπείπον* ἄλγει as a parenthesis. The schol. says that *τινὲς τῶν ψυχρῶν* took *κατὰ διδοῦσα* with *ἀπείπον*. All things considered, it seems best to put up with the charge of *ψυχρότης*, and translate thus:—'And looking back on my city, when the ship had commenced its homeward voyage, and had separated me from the Trojan land, unhappy that I was, I felt my heart sink within me for grief, and I cursed Helen the sister of the Dioscuri, and the herdsman of Ida, that ill-starred Paris.' The ship is said *κινεῖν πόδα* either with regard to the nautical use of *ποῦς*, or by a metaphor from setting out to walk. Perhaps both ideas are combined.—*αἰνόπαρις*, formed like the Homeric *δύσπαρις*.

ᾠρισεν Ἰλιάδος,
τάλαιν', ἀπείπον ἄλγει,
τὰν τοῖν Διοσκόρου Ἑλέναν κάσιν, Ἰδαῖόν τε βού-
ταν ἐπωδ.
αἰνόπαριν κατάρα διδοῦσ', ἐπεί με γὰς 946
ἐκ πατρώας ἀπώλεσεν
ἐξώκισέν τ' οἰκων γάμος, οὐ γάμος, ἀλλ' ἀλάστορός
τις οἰζύς· 950
ἂν μήτε πέλαγος ἄλιον ἀπαγάγοι πάλιν,
μήτε πατρῶον ἵκοιτ' ἐς οἶκον.

ΠΟΛΥΜΗΣΤΩΡ.

ὦ φίλτατ' ἀνδρῶν Πρίαμε, φίλτατῃ δὲ σὺν,
Ἑκάβη, δακρύω σ' εἰσορῶν πόλιν τε σὴν,
τὴν τ' ἀρτίως θανοῦσαν ἔκγονον σέθεν. 955
φεῦ·
οὐκ ἔστιν οὐδὲν πιστὸν οὗτ' εὐδοξία
οὗτ' αὖ καλῶς πράσσοντα μὴ πράξιν κακῶς.
φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω
ταραγμὸν ἐντιθέντες, ὥς ἀγνωσία
σέβωμεν αὐτούς· ἀλλὰ ταῦτα μὲν τί δεῖ 960
θρηγνέιν, προκόπτουτ' οὐδὲν ἐς πρόσθεν κακῶν ;

950. γάμος, οὐ γάμος. Pflugk compares Androm. 103, Ἰλίφ αἰπεινὰ Πάρις οὐ γάμον, ἀλλὰ τιν' ἔταν, ἡγάγετ' εὐναίαν εἰς θαλάμους Ἑλέναν.

953. Polymestor, king of Thrace, who to his villainous treachery has added consummate hypocrisy, has obeyed the summons sent by Hecuba at v. 890, and fallen into the snare laid for wreaking a woman's vengeance on him. He pretends to condole with Hecuba's sorrows, and is at first answered by fair words. There is perhaps truth in the remark of the scholiast, that σὺν is added in direct address to Hecuba, as being present, while ὦ φίλτατε Πρίαμε merely apostrophizes one whom he knew to be dead.

956. οὗτ' εὐδοξία. He appears to mean, οὔτε τὸ εὖ ἀκούειν οὔτε τὸ καλῶς πράσσειν βέβαιόν ἐστιν ἀνθρώποις.

958. οἱ θεοὶ MSS. θεοὶ Herm.—πάλιν καὶ πρόσω, scil. στρέφοντες. Properly, as remarked on Suppl. 201, φύρειν and

φυρᾶν mean to mix flour, earth, or other solid ingredients, with any liquid, so as to form paste. Hence γῆν φυράσειν φόνῃ, Aesch. Theb. 48. Supra, v. 496, κόνει φύρουσα δύστηνον κάρα. Hes. Opp. 61, Ἥφαιστον δ' ἐκέλευσε περικλυτὸν ὅττι τάχιστα γαῖαν ὕδει φύρειν.—πάλιν καὶ πρόσω κ.τ.λ., 'causing confusion as to their happening a second time, or in the remote future.' So Hel. 712, εἰ δέ πως ἀναστρέφει ἐκείσε κἀκεῖσ' ἀναφέρων. The more usual phrase is ἄνω τε καὶ κάτω.—αὐτὰ, i. e. τὰ τοιαῦτα.

959. ἀγνωσία, τῶν ἡμετέρων πραγμάτων. For, if men knew certainly what awaited them, they would fall into a fatalism which would ignore the very existence of the gods as agents in human affairs.

961. προκόπτοντα οὐδὲν, (masc.) when one makes no advance, οὐδὲν προχωροῦντα. See on this word Hipp. 23. 'To clear away none of the evils in front' is a figure borrowed from pioneers.

σὺ δ' εἴ τι μέμφει τῆς ἐμῆς ἀπουσίας,
σχές' τυγχάνω γὰρ ἐν μέσοις Θρήκης ὄροις
ἀπών, ὅτ' ἦλθες δεῦρ'· ἐπεὶ δ' ἀφικόμην,
ἤδη πόδ' ἔξω δωμάτων αἶρουντί μοι 965
ἐς ταυτὸν ἦδε συμπίτνει δμῶις σέθεν,
λέγουσα μύθους ὧν κλύων ἀφικόμην.

EK. αἰσχύνομαί σε προσβλέπειν ἐναντίον,
Πολυμήστορ, ἐν τοιοῖσδε κειμένη κακοῖς.
ὅτῳ γὰρ ὤφθην εὐτυχοῦς, αἰδώς μ' ἔχει 970
ἐν τῷδε πότμῳ τυγχάνουσ', ἵν' εἰμὶ νῦν,
κοῦκ ἂν δυναίμην προσβλέπειν σ' ὀρθαῖς κόραις.
ἀλλ' αὐτὸ μὴ δύσνοιαν ἡγήσῃ σέθεν,
Πολυμήστορ· ἄλλως δ' αἰτιὸν τι καὶ νόμος,
γυναικάς ἀνδρῶν μὴ βλέπειν ἐναντίον. 975

ΠΟΛΥΜ. καὶ θαυμά γ' οὐδέν. ἀλλὰ τίς χρεῖα σ' ἐμοῦ;
τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα;

EK. ἴδιον ἐμαυτῆς δὴ τι πρὸς σέ βούλομαι
καὶ παῖδας εἰπεῖν σοῦς· ὀπάοντας δέ μοι
χωρὶς κέλευσον τῶνδ' ἀποστήναι δόμων. 980

ΠΟΛΥΜ. χωρεῖτ'. ἐν ἀσφαλεῖ γὰρ ἦδ' ἐρημία.
φίλη μὲν εἰ σὺ, προσφιλὲς δέ μοι τόδε
στράτευμ' Ἀχαιῶν. ἀλλὰ σημαίνειν σε χρὴ
τί χρῆ τὸν εὖ πράσσοντα μὴ πράσσουσιν εὖ
φίλοις ἐπαρκεῖν· ὥς ἔτοιμός εἰμ' ἐγώ. 985

EK. πρῶτον μὲν εἰπέ παιῖδ' ὃν ἐξ ἐμῆς χερδὸς

962. ἀπουσίας may depend on τι or on the implied sense of *περὶ* or *ἐνεκα*. The usual syntax is *μέμψεσθαι τί τινα*.

970. αἰδώς μ' ἔχει, being equivalent to αἰδοῦμαι ὀφθῆναι, takes the nominative participle after it. So in the passage just quoted, Hipp. 23, τὰ πολλὰ δὲ πάλαι προκόψας, οὐ πόνου πολλοῦ με δεῖ. We might easily read *κάν τῷδε πότμῳ—οὐκ ἂν δυναίμην*. Porson thought v. 971 spurious; but this seems very doubtful. Nauck incloses *τυγχάνουσ'*—*δυναίμην* in brackets. Kirchhoff transposes 971, 972. ὀρθαῖς κόραις, opposed to *λοξὰ βλέπειν*, to look one in the face without flinching. Theocr. v. 35, μέγα δ' ἄχθομαι, εἰ σύ με τοιμᾶς ὑμᾶσι τοῖς ὀρθοῖσι ποτιβλέπεν.

Iph. Aul. 851, χαῖρ', οὐ γὰρ ὀρθοῖς ὑμᾶσιν σ' ἔτ' εἰσορῶ ψευδῆς γενομένη. Hermann takes *προσβλέπειν* to depend also on αἰδώς μ' ἔχει.

973. αὐτὸ, sc. τὸ μὴ βλέπειν κ.τ.λ.—ἄλλως, 'on other considerations,' viz. custom as well as present inability. There is evident irony in the address.

976. τίς χρεῖα σ' ἐμοῦ; scil. ἔχει. An Homeric idiom, *χρεῶ βουλῆς ἐμέ καὶ σέ, &c.*—*ἐπέμψω, μετεπέμψω*, though the *μετὰ* would be rather an adjunct, than necessary to the sense, since *ἐμπεσθαί τινα* is 'to get a person conducted to you' e.g. in Herc. F. 1121. Or. 111.

981. ἐν ἀσφαλεῖ. See on Hel. 1227. Supra, v. 806.

Πολύδωρον ἔκ τε πατρὸς ἐν δόμοις ἔχεις,
εἰ ζῇ· τὰ δ' ἄλλα δευτέρον σ' ἐρήσομαι.

ΠΟΛΥΜ. μάλιστα· τοῦκείνου μὲν εὐτυχεῖς μέρος.

ΕΚ. ὦ φίλατθ', ὡς εὖ καξίως σέθεν λέγεις. 990

ΠΟΛΥΜ. τί δῆτα βούλει δεύτερον μαθεῖν ἐμοῦ ;

ΕΚ. εἰ τῆς τεκούσης τῆσδε μέμνηταί τί μου.

ΠΟΛΥΜ. καὶ δευρό γ' ὡς σέ κρύφιος ἐζήτει μολεῖν.

ΕΚ. χρυσὸς δὲ σῶς, ὃν ἦλθεν ἐκ Τροίας ἔχων ;

ΠΟΛΥΜ. σῶς, ἐν δόμοις γε τοῖς ἐμοῖς φρουρούμενος. 995

ΕΚ. σῶσόν νυν αὐτὸν, μηδ' ἔρα τῶν πλησίον.

ΠΟΛΥΜ. ἤκιστ'· ὀναίμην τοῦ παρόντος, ὦ γύναι.

ΕΚ. οἶσθ' οὖν ἂν λέξαι σοί τε καὶ παισὶν θέλω ;

ΠΟΛΥΜ. οὐκ οἶδα· τῷ σῷ τοῦτο σημανεῖς λόγῳ.

ΕΚ. ἔστω φιληθεῖς ὡς σὺ νῦν ἐμοὶ φιλεῖ. 1000

ΠΟΛΥΜ. τί χρῆμ', ὃ καμὲ καὶ τέκν' εἰδέναι χρεῶν ;

ΕΚ. χρυσοῦ παλαιὰ Πριαμιδῶν κατάρυχες.

ΠΟΛΥΜ. ταῦτ' ἔσθ' ἂν βούλει παιδὶ σημήναι σέθεν ;

ΕΚ. μάλιστα, διὰ σοῦ γ'· εἰ γὰρ εὐσεβῆς ἀνὴρ.

989. εὐτυχεῖς, for οὐκ ἄπαις εἰ. Cf. Androm. 420. Ion 699.

995. There is irony again in the ambiguous phrase 'kept safe in my house.'

997. ὀναίμην τοῦ παρόντος. See Alcest. 335. Med. 1025. Hel. 1418.

1000. Neither Porson nor Pflugk remark on the difficult verse, ἔστω φιληθεῖς κ.τ.λ. To refer the first words to Polydorus has this difficulty, that *her* love to Polymestor was no love at all, but hate. The scholiast has the following commentary ;—ἀγαπηθήτω ὁ παῖς μου ὑπὸ σοῦ, ὡς νῦν σὺ ἀγαπᾷς ἐμὸν. κατὰ μὲν τὸ φαινόμενον λέγει, ἀγαπάσθω ὁ Πολύδωρος ὑπὸ σοῦ οὕτως, καθὰ σὺ νῦν φιλεῖς ἐμὸν· κατὰ δὲ τὸ νοούμενον, ὡς σὺ φιλεῖς ἄρτίως παρ' ἐμοῦ, οὕτως ἐφιλείτο καὶ ὁ Πολύδωρος παρὰ σοῦ. A more natural sense would be 'let it (the gold) be loved by you and your children as I now love you,'—an ironical advice to cherish a hateful thing. If, with Schaefer, we take λόγος as the subject of ἔστω, the double sense is sufficiently well maintained, viz. the meaning *he* is to receive, 'pay all regard and attention to my instructions, in proportion to my present love for you,' and *her* real meaning, 'Take it, and much

good may it do you.' Hermann objects, that v. 1002 will not stand for want of a verb. In fact, Polymestor reverts to the object of his anxiety, what he has been sent for to learn ; and he says, 'What is it, that I and my children are to be informed of?' And she replies, 'Certain ancient deposits of gold belonging to the family of Priam.' Hermann, whom W. Dindorf, Kirchhoff, and Nauck follow, reads ἔστ', ὦ φιληθεῖς κ.τ.λ., and takes the whole sentence as if it were εἰσί, ὦ ἔχθιστε Πολυμήστορ, παλαιὰ χρυσοῦ κατάρυχες κ.τ.λ. The address ἔστ', ὦ φιληθεῖς, seems rather harsh ; though ἄλλ', ὦ φιληθεῖς, occurs Iph. T. 983 ; besides which, the emphatic σὺ has no point unless φιληθεῖς refers to some contrasted thing or person. Cf. v. 1006. To take the lowest grounds, there can be no necessity of altering the text. The participle with εἰμι, for the imperative φιληθήτω, may be compared with ἀντιδοῦς ἔσει, Antig. 1067, γηρυθεῖς ἔσει Aesch. Suppl. 454.

1004. εὐσεβής, righteous, upright. She speaks ironically, alluding to his ἀσέβεια περὶ ξένους. On the meaning of the word see Hel. 901.

- ΠΟΛΥΤΜ. τί δῆτα τέκνων τῶνδε δεῖ παρουσίας ; 1005
 ΕΚ. ἄμεινον, ἣν σὺ καθάνης, τούσδ' εἰδέναι.
 ΠΟΛΥΤΜ. καλῶς ἔλεξας· τῇδε καὶ σοφώτερον.
 ΕΚ. οἶσθ' οὖν Ἀθάνας Ἰλίας ἵνα στέγαι ;
 ΠΟΛΥΤΜ. ἐνταῦθ' ὁ χρυσός ἐστι ; σημεῖον δέ τι ;
 ΕΚ. μέλαινα πέτρα γῆς ὑπερτέλλουσ' ἄνω. 1010
 ΠΟΛΥΤΜ. ἔτ' οὖν τι βούλει τῶν ἐκεῖ φράζωμαι ἐμοί ;
 ΕΚ. σῶσαί σε χρήμαθ' οἷς συνεξήλθον θέλω.
 ΠΟΛΥΤΜ. ποῦ δῆτα, πέπλων ἐντὸς, ἣ κρύψας ἔχεις ;
 ΕΚ. σκύλων ἐν ὄχλῳ ταῖσδε σώζεται στέγαις.
 ΠΟΛΥΤΜ. ποῦ δ' ; αἰδ' Ἀχαιῶν ναύλοχοι περιπτυχαί.
 ΕΚ. ἴδιαι γυναικῶν αἰχμαλωτίδων στέγαι. 1016
 ΠΟΛΥΤΜ. τάνδον δὲ πιστὰ, κάρσένων ἐρημία ;
 ΕΚ. οὐδεὶς Ἀχαιῶν ἔνδον, ἀλλ' ἡμεῖς μόναι.
 ἀλλ' ἔρπ' ἐς οἴκους· καὶ γὰρ Ἀργεῖοι νεῶν
 λῦσαι ποθοῦσιν οἴκαδ' ἐκ Τροίας πόδα· 1020
 ὥς πάντα πράξας ὦν σε δεῖ στείχης πάλιν
 ξὺν παισὶν οὐπερ τὸν ἐμὸν ὤκισας γόνον.

1007. Hermann, with Boissonade, places the colon after *ἔλεξας* instead of the comma after *τῇδε*. Aesch. Eum. 30, *τῇδε γὰρ τρανῶς ἐρώω*.

1008. *στέγαι*, the cells or subterranean treasure-vaults of Athena the patroness of Troy. The exact spot she describes as marked by a black, i. e. a basaltic or trap rock, jutting out above the surface of the ground. Cf. Orest. 6, *κορυφῆς ὑπερτέλλοντα δειμαίνων πέτρον*, which makes it probable that *γῆς* here depends on the participle rather than on *ἄνω*, and so the Greek paraphrast, *ὑπερκειμένη τῆς γῆς*. Such treasure-houses seem really to have existed, as at Orchomenus and Mycenae; and it is well known that one of the principal causes of the demolition of ancient ruins in Greece and Asia Minor has been the search after such treasure, which in a few instances has been really found.

1013. ἣ Porson after Valckenaer, calling the vulgar *ἣ* "leve vitium." But Hermann seems to be right in retaining it:—'Where then is it? Have you got it in the folds of your garments, or have you concealed it (elsewhere)?' Kirchhoff and Nauck put no comma at *ἐντὸς*.

1015. The scholiast tells us that the true punctuation is *ποῦ δ' αἰδ'*; Ἀχαιῶν

ναύλοχοι περιπτυχαί; 'Where are these apartments (*στέγαι*)? Do you mean the Argive naval camp?' i. e. that your money is there. But, as observed on v. 901, it is clear that the station of the ships was supposed, — perhaps represented, — to be close at hand. Thus Polymestor means to throw distrust on her statement that she has money concealed from the Greeks, because he cannot understand where she could hide it in sight of the very fleet. It is possible to take *ναύλοχοι περιπτυχαί* of the semicircular row of tents occupied by the crew and their generals, and which presupposed the ships to be riding in some adjacent bay. It is possible too, as the theatre commanded a view of the sea (*Athens and Attica*, p. 98), that the speaker pointed in that direction, so as to give an apparent reality to the action.

1021. *ὦν σε δεῖ*. We should expect *ἄσε δεῖ*, scil. *πράσσειν*, but the construction is like *δεῖ χειρὸς ὑμᾶς*, Herc. F. 1170, *δεῖ σε Προμηθέως*, Aesch. P. 86. Of course the words are ambiguous; for Hecuba means *ὦν δεῖ σε δοῦναι δίκην*, and *οὐπερ ὤκισας* is *eis* "Αἶδου. With these words she conducts Polymestor within the tent, and the chorus, knowing the plot, anticipates a speedy vengeance.

- ΧΟ. οὐπω δέδωκας, ἀλλ' ἴσως δώσεις δίκην,
 ἀλῖμενόν τις ὡς εἰς ἄντλον πεσὼν 1025
 λέχριος ἐκπέσῃ φίλας καρδίας,
 ἀμέρσας βίον. τὸ γὰρ ὑπέγγυον
 δίκᾳ καὶ θεοῖσιν οὐ ξυμπίπτει, 1030
 [ὀλέθριον,] ὀλέθριον κακόν.
 ψεύσει σ' ὁδοῦ τῆσδ' ἐλπίς, ἣ σ' ἐπήγαγε
 θανάσιμον πρὸς Ἄϊδαν, ἰὼ ἰὼ τάλας·
 ἀπολέμῳ δὲ χειρὶ λείψεις βίον.
 ΠΟΛΥΜ. ὦμοι, τυφλοῦμαι φέγγος ὀμμάτων τάλας. 1035
 ΧΟ. ἠκούσατ' ἀνδρὸς Θρηκὸς οἰμωγῆν, φίλαι ;
 ΠΟΛΥΜ. ὦμοι μάλ' αὖθις, τέκνα, δυστήνου σφαγῆς.

1025. πεσὼν for ἐμπεσὼν Porson. There is nothing particularly difficult in these verses, which are regular dochmiacs, unless it be the epic construction ὡς—ἐκπέσῃ, of which perhaps this is a unique instance in Attic Greek. So however Homer frequently uses it; e.g. ὡς δὲ λέων ἐν βουσὶ θορῶν ἐξ αὐχένα ἄξῃ &c. Prof. Scholfield wishes Porson had edited ἐκπεσεῖ, and such is the reading of W. Dindorf and Nauck after Hermann, while Kirchhoff has ἐκπεσῇ, and perhaps the schol. (στερηθήσῃ), i. e. you, Polymestor, shall lose your life as suddenly and unexpectedly as a man who breaks his neck by falling sideways into a ship's hold. The words ἀμέρσας βίον, i. e. ἀφανίσας, which some refer to Polymestor's slaughter of Polydorus, merely means 'having extinguished his life by the fall,' with the additional notion of perishing out of sight, or being lost to view, like a sailor drowned in a harbourless sea.—λέχριος, walking aslant along the narrow gangway (σελῖς), and falling between the open cross-bits, (υγὰ. Cf. Hom. Od. xv. 478, τὴν μὲν ἔπειτα γυναῖκα βάλλ' Ἀρτεμὶς ἰοχέαιρα, ἄνταφ δ' ἐνδοῦ-πῆσε πεσὼν ὡς εἰναλὴ κήξ.

1030. οὐ Musgrave and others for οὐ. "Hoc dicit: diis et justitiae obnoxia in quem expetunt, pestiferum malum est, i. e. qui se adversus deos et justitiam impiavit, inagno id suocum malo luit." Hermann. Pflugk follows the scholiast, οὐ ξυμπίπτει, for οὐκ ἀπόλλυται, οὐκ ἀφανίζεται, 'a grievous crime which is under the ban of heaven, is not lost sight of.' The sense is rather, ὅς ξυμπίπτει τῷ ἐκ

δίκης καὶ τῷ ἐκ θεῶν ὑπεγγύῳ, like Aesch. Eum. 322, τοῖσιν αὐτουργίαι ξυμπέσωσιν μάταιοι, where see the note. Compare also θεόθεν ὑπέγγυοι in Cho. 35, which the scholiast there, as in the present passage, interprets ἡσφαλισμένοι. Translate, 'For where the obligation to justice and to the gods (i. e. to human and divine law) falls together on a man, there some fatal mischief is sure to follow.'

1031. W. Dindorf omits ὀλέθριον, with the approval of Kirchhoff.

1032. Nauck considers this senarius to have been patched up from a dochmiac, as ψευδὴς δ' ἐλπίς ἣ σε τῆδ' ἤγαγεν. Compare Soph. Ant. ψεύδει γὰρ ἣ πίνοια τὴν γνώμην. 'Your hope in making this journey (viz. for your own profit) will disappoint you; for it (the journey) has brought you where you shall die and be no more seen.'—Porson, Hermann, and Nauck give πρὸς Ἄϊδαν, ὦ τάλας. Kirchhoff with the best MSS. ἰὼ τάλας. But it seems safer to give ἰὼ ἰὼ (pronounced *yo yo*) to complete the dochmiac, with two or three copies, than to make Ἄϊδης a cretic on the authority of a verse given by Lucian to Euripides, but probably in joke, οὐκ, ἀλλ' ἔτ' ἐμπνουν Ἄϊδης μ' ἐδέξατο.

1037. ὦμοι. The groan proceeds, of course, from within the tent. Compare Aesch. Ag. 1314, ὦμοι πέπληγμαί καιρίαν πληγὴν ἔσω (where ἔσω might mean ἐν-τὸς δόμων, as inf. 1038), and for what follows, Ag. 1316, ὦμοι μάλ' αὖθις δευτέραν πεπληγμένους. Cho. 861, ὦμοι μάλ' αὖθις ἐν τρίτοισι προσφθέγμασι.

- ΧΟ. φίλοι, πέπρακται καὶν' ἔσω δόμων κακά.
 ΠΟΛΥΜ. ἀλλ' οὔτι μὴ φύγητε λαυσηρῶ ποδὶ
 βάλλων γὰρ οἰκων τῶνδ' ἀναρρήξω μυχούς. 1040
 ἰδοῦν, βαρείας χειρὸς ὀρμάται βέλος.
- ΧΟ. βούλεσθ' ἐπεισπέσωμεν ; ὥς ἀκμὴ καλεῖ
 Ἑκάβῃ παρεῖναι Τρωάσιν τε συμμαχούς.
 ΕΚ. ἄρασσε, φεῖδου μηδέν, ἐκβάλλων πύλας
 οὐ γάρ ποτ' ὄμμα λαμπρὸν ἐνθήσεις κόραις, 1045
 οὐ παῖδας ὄψει ζῶντας, οὓς ἔκτειν' ἐγώ.
- ΧΟ. ἡ γὰρ καθεῖλες Θρηῆκα καὶ κρατεῖς ξένου,
 δέσποινα, καὶ δέδρακας οἰάπερ λέγεις ;
 ΕΚ. ὄψει νιν αὐτίκ' ὄντα δωμάτων πάρος
 τυφλὸν, τυφλῶ στείχοντα παραφόρῳ ποδὶ, 1050
 παίδων τε δισσῶν σώμαθ', οὓς ἔκτειν' ἐγώ
 ξὺν ταῖς ἀρίσταῖς Τρωάσιν δίκην δέ μοι
 δέδωκε χωρεῖ δ', ὥς ὄρᾳς, ὅδ' ἐκ δόμων.
 ἀλλ' ἐκποδὼν ἄπειμι ἀποστήσομαι
 θυμῷ ζέοντι Θρηκὶ δυσμαχωτάτῳ. 1055
- ΠΟΛΥΜ. ὦμοι ἐγὼ, πᾶ βῶ, πᾶ στῶ, πᾶ κέλσω ;

1039. οὐ μὴ κ.τ.λ. 'There is no chance of your escape (think not to escape), nimble-footed as you are.' See on Hel. 292.

1041. The hand itself seems called βέλος, on account of the epithet βαρείας. He shakes and pushes the door from within. There is much probability in Hermann's view, supported by the scholiast, that this verse should be assigned to Polymestor instead of the chorus. For thus both he and Hecuba speak three verses, while the speech of each is followed by two of the chorus. W. Dindorf thinks that ἰδοῦν suits the chorus better than Polymestor. If βέλος meant stones pelted by the hand, as the schol. thinks, the epithet βαρείας would be useless. If he used a piece of timber to batter the door, it might mean 'loaded hand.'

1044. ἐκβάλλων, schol. ἐκρίζων, knocking them down by pulling up the door-posts. So Herc. Fur. 999, ἐκβαλὼν σταθμᾶ.

1047. καθεῖλες. 'Have you conquered him, and got him in your power?' A

figure borrowed perhaps from wrestling. Cf. Aesch. Ag. 388, τὸν δ' ἐπίστροφον τῶνδε φῶτ' ἄδικον καθαιρεῖ. For ξένου, which introduces a new construction, Hermann proposed ξένων.

1052. ταῖς ἀρίσταῖς. 'These brave Trojan ladies.' Hermann's ταῖσδ' is quite unnecessary.

1055. ζέοντι for ῥέοντι Porson and others, with two or three copies. So Oed. Col. 434, ὀπηνὶκ' ἔξει θυμός. Kirchhoff however thinks ζέοντι is a correction. The syntax is not clear, whether θυμῷ ζέων Θρηξ, or θυμὸς ζέων, Θρηξ δυσμ., in apposition, or Θρηξ δυσμ. θυμῷ ζέοντι.

1056. Polymestor rushes upon the stage. In a system of regular anapaests with interposed dochmiacs, he denounces vengeance against the women, if only he can succeed in grasping them. While speaking, he moves about with hands extended, fancying that his persecutors are still close to him.

Ibid. πᾶ βῶ, πᾶ στῶ ; 'Which way should I go, and which way having gone, should I stand still?' Cf. Alcest. 864, ποῖ βῶ ; πᾶ στῶ ; τί λέγω ; Hermann

- τετράποδος βάσιν θηρὸς ὀρεστέρου
 τιθέμενος † ἐπὶ χεῖρα κατ' ἵχνος ; ποῖαν,
 ταύταν ἢ τάνδ', ἐξαλλάξω 1060
 τὰς ἀνδροφόνους μάρψαι χρήζων
 Ἰλιάδας, αἶ με διώλεσαν ;
 τάλαιnai κόραι τάλαιnai Φρυγῶν,
 ὦ κατάρatoi, ποῖ καί με φυγᾶ
 πτώσσουσι μυχῶν ; 1065
 εἶθε μοι ὀμμάτων αἱματόεν βλέφαρον
 ἀκέσαι' ἀκέσαιο, τυφλὸν, ὦ Ἀλιε,
 φέγγος ἀπαλλάξας.
 ἀἶ.
 σίγα, κρυπτὰν βάσιν αἰσθάνομαι
 τάνδε γυναικῶν. πᾶ πόδ' ἐπάξας 1070
 σαρκῶν ὀστέων τ' ἐμπλησθῶ,
 θοῖναν ἀγρίων θηρῶν τιθέμενος
 ἀρνύμενος λῶβαν,
 λύμας ἀντίπουν' ἐμᾶς ; ἰὼ τάλας
 ποῖ, πᾶ φέρομαι τέκν' ἔρημα λιπῶν 1075

compares στήναι τρίβον, Orest. 1251, to show that the verb has the notion of going somewhere and then stopping.—τίθεσθαι βάσιν θηρὸς ἐπὶ χεῖρα is 'to walk like a beast on all-fours,' and κατ' ἵχνος has the usual sense of 'in the track of the object pursued.' Hesych. κατ' ἵχνος· κατακολουθήσας τῷ ἵχνει. There is some difficulty in the χεῖρα, for which χειρὶ or χειρὸς would be a more usual construction. Hermann construes πᾶ κέλσω βάσιν θηρὸς, τιθέμενος ἐπὶ χεῖρα, quo applicem quadrupedis montanae ferae gressum, impronens (solo) manum? But the omission of χθονὸς after ἐπὶ is harsh. τιθέμενος θηρῶν Nauck after Seidler. Kirchhoff proposes to complete a dochmiac thus, τιθέμενος ἐπὶ χειρὶ χεῖρα κατ' ἵχνος.

1060. ταύταν Hermann with two or three MSS., for ἢ ταύταν. Properly, ὁδὸν ἐξαλλάσσειν is to take one path after another, to go from this to that, and from that to this.

1062. This verse is dochmiac, preceded by a resolved cretic. In the next, Seidler and Hermann have transposed the words which were commonly read τάλαιnai τάλαιnai κόραι Φρυγῶν.

1064. As φυγᾶ πτώσσουσι is the same in sense as φεύγουσι πτώσσουσαι, the accusative of the person is added, just as in v. 812, ποῖ μ' ὑπεξάγεις πόδα ;

1067. This verse should be anapaestic ; perhaps, τυφλόν θ'—ἀπαλλάξαις. W. Dindorf edits ἀκέσαι' ἀκέσαι', ὦ Ἀλιε, τυφλὸν φέγγος ἀπαλλάξας, and so Nauck, to make a dochmiac trimeter.—τυφλὸν φέγγος, for τυφλότητα ὀμμάτων. Cf. v. 1035. It may be suggested, especially if we compare inf. 1174, that in this account the poet had in mind the popular representations of Ulysses blinding the Cyclops.

1070. τάνδε Seidler for τάνδε or τῶνδε.

1072. θοῖναν κ.τ.λ., making for myself a feast on flesh, as wild beasts do. (Or perhaps, 'making a feast of these savage monsters,' the women.) Kirchhoff gives θοῖναν ἀγρίαν with MS. A. For the metre see v. 1059.

1073. Kirchhoff would read λῶβας. The accusative can only mean λαβῶν δίκην.

1074. ὦ τάλας Hermann ; but ἰὼ is a monosyllable ; see v. 1032.

βάχχαις Ἴδιον διαμοιρᾶσαι,
σφακτὰν κυσί τε φοινίαν δαίτ' † ἀνήμερόν οὐρείαν τ'
ἐκβολάν ;

πᾶ στῶ, πᾶ βῶ, πᾶ κάμψω,

ναῦς ὅπως ποντίοις πείσμασι λινόκροκον 1080

φᾶρος στέλλων, ἐπὶ τάνδε συθείς

τέκνων ἐμῶν φύλαξ δλέθριον κοίταν.

ΧΟ. ὦ τλήμων, ὥς σοι δύσφορ' εἴργασται κακά· 1085

δράσαντι δ' αἰσχροῖα δεινὰ τάπιτίμια

[δαίμων ἔδωκεν, ὅστις ἐστί σοι βαρύς].

ΠΟΛΥΜ. αἰαί, ἰὼ Θρήκης λογχοφόρον, ἔνοπλον,

εὐπιπὸν * τ' * Ἀρει * τε κάτοχον γένος. 1090

1077. σφακτὰν, *jugulandam*. For κυσί τε ἐκβολάν he should have said ἐκβλητον. And σφακτὰν agrees with δαίτα by a kind of *prolepsis*. 'To be slaughtered and cast away on the mountains as a gory feast for dogs and savage wild beasts.' Probably we should read ἀνήμεροις θηρίοις τ' οὐρείαν ἐκβολάν. Matthiae and Hermann give ἀνήμερόν τ' κ.τ.λ. Kirchhoff approves οὔρειαν, but adds "cetera incerta omnia."

1079. The common reading πᾶ στῶ; πᾶ κάμψω; πᾶ βῶ; is retained by Porson, who inclines to think πᾶ βῶ, πᾶ στῶ, πᾶ κάμψω, the true reading, as in v. 1056. Nauck includes πᾶ βῶ in brackets.—πᾶ κάμψω is, 'where shall I rest?' Cf. inf. 1150, κάμπτειν γόνυ Prom. 32. Hence στέλλων φᾶρος literally means, 'tucking up my mantle,' and metaphorically, 'furling my sail,' or coming into haven. Compare Aesch. Suppl. 703, and see the note on Hel. 147. Hesych. φᾶρος στέλλων τὸ περιβόλαιον στέλλων ἢ τὸ ἄρμενον.—πείσμασι, not to be taken with στέλλων, but depending on some implied word, 'where must I rest, furling my sail, as a ship (furls it) by ropes out at sea.'

1084. τέκνων ἐμῶν. Perhaps τέκνων μου or μοι, which would give a dochmiac dimeter. As it stands, the dochmius is preceded by three iambic feet. Schol. ἐπὶ τήνδε τὴν δλέθριον κοίτην πορευθεὶς τῶν ἐμῶν τέκνων φύλαξ. As he calls the spot where they lay dead δλεθρία, φύλαξ must mean τῶν σωμάτων, to watch the bodies.

1085. σοι εἴργασται, 'have been done to you.' The more obvious sense would be, 'by you;' but the allusion is to his

blindness, not to the murder he has committed. In the next verse the well-known Greek law, δράσαντι παθεῖν, is expressed. The phrase is here ambiguously applied, since it might mean punishment has been inflicted on you, or it will be inflicted on those who have maltreated you.—ἐπιτίμιον, which Aeschylus uses in the singular, Theb. 1024, occurs in the plural Soph. El. 1382. Properly, it meant 'a fine imposed.' Hesych. τιτίμια (sic) τὰς ἀξίας τιμωρίας τιτιμίᾳ φασιν. Hermann omits v. 1087, as repeated from v. 722, and the chorus speaks only two lines below, v. 1106—7.

1088 seqq. The metres in this speech of Polymestor are for the most part obscure. It may be that the frantic ravings of a man beside himself with pain and rage were purposely exempted from antistrophic laws. Hermann, who regards the next verse as identical with 1100, viz. paemonic, reads λογχοφόρον, εὐοπλον, ἔφιππον, Ἀρεὸς τε κάτοχον γένος. Porson also gives εὐοπλον from Eustathius, who cites the words εὐοπλον—γένος, in place of the vulg. ἔνοπλον. Hermann defends the τε after Ἀρεὸς by the scholium λογχοφόρους αὐτοὺς ὀνομάσας Ἀρει τε κατόχους, whereas the grammarian would probably have said καὶ κατόχους, were the copula added by himself. The present editor has ventured to restore two dochmiac verses by also adding τε to εὐπιπρον.—By κάτοχον he means κατεχόμενον, 'possessed by Arcs,' the war-god of the Thracians. The adjective is used in Pers. 225, τᾶμπαλιν δὲ τῶνδε γαῖα κάτοχα μαυροῦσθαι σκότῃ.

- ἰὼ Ἀχαιοὶ, ἰὼ Ἀτρεΐδαι,
 βοὰν βοὰν αὐτῷ, βοάν
 ᾧ ἴτε, μόλετε πρὸς θεῶν.
 κλύει τις, ἣ οὐδείς ἀρκέσει ; τί μέλλετε ;
 γυναιῖκες ὤλεσάν με, 1095
 γυναιῖκες αἰχμαλώτιδες.
 δεινὰ δεινὰ πεπόνθαμεν ὥμοι ἐμᾶς λώβας.
 ποῖ τράπωμαι, ποῖ πορευθῶ ; 1099
 ἀμπτάμενος οὐράνιον ὑψιπετὲς ἐς μέλαθρον, Ὀρίων
 ἣ Σείριος ἔνθα πυρὸς φλογέας
 ἀφίησιν ὅσσω ἀνγὰς, ἣ τὸν Ἄϊδα
 μελανοχρῶτα πορθμὸν ἄξω τάλας ; 1105
 ΧΟ. ξυγγνώσθ', ὅταν τις κρείσσον' ἣ φέρειν κακὰ
 πάθῃ, ταλαίνης ἐξαπαλλάξαι ζόης.
 ΑΓ. κραυγῆς ἀκούσας ἦλθον· οὐ γὰρ ἦσυχος
 πέτρας ὀρείας παῖς λέλακ' ἀνὰ στρατὸν 1110
 Ἦχῶ, διδοῦσα θόρυβον. εἰ δὲ μὴ Φρυγῶν
 πύργους πεσόντας ἦσμεν Ἑλλήνων δορὶ,
 φόβον παρέσχεν οὐ μέσως ὅδε κτύπος.
 ΠΟΛΥΜ. ᾧ φίλτατ', ἦσθόμην γὰρ, Ἀγάμεμνον, σέθεν
 φωνῆς ἀκούσας, εἰσορᾷς ἅ πάσχομεν ; 1115

1100. Hermann, W. Dindorf, and Nauck omit αἰθέρ' before ἀμπτάμενος on the authority of one of the scholiasts, ἐν τισι τὸ αἰθέρα περισσόν, καὶ οὐ φέρεται. The verse may either be called paeonic, or is composed of resolved cretics.—On the two common alternatives of escape, flight above or sinking below, see Med. 1296. Ion 1237. Herc. F. 1158, πτερωτὸς ἢ κατὰ χθονὸς μολών. The metre of the three concluding verses is obscure. From the reading of the two best MSS. ᾧ Ὀρίων, Kirchhoff thinks Ὀρίων may be the genuine word. Cf. Catull. lxi. ult., 'Proximus Hydrochœi fulgeret Oarion.'

1108. ζόης. This example of the word, as ending a senarius, should have been added to those from lyric passages given in the note on Med. 976. The MSS., as usual, give ζωῆς.—ἐξαπαλλάξαι, 'to rid himself of his miserable life.' Perhaps ἐξαπαλλάχθαι, though ἀπαλλάσσειν is sometimes intransitive. For the senti-

ment, see Plato, Phaedo, p. 62 A, οἷς βέλτιον τεθνάναι, θαυμαστὸν ἴσως σοὶ φαίνεται, εἰ τούτοις τοῖς ἀνθρώποις μὴ ὁσίον ἔστιν αὐτοὺς ἑαυτοὺς εἰ ποιεῖν.

1113. παρέσχεν. Porson gives παρέσχ' ἂν, with Heath, and so also Pflugk and Kirchhoff; but it is well known that the Attic writers objected to this elision. See the notes on a similar idiom in Tro. 397, Bacch. 1313. The meaning is; 'The noise was alarming enough, only we knew that Troy was razed, and therefore it could not be a sudden attack from the city.'—ἦσμεν for ἦδειμεν, like ἦσαν for ἦδεσαν &c.—Agamemnon, in the present and concluding scene, assumes the character of judge or umpire between the disputants, who plead the cause before him, in the usual forensic manner of which the poet is so fond, although he has been previously biassed in favour of Hecuba. Polymestor, as Pflugk observes, naturally expects that Agamemnon will take *his* side, and for that reason

ΑΓ. ἕα·

Πολυμήστορ ὦ δύστηνε, τίς σ' ἀπώλεσε ;
τίς ὅμῳ ἔθηκε τυφλὸν, αἰμάξας κόρας,
παῖδάς τε τούσδ' ἔκτεινεν ; ἡ μέγαν χόλον
σοὶ καὶ τέκνοισιν εἶχεν, ὅστις ἦν ἄρα.

ΠΟΛΤΜ. Ἐκάβη με σὺν γυναιξὶν αἰχμαλωτίσιν 1120
ἀπώλεσ', οὐκ ἀπώλεσ', ἀλλὰ μειζόνως.

ΑΓ. τί φῆς ; σὺ τοῦργον εἰργασαί τοδ', ὡς λέγει ;
σὺ τόλμαν, Ἐκάβη, τήνδ' ἔτλης ἀμήχανον ;

ΠΟΛΤΜ. ὦμοι, τί λέξεις ; ἡ γὰρ ἐγγύς ἐστί που ;
σήμνηνον, εἶπε ποῦ 'σθ', ἵν' ἀρπάσας χεροῖν 1125
διασπάρσωμαι καὶ καθαιμάξω χροά.

ΑΓ. οὗτος, τί πάσχεις ;

ΠΟΛΤΜ. πρὸς θεῶν σε λίσσομαι,
μέθες μ' ἐφείναι τῇδε μαργώσαν χέρα.

ΑΓ. ἴσχ'. ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον
λέγ'. ὡς ἀκούσας σοῦ τε τῆσδέ τ' ἐν μέρει 1130
κρίνω δικαίως, ἀνθ' ὅτου πάσχεις τάδε.

ΠΟΛΤΜ. λέγοιμ' ἄν. ἦν τις Πριαμίδων νεώτατος

he speaks more calmly in his first appeal for justice.

1119. Hermann says, "Distinxi post ἦν. Nam ἔρα ad χόλον εἶχεν pertinēt." Such a punctuation however would be too artificial.

1127. τί πάσχεις; 'what is coming over you?' 'What is the matter with you?'

1128. μαργώσαν, eager, not under the restraint of reason. Hesychius and Photius, evidently with this passage in view, have μαργώσαν χέρα (MS. χεῖρα)· μαινομένην χεῖρα. Pflugk compares Phoen. 1156, ἀλλ' ἔσχε μαργώντ' αὐτὸν ἐναλίον θεοῦ Περικλύμενος παῖς, and *ibid.* 1247. So also Herc. F. 1005, ὅς νιν φόνον μαργώντος ἔσχε.

1129. τὸ βάρβαρον. Ferocity and giving way to anger. For the Greeks regarded their μουσική as a remedy against such ἀκράτεια. Compare the use of *βάρβαρος* in Hel. 501.

1132. The speech of Polymestor (which exactly coincides, in the number of lines, to that of Hecuba in reply, like Electra's and Clytemnestra's in El. 1011, 1060, and Helen's and Menelaus' in Hel. 894 seqq.),

contains a brief excuse, and of course a false one, for his making away with Polydorus; and a more lengthy account of the vengeance taken upon him; while Hecuba, after a somewhat sophistical exordium, meets his defence by a direct denial of its truth. He slew Polydorus simply as a measure of precaution, because, while he was alive, the Greeks might any time return to Troy, and so damage his Thracian kingdom by hostile incursions. He craftily represents himself (v. 1176) as having been a benefactor to Agamemnon by this deed, and so as a sufferer in his case. To which Hecuba replies (1202) that neither was his pretended regard for Agamemnon likely in itself, nor his fear of the hostility of the Greeks real; for the one is incompatible with the other. If his friendship for Agamemnon had been sincere, and avarice not the real motive, he would have slain her son, or at least brought him a captive, long before Troy fell. Moreover, he should have proved his sincerity by bringing the gold to them, when they so much wanted it. He might have gained credit by showing that test of all true

- Πολύδωρος, Ἑκάβης παῖς, ὃν ἐκ Τροίας ἐμοὶ
πατὴρ δίδωσι Πρίαμος ἐν δόμοις τρέφειν,
ὑποπτος ὢν δὴ Τρωικῆς ἀλώσεως. 1135
τοῦτον κατέκτειν'· ἀνθ' ὅτου δ' ἔκτεινά νιν,
ἄκουσον, ὥς εὖ καὶ σοφῇ προμηθία.
ἔδεια μὴ σοὶ πολέμιος λειφθεῖς ὁ παῖς
Τροίαν ἀθροίσῃ καὶ ξυνοικίσῃ πάλιν,
γνόντες δ' Ἀχαιοὶ ζῶντα Πριαμιδῶν τινα 1140
Φρυγῶν ἐς αἶαν αὐθις ἄρειαν στόλον,
κάπειτα Θρήκης πεδία τρίβοιεν τάδε
ληλατοῦντες, γείτοσιν δ' εἴη κακὸν
Τρώων, ἐν ᾧπερ νῦν, ἄναξ, ἐκάμνομεν.
Ἑκάβη δὲ παιδὸς γυνούσα θανάσιμον μόρον 1145
λόγῳ με τοιῶδ' ἤγαγ', ὥς κεκρυμμένας
θήκας φράσουσα Πριαμιδῶν ἐν Ἰλίῳ
χρυσοῦ· μόνον δὲ σὺν τέκνοισί μ' εἰσάγει
δόμους, ἔν' ἄλλος μὴ τις εἰδεῖη τάδε.
ἰζω δὲ κλίνης ἐν μέσῳ κάμψας γόνυ 1150
πολλὰ δὲ χειρὸς αἱ μὲν ἐξ ἀριστερᾶς,

friendship, adhesion in misfortune; he might also have found a resource, in case of his own poverty, in the wealth of his ward. But all these opportunities he has thrown away, and he has proved himself altogether unworthy of Agamemnon's support.

1135. ὢν δὴ. 'Being, it seems (or as the event showed), suspicious of,' &c. He cunningly adds σοὶ πολέμιος λειφθεῖς, as if his forethought took into due consideration the interests of Agamemnon.

1137. Nauck incloses this line within brackets, with the brief comment "manifesto spurius."

1139. ἀθροίσαι καὶ ξυνοικίσαι Nauck, who however doubts if Τροίαν ἀθροίσαι is an appropriate expression. One of the good MSS. (F) gives ἀθρήσει.

1141. ἄρειαν Herm., Dind., Pflugk, αἵροιεν Porson. Some of the best MSS. give αἵροισαν or αἵρειαν, but as αἵρειν στόλον, to set sail, is scarcely to be conceived as a continuous action, like the ravaging of the country, πεδία τρίβειν, the norist suits the sense better. And the Scholiast gives κινήσειαν παντικόν—καὶ

ἀφανίζοιεν τὰ χωρία. Whether the poet intended the difference of meaning which Pflugk and Hermann find in the subjunctive and the optative, may be questioned, viz. that the subjunctive expresses *apprehension*, the optative *conjecture* as to the consequences. Others have held, that the former mood expresses the action nearer in time, the latter one more remotely future. A similar change of moods occurs Electr. 58—9.

1144. ἐν ᾧπερ κ.τ.λ., 'the very evil by which we have lately been oppressed.' In Homer, and in the *Rhesus*, the Thracians are spoken of as allies of the Trojans, as indeed their contiguity and common Pelasgic affinities would suggest. Pflugk thinks that ἄναξ is added in a sort of deprecatory or apologetic tone, because it was not complimentary to Agamemnon to tell him that his presence was unwelcome to the neighbouring people.

1150. κάμψας γόνυ, 'resting myself.' See above, v. 1079. Oed. Col. 19, οὐ κῶλα κάμψον τοῦδ' ἐπ' ἀξέστου πέτρου.

1151. χειρός. So J. Milton for χεῖρες, an error which obviously arose from the

αἱ δ' ἔνθεν, ὡς δὴ παρὰ φίλῳ, Τρώων κόραι
 θάκουσ' ἔχουσai, κερκίδ' Ἡδωνῆς χερὸς
 ἦνουν, ὑπ' αὐγὰς τούσδε λεύσσουσai πέπλους·
 ἄλλαι δὲ κάμακα Θρηκίαν θεώμεναι 1155
 γυμνὸν μ' ἔθηκαν διπτύχου στολίσματος.
 ὅσαι δὲ τοκάδες ἦσαν, ἐκπαγλούμεναι
 τέκν' ἐν χεροῖν ἔπαλλον, ὡς πρόσω πατρὸς
 γένοιτο † διαδοχαῖς ἀμείβουσai χερῶν.
 κατ' ἐκ γαληνῶν πῶς δοκεῖς προσφθεγμάτων 1160
 εὐθύς λαβοῦσαι φάσαν' ἐκ πέπλων ποθὲν
 κεντούσι παῖδας, αἱ δὲ πολεμίων δίκην
 ξυναρπάσασαι τὰς ἐμὰς εἶχον χέρας
 καὶ κῶλα· παισὶ δ' ἀρκέσαι χρήζων ἐμοῖς,
 εἰ μὲν πρόσωπον ἐξανισταίην ἐμὸν, 1165

assimilation of case to πολλὰ. *Schol. πολλὰ χεῖρες, ἦγον γυναικες. Cf. λαῖᾱς χερῶν in Prom. 733.

1153. θάκουσ' ἔχουσai for θάκουν, ἔχουσai κερκίδ' κ.τ.λ., and the omission of θ' after ἦνουν, is Hermann's ingenious emendation of a passage which was formerly regarded as one of the most conclusive respecting the occasional omission of the augment. The error arose from mistaking θάκουσ' for θάκουσ', in consequence of wrongly construing ἔχουσai with κερκίδα, and then altering it to θάκουν to suit ἦνουν, and so of necessity adding the copula after the latter. The scholiast, who had θάκουν in his copy, also found ἦνουν, and not ἦνουν θ'. His comment is this:—πολλὰ δὲ κόραι Τρώων παρθέναι ἐκάθητο, κρατοῦσαι τὸ ὕψωμα τῆς Μακεδονικῆς χερὸς ἐπήνουν. Clearly, ἦνουν κερκίδα is 'they praised the shuttle,' i. e. the skilful use of it by the Thracians. Sitting by him on each side, they took hold of his garments in feigned admiration, but in fact to detain him on his seat.

1154. ὑπ' αὐγὰς, 'to the light.' The phrase may be accounted for by the general absence of windows in Greek houses, and the practice of regarding objects by light admitted from above. Plato, Phædr. p. 268, A., εἴωμεν δὴ τὰ γε μικρὰ· ταῦτα δὲ ὑπ' αὐγὰς μᾶλλον ἴδωμεν, τίνα καὶ ποτ' ἔχει τὴν τῆς τέχνης δύναμιν. Photius, ὑπ' αὐγὰς, ὑπὸ τὸν ὄρθρον, ἢ ὑπὸ τὸν πεφωτισμένον ἄερα.

In Ar. Thesm. 500, ὡς ἡ γυνὴ δεικνύσα τὰνδρὶ τοῦγκυκλον ὑπανγὰς οἶόν ἐστιν, W. Dindorf perhaps rightly gives ὑπ' ὄρθρον. Musgrave cites ὑπ' αὐγὰς from two passages of Plutarch.

1156. διπτύχου στολίσματος, the spear and cloak (or perhaps scarf, χλαμύς). Hermann compares Suppl. 659, λαῖδον δὲ Πάραλον, ἐστολισμένον δορί.—ἐκπαγλούμεναι, θαυμάζουσai. Aesch. Cho. 211, ξύνοιδ' Ὀρέστην πολλὰ σ' ἐκπαγλούμενην. Cf. Orest. 890. Troad. 929. Hesych. ἐκπαγλούμεναι· ἐκκληττόμεναι, μαινόμεναι.

1159. γένοιτο Porson, with two or three copies; but τέκνα takes a plural, as it occasionally takes even a masculine gender in agreement (Tro. 735), as a synonym of παῖδες. On the metre of this verse see Bacch. 1125. Porson proposed to introduce a quasi-cæsure, διαδοχαῖς τ' ἀμείβουσai χεροῖν. As the two best MSS. give ἀμείβουσai διὰ χερὸς, Kirchhoff is perhaps right in regarding this phrase as a gloss which has superseded the original. They dandled the children in their hands, and passed them from one to another, in order to get them away from the father and to prevent his bringing aid.

1160. πῶς δοκεῖς, a mere expletive, like κάρτα. Cf. Hipp. 445, τοῦτον λαβοῦσα πῶς δοκεῖς καθύβρισεν. Perhaps the meaning would be better represented by ἀέλπτως than by any other adverb.

1165. εἰ μὲν, i. e. ὁπότε μὲν. For the genitive κόμης cf. Androm. 102.

κόμης κατεῖχον, εἰ δὲ κινοῖν χέρας,
 πλήθει γυναικῶν οὐδὲν ἥνουν τάλας.
 τὸ λοίσθιον δὲ, πῆμα πῆματος πλεόν,
 ἐξειργάσαντο δεῖν· ἐμῶν γὰρ ὁμμάτων,
 πόρπας λαβοῦσαι, τὰς τάλαιπώρους κόρας 1170
 κεντοῦσιν, αἰμάσσουσιν· εἴτ' ἀνὰ στέγας
 φυγάδες ἔβησαν· ἐκ δὲ πηδήσας ἐγὼ
 θῆρ ὧς διώκω τὰς μαιφόνους κύνας,
 ἅπαντ' ἐρευνῶν τοῖχον, ὧς κυνηγέτης,
 βάλλων, ἀράσσω. τοιάδε σπεύδων χάριν 1175
 πέπονθα τὴν σὴν, πολέμιόν τε σὸν κτανών,
 Ἀγάμεμνον. ὧς δὲ μὴ μακροὺς τείνω λόγους,
 εἴ τις γυναικας τῶν πρὶν εἴρηκεν κακῶς,
 ἢ νῦν λέγων τίς ἐστιν, ἢ μέλλει λέγειν,
 ἅπαντα ταῦτα συντεμὼν ἐγὼ φράσω· 1180
 γένος γὰρ οὔτε πόντος οὔτε γῆ τρέφει
 τοιούδ'· ὁ δ' αἰὲ ξυντυχὼν ἐπίσταται.

XO. μηδὲν θρασύνου, μηδὲ τοῖς σαυτοῦ κακοῖς
 τὸ θῆλυ συνθεῖς ὧδε πᾶν μέμψῃ γένος·
 [πολλαὶ γὰρ ἡμῶν αἰ μὲν εἷς' ἐπίφθονοι, 1185
 αἰ δ' εἰς ἀριθμὸν τῶν κακῶν πεφύκαμεν.]

1168. πῆμα κ.τ.λ. Cf. Agam. 837, κακοῦ κάκιον ἄλλο πῆμα. For οὐδὲν ἥνουν, see Bacch. 1100.

1174. ἐρευνῶν. See on 1067. Hom. Od. ix. 415, Κύκλωψ δὲ στενάχων τε καὶ ὠδίωνων δδύνῃσιν, χερσὶ ψηλαφῶν, ἀπὸ μὲν λίθων εἶλε θυράων.

1176. Nauck proposes πολέμιον τὸν σὸν κτανών.

1179. λέγων τίς ἐστιν is given by Dindorf from one MS., the other copies having λέγων ἐστὶ τις. Porson gives the verse as it is quoted by Stobaeus, Flor. lxxiii. 9, ἢ νῦν λέγει τις, ἢ πάλιν μέλλει λέγειν. Wakefield's conjecture is probable, ἢ νῦν λέγων ἐστ', ἢ πάλιν κ.τ.λ. But the verse reads like an interpolation. On the repetition of τις see Androm. 733. Hermann gives λέγων ἐστὶν τις, "in qua," he adds, "nihil est quod reprehendi possit." But the Attics rarely use ν ἐφέλκυστικόν in order to lengthen a syllable which carries the ictus.

1182. δ' αἰ κ.τ.λ. 'Whoever has had

to do with them, knows it to his cost.' More commonly γινώσκει is used in this sense. With equal bitterness Euripides makes Hippolytus declaim against women, v. 664 &c.

1185—6. These two lines are inclosed as spurious by W. Dindorf, and there can be little doubt that he is right; for the chorus afterwards (1238) speak only *two* verses; and the sense is both obscure and feeble, 'some of us are exposed to blame, while others are numbered among the (downright) bad.' The expression πεφυκέναι εἰς ἀριθμὸν τινῶν does not sound Euripidean; and Hermann's ἀντάριθμοι, *e contraria parte aequum numerum malarum*, is far-fetched and improbable. It is remarkable too that Kirchhoff's best MS. (A) omits αἰ μὲν in 1185. The fact that Stobaeus, Flor. lxx. 16, quotes this distich, together with the preceding, only shows, as W. Dindorf remarks, that the interpolation is older than his time (5th cent. A.D.). The interpolator doubt-

- ΕΚ. Ἀγάμεμνον, ἀνθρώποισιν οὐκ ἐχρῆν ποτὲ
τῶν πραγμάτων τὴν γλῶσσαν ἰσχύειν πλέον.
ἀλλ' εἴτε χρῆστ' ἔδρασε, χρῆστ' ἔδει λέγειν,
εἴτ' αὖ πονηρὰ, τοὺς λόγους εἶναι σαθροὺς, 1190
καὶ μὴ δύνασθαι τὰδικ' εὖ λέγειν ποτέ.
σοφοὶ μὲν οὖν εἰς' οἱ τὰδ' ἡκριβωκότες,
ἀλλ' οὐ δύνανται διὰ τέλους εἶναι σοφοί,
κακῶς δ' ἀπώλονται· οὔτις ἐξήλυξέ πω.
καί μοι τὸ μὲν σὸν ᾧδε φροιμίους ἔχει 1195
πρὸς τόνδε δ' εἴμι, καὶ λόγοις ἀμείψομαι,
ὅς φῆς Ἀχαιῶν πόνον ἀπαλλάσσω διπλοῦν
Ἀγαμέμνονός θ' ἕκατι παῖδ' ἐμὸν κτανεῖν.
ἀλλ', ᾧ κάκιστε, πρῶτα ποῦ ποτ' ἂν φίλον
τὸ βάρβαρον γένοιτ' ἂν Ἑλλήσιν γένος ; 1200
οὐτὰν δύναιτο. τίνα δὲ καὶ σπεύδων χάριν

less wished to make some reservation in favour of good women, as the poet himself has done in Ion 399, *κάν ταῖς κακαῖσιν ἀγαθαὶ μεμιγμέναι μισούμεθ'*.

1187. Hecuba commences by lamenting that the art of rhetoric should ever have been carried so far, that the bad cause may be made by special pleading to seem the just one. Words ought to have been the index of facts, so that the truth in right or wrong might at once be known.

1189. *χρήστ' ἔδει παθεῖν* is given as a variant in a Florence MS. (C).

1192. *οἱ τὰδ' ἡκριβωκότες* are not perhaps the Sophists properly so called, of whom Euripides was not likely to say anything evil, but those unprincipled speakers, demagogues perhaps, who attained perfection in the detestable art of making wrong seem right by the force of eloquence. These men, he says, are commonly called *σοφοί*, but in the end public opinion is sure to turn against them.

1194. *ἀπώλονται κοῦτις* all the good MSS. Kirchhoff thinks *οὔτις* a grammarian's correction.

1195. *τὸ μὲν σόν*. What I have to say to you by way of prelude, stands thus.

1197. *διπλοῦν πόνον*, the trouble of taking Troy twice, v. 1141. See also v.

1175. Aldus with many copies has *πῶς φῆς*. For *πόνον* MS. A has *γρ. φόνον*. Nauck reads *ὅς φῆς* Ἀχαιῶν, which is

given as a var. lect. in F. But he is certainly wrong in giving *ἀπαλλάξων*, which is a Latin, not a Greek use (*fini-turus*). In 1202 *κηδεύσων* is quite exceptional, *ὡς* being understood; for (in the earlier Attic) the usual syntax of the future participle is limited to a verb of motion. In 517 *καίπερ οὐ λέξων* is not so much *non dicturus* as *quantiuam non dices*. See also 526, *καθέζοντες ἔσποντο*, i. e. *ἤεσαν*, and 633, where *ναυστολήσων* depends on the idea of motion necessarily implied in *ἐτάμετο*. But this subject requires a special discussion too long for an explanatory note. See on Aesch. Ag. 66.

1199. *πρῶτα ποῦ ποτ'* for *πρῶτον οὐποτ'*, and *οὐτὰν* for *οὐτ' ἂν*, are Hermann's emendations. The first is confirmed by the comment of the Scholiast, *ὁ Ἀγαμέμνων Ἑλλήν, σὺ βάρβαρος, πῶς μέλλετε φιλιωθῆναι*; Which perhaps should be read thus: *σὺ, ᾧ Ἀγαμέμνων, Ἑλλήν, καὶ σὺ βάρβαρος, πῶς κ.τ.λ.* There are other objections to the vulgate, viz. *οὐτ'* following *οὐ*, and the feeble antithesis *οὐτε γένοιτο ἂν οὐτε δύναιτο γενέσθαι*. Dindorf gives *οὐδ' ἂν*, but *οὐτοὶ ἂν* is obviously a great improvement to the sense. For the use of the interrogative *ποῦ*, see on Heracl. 369, *ποῦ ταῦτα καλῶς ἂν εἴη παρά γ' εὐ φρονούσι*; 'These things can never be right in the sight of the wise.'

πρόθυμος ἦσθα ; πότερα κηδεύσων τινὰ,
 ἢ ξυγγενῆς ὦν, ἢ τίν' αἰτίαν ἔχων ;
 ἢ σῆς ἔμελλον γῆς τεμεῖν βλαστήματα
 πλεύσαντες αὖθις ; τίνα δοκεῖς πείσειν τάδε ; 1205
 ὁ χρυσὸς, εἰ βούλοιο τάληθ' ἡ λέγειν,
 ἔκτεινε τὸν ἐμὸν παῖδα καὶ κέρδη τὰ σά.
 ἐπεὶ δίδασξον τοῦτο· πῶς, ὅτ' ἠτύχει
 Τροία, πέριξ δὲ πύργος εἶχ' ἔτι πτόλιν,
 ἔζη τε Πρίαμος, Ἐκτορός τ' ἦνθι δόρυ, 1210
 τί δ' οὐ τότε, εἴπερ τῷδ' ἐβουλήθης χάριν
 θέσθαι, τρέφων τὸν παῖδα κὰν δόμοις ἔχων
 ἔκτεινας, ἢ ζῶντ' ἦλθες Ἀργείοις ἄγων ;
 ἀλλ' ἠνίχ' ἡμεῖς οὐκέτ' ἐσμὲν ἐν φάει,
 καπνῷ δ' ἐσήμην' ἄστν πολεμίων ὕπο, 1215
 ξένον κατέκτας σὴν μολόντ' ἐφ' ἐστίαν.
 πρὸς τοῖσδ' ἐν νῦν ἄκουσον, ὥς φανῆς κακός.
 χρῆν σ', εἴπερ ἦσθα τοῖς Ἀχαιοῖσιν φίλος,
 τὸν χρυσὸν ὃν φῆς οὐ σὸν, ἀλλὰ τοῦδ' ἔχειν,
 δοῦναι φέροντα πενομένοις τε καὶ χρόνον 1220
 πολὺν πατρώας γῆς ἀπεξενωμένοις·

1202. κηδεύσων τινά: 'Was it (which is utterly improbable) that you wished to contract a relationship by marriage with one of the Hellenes?'

1204. ἔμελλον κ.τ.λ. See v. 1142.

1206. ὁ χρυσός. See inf. 1245.

1210. Ἐκτορός δόρυ. Cf. Troad. 1162, 38 Ἐκτορος μὲν εὐτυχοῦντος ἐς δόρυ διωλλόμεσθα, κ.τ.λ. *Supra*, v. 18.

1211. τί δ' οὐ τότε. The poet varies the πῶς which he should have repeated from v. 1208. 'How was it, I say, that you did not then, if you really wished to confer a favour on Agamemnon here, having the boy in your care and keeping him in your house, kill him, or at least take him alive as a captive to the Argives?'

1214. ἐσμὲν for ἦμεν Kirchhoff and Nauck from the two best MSS.

1215. ἐσήμηνε is here singularly elliptical, whether we supply with the Scholiast τὸ ἡμᾶς μηκέτι εἶναι ἐν φάει, or, what is more obvious to the sense, though more remarkable as left to be suggested by the context, ἐσήμηνε ἀίστωθέν. The

latter is defended by the similar verse in Agam. 791, καπνῷ δ' ἀλοῦσα νῦν ἔτ' ἐβ-
 σσημος πόλις. As σημαίνει is often used absolutely, without either subject or object being expressed, the meaning may be here, 'the city showed by the smoking ruins (that all had perished) by the enemy's hand,' i. e. and therefore that none were left to avenge the murder of Polydorus.—Porson edits ἐσήμαιν' after Aldus. Nauck proposes καπνᾶδες ἡμῖν δ' ἄστν, but this is not after the style of Euripides.

1218. τοῖς Ἀχαιοῖσιν is suspicious on account of the article. There may be some irony in it, 'those Argives of yours.' Hermann thinks either ὀρθῶς or ὀντως ἦσθ' Ἀχαιοῖσιν is the true reading.

1220. "Non videtur poeta satis circumspicte πενομένους dixisse eos, qui capta urbe praeda onusti revertebantur." *Herm.* But Hecuba is speaking of the sufferings of the Greeks during the siege. Kirchhoff suggests τότε καὶ χρόνον, MS. A having τότε καὶ χρόνον.

σὺ δ' οὐδὲ νῦν πω σῆς ἀπαλλάξαι χερὸς
 τολμᾶς, ἔχων δὲ καρτερεῖς ἔτ' ἐν δόμοις.
 καὶ μὴν τρέφων μὲν ὥς σε παῖδ' ἐχρῆν τρέφειν
 σώσας τε τὸν ἐμὸν εἶχες ἂν καλὸν κλέος· 1225
 ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι
 φίλοι· τὰ χρηστὰ δ' αὐθ' ἕκαστ' ἔχει φίλους.
 εἰ δ' ἐσπᾶνιζες χρημάτων, ὁ δ' ἡτύχει,
 θησαυρὸς ἂν σοι παῖς ὑπῆρχ' οὐμὸς μέγας·
 νῦν δ' οὐτ' ἐκείνον ἄνδρ' ἔχεις σταντῶ φίλον, 1230
 χρυσοῦ τ' ὄνησις οἴχεται παιδὲς τέ σοι,
 αὐτὸς τε πράσσεις ὧδε. σοὶ δ' ἐγὼ λέγω,
 Ἀγάμεμνον, εἰ τῷδ' ἀρκέσεις, κακὸς φανεί·
 οὐτ' εὐσεβῇ γὰρ οὔτε πιστὸν οἷς ἐχρῆν,
 οὐχ ὅσιον, οὐ δίκαιον εὖ δράσεις ξένον· 1235
 αὐτὸν δὲ χαίρειν τοῖς κακοῖς σε φήσομεν
 τοιοῦτον ὄντα· δεσπότης δ' οὐ λοιδορῶ.
 ΧΟ. φεῦ φεῦ· βροτοῖσιν ὥς τὰ χρηστὰ πράγματα
 χρηστῶν ἀφορμὰς ἐνδίδωσ' αἰεὶ λόγων.
 ΑΓ. ἀχθεινὰ μὲν μοι τὰλλότριά κρίνειν κακά· 1240
 ὁμως δ' ἀνάγκη· καὶ γὰρ αἰσχύνην φέρει
 πρᾶγμ' ἐς χέρας λαβόντ' ἀπώσασθαι τόδε.
 ἐμοὶ δ', ἵν' εἰδῆς, οὐτ' ἐμὴν δοκεῖς χάριν
 οὐτ' οὖν Ἀχαιῶν ἄνδρ' ἀποκτείνειν ξένον,
 ἀλλ' ὥς ἔχῃς τὸν χρυσὸν ἐν δόμοισι σοῖς. 1245

1224. The position of *παῖδα*, from the constraint of the metre, is remarkable. It should have followed *τὸν ἐμὸν*.

1227. τὰ χρηστὰ κ.τ.λ. Goodness wherever it is, or in every instance, finds friends; and therefore you, had you been in distress, and yet acted honourably by Polydorus, would certainly have secured his assistance. This idea is more explicitly stated in the following verses.

1237. τοιοῦτον ὄντα. She does not directly say *κακὸν ὄντα* for the reason she proceeds to give, *δεσπότης οὐ λοιδορῶ*. This therefore may be regarded as a formula in indirect reproof. The passage in *Electr.* 50—4 is exactly similar, where *καὶ τοῖς αὐτὸ τοιοῦτος ὧν* stands for *οὐχ ἦσσαν μῶρος*.

1239. ἀφορμὰς. Cf. *Bacch.* 266, *ὅταν λάβῃ τις τῶν λόγων ἄνθρωπος σοφὸς καλὰς ἀφορμὰς, οὐ μέγ' ἔργον εὖ λέγειν*. Here. *F.* 236, *ἀρ' οὐκ ἀφορμὰς τοῖς λόγοισιν ἀγαθοὶ θνητῶν ἔχουσιν; — ἐνδίδωσι*, cf. *Andr.* v. 965. Hermann says this sentiment is “*satis frigida*.” The comment on it is v. 1189, that a good cause is always a topic suggestive of a sound and really good speech, while all other speeches have but the plausible appearance of being so. Stobaeus quotes this couplet, *Flor.* xiii. 12.

1245. τὸν χρυσόν. ‘*That* gold,’ or, ‘*his* gold,’ will sufficiently express the force of the article. Compare v. 1206 with 1231. *Ion* 629, *εἴποις ἂν, ὥς ὁ χρυσὸς ἐκνικᾷ τάδε*. One MS. gives

λέγεις δὲ σαυτῷ πρόσφορ', ἐν κακοῖσιν ὦν.
 τάχ' οὖν παρ' ὑμῖν ῥάδιον ξενοκτονεῖν·
 ἡμῖν δέ γ' αἰσχρὸν τοῖσιν Ἑλλησιν τόδε.
 πῶς οὖν σε κρίνας μὴ ἀδικεῖν φύγω ψόγον ;
 οὐκ ἂν δυναίμην. ἀλλ' ἐπεὶ τὰ μὴ καλὰ
 πράσσειν ἐτόλμας, τλήθι καὶ τὰ μὴ φίλα.

ΠΟΛΤΜ. οἶμοι, γυναικὸς, ὥς ἔοιχ', ἡσσώμενος
 δούλης ὑφέξω τοῖς κακίοισιν δίκην.

ΕΚ. οὐκουν δικαίως, εἴπερ εἰργάσω κακά ; 1254

ΠΟΛΤΜ. οἶμοι τέκνων τῶνδ' ὀμμάτων τ' ἐμῶν, τάλας.

ΕΚ. ἀλγεῖς ; τί δ' ἡμᾶς ; παιδὸς οὐκ ἀλγεῖν δοκεῖς ;

ΠΟΛΤΜ. χαίρεις ὑβρίζουσ' εἰς ἔμ', ὦ πανοῦργε σύ.

ΕΚ. οὐ γάρ με χαίρειν χρή σε τιμωρουμένην ;

ΠΟΛΤΜ. ἀλλ' οὐ τάχ', ἡνίκ' ἂν σε ποντία νοτίς

ΕΚ. μῶν ναυστολήσῃ γῆς ὄρους Ἑλληνίδος ; 1260

ΠΟΛΤΜ. κρύψῃ μὲν οὖν πεσοῦσαν ἐκ καρχησίων.

ΕΚ. πρὸς τοῦ βιαίων τυγχάνουσιν ἀλμάτων ;

ΠΟΛΤΜ. αὐτὴ πρὸς ἰστὸν ναὸς ἀμβήσει ποδί.

ΕΚ. ὑποπτέροις νότοισιν, ἥ ποίῳ τρόπῳ ;

ΠΟΛΤΜ. κύων γενήσῃ πύρσ' ἔχουσα δέργματα. 1265

ἔχεις, which points to a reading ἔχοις. The subjunctive however expresses not merely the intention at the time, but the resolution still persisted in.—πρόσφορα, Schol. συμφέροντα.

1247. ῥάδιον, 'a matter of indifference.'

1248. τοῖσιν Ἑλλησιν, scil. οἷσιν.

1254. This verse is commonly assigned to Agamemnon, but Hermann's reasons for giving it, with the Latin version in some of the earlier editions, to Hecuba, have great weight. "Regem semel dixisse sententiam satis est. Hecuba autem ut responderet ista, satis excitabatur gravi reprehensione Polymestoris, servilem conditionem, contemptu dignam, ei exprobrantis." Porson quotes εἴπερ εἰργασται τὰδε from the Schol. on Il. xiii. 154, observing that this indicates an ancient variant εἰργασται. Some two or three MSS. of Euripides give τὰδε for κακά.

1256. τί δ' ἡμᾶς (scil. παθεῖν) Porson for τί δέ με or τί δαί με. Kirchhoff proposes τί δὴ μὲ ; Nauck reads τί δ' : ἥ μὲ κ.τ.λ.

1261. καρχησίῳ, the top-mast. Pho-

tius, καρχήσιον, τὸ ἄκρον τοῦ ἰστού.

1263. πρὸς ἰστὸν, 'by the mast,' i. e. clinging to it. In Cycl. 707 and El. 490 we have προσβαλεῖν ποδί. "Auxit portenta portentis, quum canem dixit per malum in carchesia adscensuram." Hermann ; who thinks the minute details become tame, when Hecuba says at the end that she does not care. She could not however have said so much as that, unless she had first heard her fate.

1265. πυρσὰ δέργματα, fiery-red eyes. Hesych. δέργματα ὀμματα. Cf. Med. 189, τοκάδος δέργμα λεαίνης. The change of Hecuba into one of the canine species was, as Hermann shows in a learned note, much celebrated by antiquity. It seems to have been invented to account for the name of Κυρὸς Σῆμα, a station near Abydos. Juvenal, among others, attributes the metamorphosis to her snappish and snarling disposition, Sat. x. 271, 'sed torva camino Latravit rictu quae post hunc vixerat uxor.' In Plautus, Mil. Glor. 681, a scolding wife is called oblatratrix. Pflugk adds Cicero, Tusc.

- ΕΚ. πῶς δ' οἶσθα μορφῆς τῆς ἐμῆς μετάστασιν ;
 ΠΟΛΥΜ. ὁ Θρηξὶ μάντις εἶπε Διόνυσος τάδε.
 ΕΚ. σοὶ δ' οὐκ ἔχρησεν οὐδὲν ὦν ἔχεις κακῶν ;
 ΠΟΛΥΜ. οὐ γάρ ποτ' ἂν σύ μ' εἶλες ὦδε σὺν δόλῳ.
 ΕΚ. θανοῦσα δ' ἡ ζῶσ' ἐνθάδ' ἐκπλήσω βίον ; 1270
 ΠΟΛΥΜ. θανοῦσα· τύμβῳ δ' ὄνομα σῶ κεκλησεται
 ΕΚ. μορφῆς ἐπωδὸν, ἡ τί, τῆς ἐμῆς ἐρέϊς ;
 ΠΟΛΥΜ. κυνὸς ταλαίνης σῆμα, ναυτίλοις τέκμαρ.
 ΕΚ. οὐδὲν μέλει μοι, σοῦ γέ μοι δόντος δίκην.
 ΠΟΛΥΜ. καὶ σὴν γ' ἀνάγκη παῖδα Κασσάνδραν θανεῖν.
 ΕΚ. ἀπέπτυσ' αὐτῷ ταυτά σοι δίδωμ' ἔχειν. 1276
 ΠΟΛΥΜ. κτενεῖ νῦν ἡ τοῦδ' ἄλλοχος, οἰκουρὸς πικρά.
 ΕΚ. μήπω μανείη Τυνδαρις τοσόνδε παῖς.
 ΠΟΛΥΜ. καὐτόν γε τοῦτον, πέλεκυν ἐξάρας' ἄνω.
 ΑΓ. οὗτος σὺν, μαίνει, καὶ κακῶν ἐρᾶς τυχεῖν ; 1280
 ΠΟΛΥΜ. κτεῖν', ὡς ἐν Ἀργεὶ φόνια λουτρά σ' ἀναμένει.
 ΑΓ. οὐχ ἔλξεται αὐτὸν, δμῶες, ἐκποδὼν βία ;

Disp. iii. 26, 'Hecubam autem putant propter animi acerbitatem quandam et rabiem fingi in canem esse conversam.'

1267. Διόνυσος. Herod. vii. 111, where see Mr. Blakesley's excellent note. Rhcs. 972, Βάκχου προφήτης ὥστε Παγγαίου πέτραι φέκῃσε σεμνὸς τοῖσιν εἰδόσιν θεός. For the syntax cf. Orest. 363, ὁ ναυτίλοισι μάντις.

1270. ἐκπλήσω βίον. W. Dindorf gives πότμον, after Musgrave; but both Hermann and Pflugk contend, that ἐνθάδε is to be construed with θανοῦσα ἡ ζῶσα, not with ἐκπλήσω βίον (on which phrase see Alcest. 169. Electr. 1290). 'Am I to die there (viz. where I shall leap into the sea) or to live on, and so fill the allotted term of my existence?' Both the pause of the verse, however, and the proper sense of ἐνθάδε, 'here,' not 'there,' are against this view. Porson calls βίον "manifesto mendosum," and inclines to Musgrave's πότμον. We may express the poet's meaning more fully thus, θανοῦσα ἐκεῖ, ἡ ζῶσα ἐνθάδε, ἐς βίου τέλος ἀφίξομαι;

1272. ἐπωδόν. To charm, i. e. to console me, for the change of form. So Aesch. Ag. 1391, ἐπωδὸν Θρηκίων ἀημάτων. Or possibly ἐπωδὸν may here mean ἐπώνυμον. Porson gives ἡ τι without

any stop, but Hermann and others have restored the old reading, as given above.

1278. μήπω. Pflugk has a good note, showing that in wishes this word is used where we should expect μήποτε, and he cites, among other instances, Heracl. 358, μήπω ταῖς μεγάλαισιν οὕτω καὶ καλλιχόροις Ἀθάναις εἶη. In fact, instead of extending the deprecatory wish to all future time (μήποτε), the speaker confines himself to a hope, that matters have not yet come to such a pitch as to justify any apprehensions respecting a person's conduct. Probably some degree of incredulity, or at least of irony, attaches in all cases to this expression.

1279. καὐτόν σε τοῦτον is the reading of the best MSS. Porson and Hermann have καὐτόν γε τοῦτον, which seems better, not only because σε τοῦτον is not easily defensible for σε τόνδε, although the appellative οὗτος σὺν is used; but also because, as Porson observed, the preceding verse should have been spoken by Agamemnon, to account for Polymestor turning so suddenly and so fiercely upon him.

1281. ἀμμένει W. Dindorf; but this is at least needless. Cf. Hel. 1535. The same critic gives ἡ γκαλῆται against all the copies, in v. 1284, and so Nauck.

ΠΟΛΥΤΜ. ἀλγείς ἀκούων ; ΑΓ. οὐκ ἐφέξετε στόμα ;

ΠΟΛΥΤΜ. ἐγκλείετ' εἴρηται γάρ.

ΑΓ. οὐχ ὅσον τάχος

νήσων ἐρήμων αὐτὸν ἐκβαλεῖτέ που, 1285

ἐπέπερ οὕτω καὶ λίαν θρασυστομῇ ;

Ἐκάβη, σὺ δ', ὦ τάλαινα, διπτύχους νεκροὺς

στείχουσα θάπτε· δεσποτῶν δ' ὑμᾶς χρεῶν

σκηναῖς πελάζειν, Τρωάδες· καὶ γὰρ πνοᾶς
πρὸς οἶκον ἤδη τάσδε πομπίμους ὀρώ. 1290

εὖ δ' ἐς πάτραν πλεύσαιμεν, εὖ δὲ τὰν δόμοις

ἔχοντ' ἴδοιμεν, τῶνδ' ἀφειμένοι πόνων.

ΧΟ. ἴτε πρὸς λιμένας σκηνάς τε, φίλοι,

τῶν δεσποσύνων πειρασόμεναι

μόχθων· στερρὰ γὰρ ἀνάγκη. 1295

1284. ἐγκλείετε, sc. τὸ στόμα. '~hut it up, if you will.' Alcest. 548, ἐν δὲ κλήσατε θύρας μεσαύλους.

1285. Hermann's criticism on this exercise of Agamemnon's authority is scarcely fair. He says, 'Euripides cannot have thought much about what he was writing, in making Agamemnon banish a Thracian king, as if he had been a common soldier of his own army.' Agamemnon had sate as judge on Polymestor as a culprit; and he is therefore, if entitled to judge him at all, also entitled to award him a fitting sentence. Besides, the βάρβαροι were altogether disregarded when put in comparison with an Hellenic monarch. A Thracian sovereign was a nonentity when set against the "King of Men." But in truth, Agamemnon's pride is wounded by the prophecy, and he hastily says, 'away with this brawler.'

1286. καὶ λίαν. Pflugk takes these words together, and the pause of the verse is in his favour, although καὶ is the usual adjunct to ἐπεὶ, as in the well-known combination ἐπεὶ τοι καί.

1288. δεσποτῶν, of your respective masters, as enumerated in the *Troades*. The tents, as is clear from v. 1015, were close to the ships, and hence this order was given as a preparation for embarking. That event now only awaits Hecuba's return from the funeral of her children; as in *Troad*. 1148 it had similarly awaited her performance of the funeral rites over Astyanax.

1291. τὰ ἐν δόμοις. In saying this, he is of course unconscious that all was going on wrongly in his own house. There is the same irony in Aesch. Ag. 589, γυναικα πιστὴν δ' ἐν δόμοις εὔροι μολῶν.

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